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REVISED SERIES CALIFORNIA SCHOOL BOOKS.

EDITED BY W. H. V. RAYMOND.

REVISED

ENGLISH GRAMMAR

PREPARED BY

MARY W. GEORGE and ANNA C. MURPHY,

UNDER THE DIRECTION OF THE

STATE BOARD OF EDUCATION.

"In the private affairs of life as in political and international questions, he who speaks or writes the best will always gain an ascendancy over his fellow citizens.—MARCEL.



SACRAMENTO, CALIFORNIA.

PRINTED AT THE STATE PRINTING OFFICE.

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State Board of Education
Of the State of California, for the People of the State of California.

P R E F A C E .

In preparing this book it has been the purpose of the authors to adapt its earlier Lessons to pupils of about the sixth year in school, and in its further development to provide work for the remainder of the Grammar School Course. The division of the book into parts is made, not with reference to the time to be occupied in the study of the several divisions, but on the basis of the proper order and arrangement of topics.

In its method the book seeks to lead the pupil to discover for himself, through the reflective study of language forms, the fundamental facts of Grammar; to give him power in the use of language, and an appreciation of good English.

It is especially intended to give practical knowledge of written and spoken expression to the mass of pupils who leave school from the Grammar Grades, while, at the same time, it aims to lay a good foundation in English for the students who reach the secondary schools.

Although seeking to be thorough in the treatment of the topics presented, the authors have made no attempt to be exhaustive. Simplicity and attractiveness have been sought in every way—burdensome details and technicalities being omitted, as the province of the more advanced study of the subject.

Conceiving familiarity with correct and elegant forms to be of greater service than rules, to those for whom the book is prepared, an attempt has been made throughout to reduce generalizations to a minimum, and to induce the habit of using good English through the study of good models rather than of good reasons.

By means of a graded series of exercises in reproduction and in original composition, work in oral and written expression keeps step with grammatical treatment, as its natural accompaniment and exponent. Recognizing that the language of youth is largely imitative, the authors have kept constantly before the pupils the English of the best writers, and given for illustration only citations and adaptations from the best literature.

Through the introduction of the grammatical study of connected thought in its larger relations, the authors have hoped to pave the way for freer and more natural work than would be possible by the use of mechanical illustrative sentences analyzed in minute detail.

Exercises in the study of words have been systematically introduced throughout the book with the design of broadening the pupil's thought, enlarging his vocabulary, quickening his discrimination of the value of terms and his appreciation of beauty and vividness in expression.

False syntax, often blunting rather than sharpening grammatical sensibilities, has been excluded, and, in its stead, practice in correct forms along lines most frequently a source of error has been substituted.

In the method of organizing and presenting the material of this book, the authors, in addition to consulting conclusions derived from their own experience, have diligently studied a large number of the most popular school adaptations of the day; while for the material itself they are chiefly indebted to the English grammars of Sweet, Whitney, Mason, and Gow—the authorities in linguistic study most generally accepted by English and American scholars.

For much of whatever clearness and scientific accuracy the work possesses it is indebted to Professor Alexis F. Lange, of the University of California, who was employed by the State Board of Education to review the treatment of certain subjects with reference to philological soundness; and to Professor Cornelius Beach Bradley, Associate Professor of English in the same institution, who has contributed a careful and painstaking criticism of the entire work.

For additional suggestions of much value grateful acknowledgment is made to Superintendents F. L. Burk, of Santa Rosa, and James L. Barr, of Stockton; to Principals Joseph O'Connor and A. L. Mann, of San Francisco; W. L. Housh, and faculty, of the Los Angeles High School; A. W. Scott, of the Alameda High School; L. E. Osborne, of Watsonville; P. M. Condit, of Stockton; Miss Annie C. Weeks, of Sacramento; B. F. Allison, of Redding; M. C. Bettinger, of Los Angeles, and to many intelligent teachers in different parts of the State who have taken a kindly interest in the work.

The extracts from Longfellow, Lowell, and Whittier are used by arrangement with, and by special permission of, Messrs. Houghton, Mifflin & Co., the authorized publishers of their works.

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PART I.



REVISED

ENGLISH GRAMMAR.

LESSON 1.

THE SENTENCE.

THE UGLY DUCKLING.—PART I.

It was beautiful in the country. It was summer time. The wheat was golden and the oats were green. The hay was piled in great stacks in the meadows. The stork went about on his long, red legs and chattered Egyptian, for this was the language he had learned from his good mother. All around the fields and meadows were great forests, and in these forests lay deep lakes. Yes, it was beautiful in the country.

In the midst of the sunshine there lay an old farm surrounded by deep canals. From the wall down to the water grew great burdocks, so high that little children could stand upright under the tallest of them. It was just as wild there as in the deepest wood.

Here sat a duck upon her nest, waiting for her young brood to hatch. She had begun to think it a wearisome task, for the little ones were so long coming out of their shells, and she seldom had visitors.

At last one egg-shell after another burst open. In each egg was a little creature that stuck out its head and cried, "Peep, peep."

“Quack, quack,” said the duck, and they all came out as fast as they could, looking around them under the green leaves. The wise duck let them look about as much as they liked, for green, you know, is good for the eyes.

Read the first group of words in this selection. Does this group express a complete thought? What complete thought is expressed by the second group of words? In the third group, what is said of the wheat and oats? Read the next group of words that expresses a complete thought.

A group of words expressing a complete thought is called a Sentence.

Read the sentence that tells about the stork and his chattering. Read the sentence that tells about the forests and the lakes. With what kind of letter does each of these sentences begin?

Notice the following groups of words:

- | | |
|--|--|
| 1. It was summer time. | 6. so long coming out of
their shells |
| 2. a pleasant old farmhouse | 7. as well as they could |
| 3. At last one egg-shell
after another burst
open. | 8. The hay was piled in
great stacks in the
meadows. |
| 4. under the green leaves | |
| 5. chattered Egyptian | |

Do all these groups of words express complete thoughts? Which do not? Which are sentences? Why? Which begin with a capital letter?

Read the sentence in this selection that tells about:

- | | |
|---------------------------------------|-------------------------------------|
| 1. The farm. | 6. The bursting of the eggs. |
| 2. The burdocks. | 7. The creatures in the eggs. |
| 3. The wildness of the scene. | 8. The coming out of the ducklings. |
| 4. The duck upon the nest. | 9. What the wise duck let them do. |
| 5. What the duck thought of her task. | |

Summary.—A Sentence is a group of words that expresses a complete thought.

Every sentence begins with a capital letter.

To the Teacher.—The questioning in the Lessons of this book is designed only to be suggestive of a manner of investigation, and may be enlarged upon by the teacher according to the needs of the pupil. In Lesson 1 the teacher should make sure that the pupil has some definite conception of the meaning of the terms, *group*, *group of words*, *thought*, and *complete thought*.

LESSON 2.

KINDS OF SENTENCES.

THE UGLY DUCKLING.—PART II.

“Well, how goes it? Are your ducklings all out?” So asked an old duck who had come to pay the mother-duck a visit.

“No, there is one egg that takes a great deal of time to hatch. But just look at those that are out! Are they not the prettiest little ducks in the world? They are all like their father.”

“Let me see the egg which will not hatch. You may be sure it is a turkey’s egg. I was once cheated in that way and had much anxiety and trouble with the young ones. They were afraid of the water. I could not get them to venture in. Let me see the egg. Yes, that is a turkey’s egg. Let it lie there and do you teach the other children to swim.”

“I think I will sit on it a little longer. I have sat so long a day or two more will not matter.”

“Well, do just as you please. Good-bye.”

At last the great egg burst. “Peep, peep,” said the duckling, and crept forth. He was very large and very ugly. The duck looked at him. “The others do not look like that. Can it really be a turkey-chick? We

shall soon find out. Into the water he shall go, even if I have to push him in."

Read the first two paragraphs. Who are supposed to be talking? What two things did the visitor ask the mother-duck?

*Sentences like these, that ask questions, are called **Interrogative Sentences.***

What statement did the mother-duck make about one of the eggs?

*A sentence like this, that makes a statement, is called a **Declarative Sentence.***

What did the mother-duck command or request the visitor to do?

*A sentence that commands or requests is called an **Imperative Sentence.***

What mark do you find at the end of the interrogative sentence? At the end of the declarative sentence? At the end of the imperative sentence?

Read the last four paragraphs of this selection and classify each sentence.

Summary.—A **Declarative Sentence** is one that makes a statement.

An **Interrogative Sentence** is one that asks a question.

An **Imperative Sentence** is one that expresses a command or a request.

Declarative and Imperative Sentences are followed by periods. **Interrogative Sentences** are followed by interrogation points.

Copy from your Reader six declarative, four interrogative, and two imperative sentences.

LESSON 3.

What kind of sentence is each of the following? Change each to an interrogative sentence, using such additional words as seem necessary:

1. It was beautiful in the country.
2. Let me see the egg that will not hatch.
3. It was summer time.
4. At last the great egg burst.
5. The wise duck let them look about as much as they liked.
6. They were afraid of the water.

What kind of sentence is each of the following? Change each to a declarative sentence, using such additional words as seem necessary:

1. Just look at the others.
2. Can it really be a turkey-chick?
3. Are your ducklings all out?
4. Do just as you please.
5. Are they not the prettiest little ducks in the world?

Use each of these words in a declarative sentence:

Cinderella San Diego friend bulb poultry

Use each of these words in an imperative sentence:

consider listen honor remember forgive

Use each of these words in an interrogative sentence:

glacier St. Bernard meadow-lark Victoria Whittier

Copy the following, indicating the kind of sentence:

1. When shall we three meet again?
2. Soldier, rest.
3. The eternal city shall be free.
4. Who planted this old apple tree?
5. What are the wild waves saying?
6. They grew in beauty side by side.
7. Be not like dumb, driven cattle.
8. Three fishers went sailing out into the west.
9. Who has not heard of the vale of Cashmere?
10. Hail to the chief who in triumph advances.

LESSON 4.

THE PARAGRAPH.

Turn to Lesson 1, and answer:

Into how many paragraphs is the selection divided? How many sentences are grouped in the first paragraph? What scene does this group of sentences describe?

How many sentences in the paragraph that tells about the farm and its surroundings? Why are not the sentences describing the farm and its surroundings put in paragraph one?

What sentence is closely connected with the one about the duck sitting on the eggs? How is the close connection shown?

What sentence is closely connected in thought with the sentence that tells about the cracking of the eggs? Into which paragraph are these closely connected thoughts grouped? What guides us, then, in grouping sentences into paragraphs?

How is the beginning of a paragraph indicated?

Summary.—A Paragraph consists of a group of sentences closely connected in thought.

The Beginning of a Paragraph is indicated by writing the first word on a new line and farther to the right than the first words in the other lines.

Copy three paragraphs from your Reader.

LESSON 5.

DICTATION.

Let the class study in their Readers three paragraphs from some standard author; then dictate for their writing.

To the Teacher.—The careful study of a portion of literature with a view to reproducing its exact form should give such mastery of the thought and its divisions, that paragraphs, punctuation, and capitals become the necessary expression of the meaning.

In giving a dictation exercise first make a study of the thought of the selection with the class; then read, giving the needed instruction as to paragraphs, punctuation, capitals, etc.; finally read a few words at a time, pausing for the class to write. The papers should be corrected in class with open books, each paper, preferably, by the pupil who wrote it.

LESSON 6.

EXERCISE IN PARAGRAPHING.

Read carefully this description of the swan, then copy, separating it into four paragraphs, taking the following topics:

- | | |
|--------------------------------|--------------------------|
| 1. The appearance of the swan. | 3. The young swans. |
| 2. The nest. | 4. The song of the swan. |

The swan is a large bird with a long, graceful neck and snow-white plumage. Its stately appearance, as it floats over the water with neck gracefully arched and wings slightly elevated, is familiar to every one, either from pictures or from direct observation. The swan's nest consists of a large, loose mass of reeds, rushes, dried grass, and withered leaves. It is generally found amongst sheltering herbage bordering the water. The eggs are very large, of a dull green color, and from five to seven in number. While sitting the swan gathers all the herbage within reach of its beak and adds it to its nest, so that when the eggs are hatched the structure is many inches higher than at first. The young of the swan are called cygnets. When hatched, they are clothed in a dingy-gray down, which is succeeded by blackish-brown feathers. This suit becomes gradually lighter in color, but the cygnets are more than a year old before they become entirely white. The old swans shield their young with greatest care. It is no uncommon thing to see the mother-bird, with several of her young upon her back, conveying them through the water. During its lifetime the swan is a silent bird, but there is a legend that it pours forth its dying breath in a most enchanting song. Tennyson's poem, "The Dying Swan," is founded upon this beautiful old story.

LESSON 7.

THE STANZA IN POETRY.

THE PARROT.

A parrot from the Spanish main
Full young, and early caged, came o'er
With bright wings to the bleak domain
Of Mulla's shore.

To spicy groves where he had won
His plumage of resplendent hue,

His native fruits, and skies, and sun,
He bade adieu.

He changed these for the smoke of turf,
A heathery land, and misty sky,
And turned on rocks and raging surf
His golden eye.

But, petted, in our climate cold,
He lived and chattered many a day,
Until, with age, from green and gold
His wings grew gray.

At last, when blind and seeming dumb,
He scolded, laughed, and spoke no more,
A Spanish stranger chanced to come
To Mulla's shore.

He hailed the bird in Spanish speech,
The bird in Spanish speech replied,
Flapped round the cage with joyous screech,
Dropped down—and died. —*Campbell.*

Thought Study.—Where had the young parrot been reared? To what land was he taken while young? Was he happy in his new home? How long did he live? What roused him just before his death? How was he affected by hearing the language of his youth?

Are the parrot's surroundings in Spain described or merely suggested? What can you imagine them to have been? What do you imagine to be the difference in appearance between a "heathery land" and a land of "spicy groves"? How did the parrot's plumage change in his new home? Find all the expressions that give an idea of the parrot's appearance. How many expressions in the poem give an idea of the cheerlessness of the Isle of Mull?

Study of Form.—How many groups of lines in this poem?

Groups of lines in poetry are called **Stanzas.**

How many lines in the first stanza; in the second stanza; in the third stanza? With what kind of letter does each line begin? What do you notice about the last words of the first and third lines in the first stanza; of the second and fourth lines in the first stanza? In the second stanza, what line rhymes with the first; with the second? Write in pairs the rhyming words of this poem.

What do you notice about the indentation of the rhyming lines?

Give three things in which the form of the second stanza is like that of the first; in which the form of the third is like that of the first and second. Name some differences between a stanza and a paragraph.

Summary.—A Stanza is a group of lines in poetry. Every line in poetry should begin with a capital.

The rhyming lines of poetry are generally arranged in some regular order.

Copy the first three stanzas of this poem.

Find two poems whose rhyming words occur in an order different from that of this poem, and copy the rhyming words.

LESSON 8.

EXERCISE ON STANZA-FORM.

THE HERONS OF ELMWOOD.

Write this poem in stanzas with proper capitals and indentations. When written, compare with the original in Longfellow's poems:

Silent are all the sounds of day; nothing I hear but the chirp of crickets, and the cry of the herons winging their way o'er the poet's house in the Elmwood thickets.

Call to him, herons, as you slowly pass to your roosts in the haunts of the exiled thrushes, sing him the song of the green morass, and the tides that water the reeds and rushes.

Sing to him, say to him, here at his gate, where the boughs of the stately elms are meeting, some one hath lingered to meditate, and send him unseen this friendly greeting.

— H. W. Longfellow.

LESSON 9.

QUOTATIONS.

THE UGLY DUCKLING.—PART III.

The next day the weather was delightful. The duck took her whole family to the canal. Splash! she jumped into the water, and one after another the little ducks jumped in after her. The big gray one paddled around with the rest. The mother watched him, saying, "No, he is not a turkey. See how well he uses his legs!* He is not so very ugly, after all, if you look at him rightly."

In the afternoon they all went down to the poultry-yard. "Quack, quack," said the mother. "Come, now, hurry! hurry!—do n't turn in your toes! A well-bred duckling turns his toes quite out, just like his father and mother."

As they passed through the gate she whispered, "You must bow your heads to that old duck yonder. She is the grandest of all here. She is of Spanish blood. Do you see the red rag tied to her leg? That is a great honor for a duck. It shows that every one is anxious not to lose her."

"Your children are all very pretty," said the old duck with the red rag on her leg, as they came up; "all but the big gray one. I wish you could smooth him up a bit. He is really ugly."

"He is not pretty, but he has a good disposition. He swims as well as the others, or even a little better. He

*An exclamation point is used after any word or group of words intended to express strong or sudden feeling.

lay too long in the egg, and therefore he has not quite the right shape, but I think he will grow up pretty. He is quite strong."

"Never mind," said the old duck; "the other ducklings are graceful enough. Make yourselves at home, and bring me an eel's head, if you find one."

So they all made themselves comfortable, except the poor, clumsy gray duckling. He was pushed and bitten and made fun of by all the poultry. Even his brothers and sisters were unkind to him, saying, "O, you ugly creature, I wish the cat would get you!"

Repeat what is said by the mother-duck in the first paragraph.

*When the exact words of another are repeated in this way, they form a **Quotation**.*

Notice the marks before and after the quotation in the first paragraph. Repeat exactly what the mother said to the ducklings about turning in their toes. Make and describe the marks which set off the words spoken by her. In the third paragraph read the words before and after which such marks are used. How, then, does the writer indicate that the words of another are exactly repeated or quoted?

With what kind of letter does the quotation in the second paragraph begin; the quotation in the third paragraph?

When a quotation makes complete sense, it should begin with a capital letter.

Read the fourth paragraph. What words are thrown in between the parts of the quotation? By what marks is each of the parts enclosed? What quotation makes an entire paragraph?

Summary.—A Quotation is the repetition of the exact words used by another person.

In writing, the exact words of another should be set off by quotation marks.

A quotation that makes complete sense should begin with a capital letter.

From Part II. of The Ugly Duckling, copy and bring to class six quotations.

LESSON 10.

Fill the following blanks with quotations, properly shown, of the words supposed to have been used on the occasion mentioned:

1. When George Washington's father asked him who cut down the cherry tree, George replied, _____.

2. As Arnold Winkelreid ran toward the spears of the enemy he cried, _____.

3. When Cæsar reported his victories to the Roman Senate, he wrote, _____.

4. In the Sermon on the Mount, Christ said of the pure in heart, _____.

Quote, according to the above models, two more sayings by celebrated persons.

In Part III. of *The Ugly Duckling*, copy a quotation containing an interrogative and five declarative sentences.

LESSON 11.

SUBJECT AND PREDICATE.

1. The great egg burst at last.
2. The big gray duckling paddled around with the rest.
3. The mother-duck stared at it.
4. One shell cracked.

What is spoken of in the first sentence? (*The great egg* is spoken of.) What is asserted* of *the great egg*? (*It burst at last.*) Write the part of the sentence which denotes that of which something is asserted. Write the part of the sentence that asserts something of *the great egg*.

Into how many parts do you find that the sentence may be divided?

*The part of a sentence denoting that of which something is asserted is called the **Subject**.*

*The part of a sentence asserting something of the subject is called the **Predicate**.*

* Assert means *say, tell, state, or declare*.

In the second sentence, what is the subject? What is the predicate? Divide the remaining sentences into subjects and predicates.

Read again the *whole* subject of the first sentence. Are all the words of this subject *necessary* to name that of which something is asserted? Which word is necessary? In the subject of the second sentence, what is the necessary word? In the subject of the third sentence? In the subject of the fourth sentence?

*The whole subject of a sentence is called the **Entire Subject**.*

*The part of the subject necessary to name that of which something is asserted is called the **Bare Subject**.*

Read again the *whole* predicate of the first sentence. Are all the words of this predicate *necessary* to assert something of the subject *egg*? Which word is necessary? In the predicate of the second sentence, which word is necessary to assert something of the subject? In the predicate of the third sentence? In the predicate of the fourth sentence?

*The whole predicate of a sentence is called the **Entire Predicate**.*

*The part of the predicate necessary to assert something of the subject is called the **Bare Predicate**.*

Summary.—The Subject is the part of a sentence which denotes that about which something is asserted.

The Predicate is that part of a sentence which asserts something about the subject.

Write the following sentences, placing the entire subject on the left and the entire predicate on the right of a vertical line. Underline the bare subject and the bare predicate:

MODEL: The swan | is a large bird.

1. The stork chattered Egyptian.
2. The young swans are called cygnets.
3. The swan's eggs are very large.
4. A Spanish stranger chanced to come to Mulla's shore.
5. The old swans shield their young with greatest care.
6. The sitting swan gathers all the herbage within reach.
7. He hailed the bird in Spanish speech.
8. Your children are very pretty.
9. The hay was piled in great stacks.
10. A well-bred duckling turns his toes quite out.

Copy the following sentences, re-arranging the words so that the subject shall come before the predicate. Then divide into subject and predicate, as in the preceding exercise:

1. In the midst of the sunshine lay an old farm.
2. From the wall down to the water grew great burdocks.
3. Here sat a duck upon her nest.
4. In these forests lay deep lakes.
5. All around the fields and meadows were great forests.

LESSON 12.

Change these declarative sentences to interrogative sentences. Draw one line under the entire subject and two lines under the entire predicate.

How does the position of the subject in an interrogative sentence differ from its position in a declarative sentence?

1. Knowledge is power.
2. My house is my castle.
3. Necessity is the mother of invention.
4. The burnt child dreads the fire.
5. April showers bring May flowers.
6. Barking dogs seldom bite.

Supply the subject understood in the following imperative sentences, and then underline as in the last exercise:*

1. Forgive us our debts.
2. Tell no tales out of school.
3. Hitch your wagon to a star.
4. Love your enemies.
5. Consider the lilies of the field.
6. Let not your heart be troubled.

*The subject of an imperative sentence is *thou, you, or ye*, and is included in the verb itself. When the pronoun is supplied it is only to define or emphasize the subject.

LESSON 13.

REVIEW.

By Topics.—Review the following topics as found in the summaries of the Lessons indicated:

THE SENTENCE (1).

KINDS OF SENTENCES (2).

1. Declarative.
2. Interrogative.
3. Imperative.

PARTS OF A SENTENCE (11).

1. Subject.
 - Bare Subject.
 - Entire Subject.
2. Predicate.
 - Bare Predicate.
 - Entire Predicate.

GROUPS OF SENTENCES.

- Paragraph (4).
- Stanza (7).

CAPITALIZATION.

- Of Sentences (1).
- Of Lines in Poetry (7).
- Of Quotations (9).

PUNCTUATION.

- Of Declarative Sentences (2).
- Of Imperative Sentences (2).
- Of Interrogative Sentences (2).
- Of Quotations (9).

By Questions.—Name three uses of the capital letter.

Name two uses of the period. Give the use of the interrogation mark. What other marks of punctuation have you learned? Where are they used?

What is a quotation?

Of the things that you have learned, write the six that seem to you the most important. Tell why you think them so.

LESSON 14.

NOUNS.

HANS CHRISTIAN ANDERSEN.

There is scarcely a child in any civilized country that does not know the stories of Hans Andersen, of Denmark. In the story of *The Ugly Duckling*, Hans Andersen gives a hint of the history of his own life. He was poor and ugly and despised in his childhood, but in old age had all his heart could wish.

He traveled in all the countries of Europe, and became the friend of kings, princes, poets, and artists. He was received with affection and honor, because of his gentle, childlike nature, and his marvelous gift of story-telling. His charming stories of *Tuk and Ellie* and *Gerda and Rudy* were recited everywhere to delighted audiences.

A beautiful statue of Hans Christian Andersen has been erected in one of the public gardens of Copenhagen, and children play about it, and look up into the kind, homely face of the great story-teller, who stands, book in hand and finger uplifted, as if calling upon them to listen to one of his little stories. No traveler visits Copenhagen without going to see this famous statue.

Give five words used as names in the first sentence of this selection. Which are names of persons? Which of places? Which is the name of things?

The names of persons, places, or things are called **Nouns**.

In the second sentence give the name of a story, the name of a person, and four other nouns. In the next sentence, what names are given to the different periods of Andersen's life? What other noun in this sentence?

What noun in the first sentence is the name of a particular or individual

person; of a particular or individual country or place? What noun in the second sentence is the name of a particular or individual story?

Write each of these names.

*Such names as these, which belong only to particular persons, places, or things, are called **Proper* Nouns**.*

What name in the first sentence may be applied to any one of a class of persons; to any one of a class of places? Write each name.

*Such names as these, which belong in common to all of a kind, are called **Common Nouns**.*

With what kind of letter do the proper nouns of this lesson begin? Make a list of the common nouns and another of the proper nouns in the second and third paragraphs.

Summary. — A Noun is a name.

A Proper Noun is the name of an individual person, place, or thing.

A Common Noun is a name that can be applied to any one of a class of persons, places, or things.

A Proper Noun should begin with a capital letter.

The bare subject of a sentence is a noun, or some word or words that take the place of a noun.

Copy the first six sentences in Lesson 12, drawing one line under the bare subject and two lines under the bare predicate.

LESSON 15.

Give three common nouns that are names of persons; three that are names of places; three that are names of things.

Give three proper nouns that are names of persons; three that are names of places; three that are names of things.

Write any proper name that may represent each of the following class-names:

MODEL: King (*class-name*) George III (*proper name*).

king	prince	poet	artist	story
country	city	child	pupil	palace

* From the Latin *proprius*, meaning *one's own*.

Copy the groups of proper nouns below and place at the right of each an appropriate class-name:

MODEL: Jupiter, Earth, Mars, Saturn. (*planet.*)

1. Ganges, Danube, Mississippi.
2. Homer, Dante, Shakespeare, Goethe.
3. Siskiyou, Placer, Colusa, Kern.
4. Demosthenes, Cicero, Webster, Clay.
5. Gladstone, Bismarck, Blaine, Thurman.
6. Massasoit, Philip, Tecumseh.
7. Don Quixote, Robinson Crusoe, Ivanhoe.
8. Elizabeth, Victoria, Anne, Isabella.
9. June, March, May, April.
10. Lee, Grant, Sherman, Sheridan.
11. Juno, Minerva, Venus, Thetis.
12. Holyrood, Windsor, Luxembourg, Alhambra.

LESSON 16.

Write, according to the model, the proper nouns* and titles indicated in the following exercise:

MODEL: A great book (*Robinson Crusoe*).

- | | |
|--------------------------------------|--|
| 1. A poem. | 8. A title for Grover Cleveland. |
| 2. A picture. | 9. Another name for Holy Scriptures. |
| 3. A ship. | 10. A book that tells about the United States. |
| 4. A newspaper. | 11. A book that tells about Little Nell. |
| 5. A great event. | 12. One of Shakespeare's plays. |
| 6. A winter holiday. | |
| 7. Another title for Queen Victoria. | |

Which words of the titles you have written begin with capital letters? Why?

* A proper noun often consists of several words, each of which begins with a capital letter.

Copy from the table of contents of your Reader the titles from Lesson 1 to Lesson 21, being careful to use capital letters correctly.

Copy the following, underlining the words which refer to the Deity:*

Father of all! in every age, in every clime adored,
By saint, by savage, and by sage, Jehovah, Jove, or Lord.—*Pope.*

LESSON 17.

Write in full:

1. Your own name.
2. Your teacher's name.
3. The name of the poet you like best.
4. The name of one of your schoolmates.
5. The name of the President of the United States.

Rewrite these names, using initials for the Christian name.

MODEL: Ulysses Simpson Grant. (U. S. Grant.)

What mark must follow each initial?

Write the name of your:

post office	state	capital of state
county	country	capital of country

Which of these names may be properly abbreviated? Write the abbreviations.

*Write the names of the months and their common abbreviations.
Write the days of the week and their abbreviations.*

Name the words for which these abbreviations stand:

Dr.	Mr.	Gov.	Supt.	P. M.	Co.
Rev.	Mrs.	Pres.	D. D.	A. M.	A. D.
Prof.	Gen.	Jun.	P. O.	R. R.	B. C.

* All names referring to the Deity should begin with capital letters.

LESSON 18.

LETTERS OF FRIENDSHIP.

(Heading.)

Cambridge, May 12, 1848.

(Salutation.)

My dear Friend :

(Body of letter.)

Here I am in my garret. I slept here when I was a little curly-headed boy. It is a pleasant room, facing almost equally toward the morning and the afternoon. In winter I can see the sunset, in summer I can see it only as it lights up the tall trunks of the English elms in front of the house, making them sometimes, when the sky behind them is lead-colored, seem of the most brilliant yellow. In winter my view is a wide one, taking in a part of Boston. I can see one long curve of the Charles, and the wide fields between me and Cambridge, and the flat marshes beyond the river, smooth and silent with glittering snow. As the spring advances and one after another of our trees puts forth, the landscape is cut off from me, piece by piece, till, by the end of May, I am closeted in a cool and rustling privacy of leaves.

I have begun upon the "Fable" again, and am making some headway. The next time you write will you give me the last line of that part of it I sent you, and let it be soon? I wish to begin to copy the additions. The sooner you let me know, the sooner you will get the rest—so there is a bribe for you to write. I hope to finish the "Fable" next week.

(Conclusion.)

Your affectionate friend,

James Russell Lowell.

In what town was this letter written? In what year? At what time of the year?

Upon what part of the page is the heading written? How many items in this heading? After each item what mark of punctuation do you notice?

With what words does this letter begin? What are these words called? On which side of the page do you find the salutation? By what mark is it followed?

Into how many paragraphs is the body of the letter divided? Who wrote

this letter? With what words of affection does it close? What are these closing words called?

Summary.—1. The Heading tells (a) where the letter was written; (b) when it was written. Each of these parts may contain more than one item.

2. The Salutation consists of words of greeting, and is usually followed by a colon.

3. The Body of the letter consists of the subject-matter, and may contain one or more paragraphs.

4. The Conclusion consists of (a) closing words of respect or affection, and (b) the signature.

LESSON 19.

Write headings for letters from the items given below. Arrange and punctuate the items like those in the model letter. After items that are abbreviated, place both period and comma:

1. Santa Ana—California—November 3—1894
2. 112 Spring Street—Los Angeles—California—January 1—1895
3. Milpitas—Santa Clara County—California—February 12
4. Postoffice Box 942—San Diego—California—March 10—1895
5. Washington—District of Columbia—September 9—1894
6. Palace Hotel—San Francisco—California—June 7—1895

COMMON FORMS OF SALUTATION.

Dear Son

My dear Daughter

My dear Sister

Dear Edward

My dear Clara

Dear Uncle

Dear Miss Hart

Dear Mr. Howell

Write a salutation for a letter to your:

teacher

mother

father

cousin

classmate

COMMON FORMS OF CONCLUSIONS.

Your friend

Lovingly yours

Your affectionate father

Your loving son

Affectionately yours

Ever your friend

Most sincerely yours

Most cordially yours

Write conclusions for a letter to your:

teacher

mother

father

cousin

classmate

LESSON 20.

THE OUTSIDE ADDRESS.

*Mr. Charles H. Briggs,**No. 715 Chestnut St.,**Philadelphia,**Penn.*

To whom is this envelope addressed? In what city is he residing? In what State? At what street and number?

The outside address of a letter should consist of the name and the residence of the person addressed.

The residence consists of the postoffice, the county, and the State. If the person addressed lives in a large city, the number and the street should be given and the county omitted.

1. Copy the above, observing carefully the position and arrangement of the different items.

2. Write a letter to your teacher. Let there be two paragraphs in the body of the letter.

3. Write to an absent member of your family. Tell how you spent Christmas, and send an affectionate greeting from the other members of the family.

4. Write, as if away from home on a vacation, a letter to one of your classmates. Describe your surroundings and tell how you amuse yourself.

Put each of these letters in an envelope and address it.

LESSON 21.

PRONOUNS.

THE UGLY DUCKLING.—PART IV.

At last the ugly duckling ran away, frightening a little bird from its nest in the hedge, as he flew over the paling. "It is afraid of me, too, because I am so ugly," he said. So he closed his eyes and flew still faster until he came to a wild moor.

Toward evening, he reached a poor little hut and quietly crept inside. Here lived an old woman, a cat, and a hen. The mistress called the cat Little Son. He could raise his back and purr, and even throw out sparks from his fur. The hen was called Chickabiddy Shortshanks. She laid good eggs, and her mistress loved her as if she were an own child.

Early in the morning the cat and the hen discovered the duckling in their hut. The cat began to purr, the hen to cluck, and the old woman cried to them, "Why do you make all this noise, my children?" But her sight was not very good; therefore, when she saw the duckling, she thought him a fine fat duck. "O, what a prize has come to us!" she exclaimed.

Now the cat was master of the house, and the hen was mistress. They always said, "We and the world," for they believed themselves to be half the world, and by far the larger half, too.

"Can you lay eggs?" asked the hen.

"No," answered the duckling.

"Well, then, hold your tongue!" she cried.

"Can you raise your back, or purr, or throw out sparks?" asked the cat.

"No," replied the duckling.

"Then," cried he, "you have no right even to express an opinion in our presence."

PAR. 1. What word in the first sentence stands for the noun *bird*; for the noun *duckling*? In the second sentence, what word stands for the noun *bird*? What three words stand for the noun *duckling*?

Words like these, that stand for nouns, are called Pronouns.

In the last sentence, name three pronouns that stand for the noun *duckling*.

PAR. 2. Find a pronoun in the first sentence. For what noun does it stand? In the fourth sentence, find three pronouns referring to *cat*. In the last sentence, what four pronouns stand for the noun *Chickabiddy Shortshanks*? Read the last sentence aloud. Re-read it, repeating the noun *Chickabiddy Shortshanks* wherever the pronouns occur. Which is the better sentence? Why? Give one reason, then, for using pronouns instead of repeating the noun.

PAR. 3. Who discovered the duckling in the hut? In the first sentence, what pronoun refers to the cat and the hen? In the second sentence, find three pronouns; for what noun or nouns does each one stand? Find four pronouns in the next sentence. What pronoun in the last sentence stands for the names of the old woman, the cat, and the hen? What pronoun stands for the name of the old woman only?

PAR. 4. Find four pronouns, each of which stands for the names of the cat and the hen.

In the remainder of this selection how many pronouns do you find? To what do the pronouns *you* refer; the pronouns *your*? To what does the pronoun *she* refer; the pronoun *he*; the pronoun *our*?

Summary. — A Pronoun is a word that stands for a noun.

A Pronoun sometimes stands for two or more nouns.

The following is a list of the pronouns in common use. Which of them are not found in the above lesson?

I,	my,	mine,	me,	we,	our,	ours,	us.
thou,	thy,	thine,	thee,	you,	ye,	your,	yours.
he,	his,	him,	}	they,	their,	theirs,	them.
she,	her,	hers,					
it,	its,						
who,	whose,	whom,		which,	what,	that.	

LESSON 22.

GOOD USAGE IN PRONOUNS.

Copy the following sentences, and read them aloud ten or more times, to accustom both eye and ear to correct forms in such constructions:*

It is I.†	It was I.	Is n't it I?
It is he.	It was he.	Is n't it he?
It is she.	It was she.	Is n't it she?
It is we.	It was we.	Is n't it we?
It is they.	It was they.	Is n't it they?
It is n't I.	It was n't I.	Was n't it I?
It is n't he.	It was n't he.	Was n't it he?
It is n't she.	It was n't she.	Was n't it she?
It is n't we.	It was n't we.	Was n't it we?
It is n't they.	It was n't they.	Was n't it they?

Be careful never to say, It is *me*, It is *her*, It is *him*, It is *us*, It is *them*.

*Too much stress cannot be laid upon the fact that children get hold of language through sight and hearing. Visual and auditory impressions, therefore, should be correct, and proper forms drilled upon until these impressions become habits of the hand and vocal organs.

† The pronoun I is always written as a capital letter.

LESSON 23.

PARAPHRASING.*

THE WOODPECKER AND THE DOVE.

Read the following fable; imagine the surroundings of the birds, the visit of which they speak, and the appearance of their host. Then rewrite it, substituting for each numbered word the term in the list below which best expresses the thought as you understand it. Use expressions of your own, and vary the form of the sentences if you choose, but adhere closely to the thought.

A woodpecker and a dove had been visiting¹ a peacock. "How do you like our host²?" asked³ the woodpecker, after they had left.⁴ "Is he not a disagreeable⁵ creature? His vanity,⁶ his shapeless⁷ feet, his harsh⁸ voice are almost unbearable,⁹ are n't they?"

"I had no time," answered¹⁰ the gentle¹¹ dove, "to notice¹² these things. I was occupied¹³ in admiring the beauty¹⁴ of his head, the gorgeousness¹⁵ of his colors, and the majestic¹⁶ carriage of his train."

1. <i>visiting</i> calling upon paying a visit to the guests of	2. <i>host</i> friend neighbor entertainer	3. <i>asked</i> inquired questioned interrogated	4. <i>left</i> gone taken leave departed
5. <i>disagreeable</i> odious unpleasant unattractive	6. <i>vanity</i> self-conceit admiration of himself	7. <i>shapeless</i> awkward unsightly uncomely	8. <i>harsh</i> shrill discordant unmusical
9. <i>unbearable</i> not to be borne not to be endured beyond endurance	10. <i>answered</i> replied rejoined responded	11. <i>gentle</i> kindly amiable sweet-spirited	12. <i>notice</i> look at observe take note of
13. <i>occupied</i> employed busy engrossed	14. <i>beauty</i> grace shapeliness fine appearance	15. <i>gorgeousness</i> rich coloring magnificence brilliant hues	16. <i>majestic</i> proud kingly dignified

* In the varied phraseology of this and similar lessons, it has been the intention to supply approximate expressions rather than close synonyms, the idea being to enrich the child's thought by suggesting new shades of meaning, and, incidentally, to enlarge his vocabulary.

*A restatement of a passage expressing the meaning of the original in another form, is called a **Paraphrase**.*

LESSON 24.

VERBS.

THE UGLY DUCKLING.—PART V.

After this unkind remark, the poor, ugly little duckling crept into a dark corner. By and by, the bright sunshine came into the room through the open door. The duckling felt a great longing for a swim on the water. He spoke of this to the hen.

“What an absurd idea!” said the hen. “You do nothing useful, therefore you have foolish fancies. If you could purr, or if you could lay eggs, they would pass away.”

“Ah, how delightfully the water plashes when you swim!” cried the duckling. “How refreshingly it closes over your head when you dive down to the bottom!”

“Delightful, indeed! A queer sort of pleasure,” said the hen. “You have gone crazy. Ask the cat what he thinks of the water! Ask him if he likes to swim! Ask the old woman! Do you think she wants to swim and let the water close above her head?”

“You do not understand me,” said the duckling.

“We do not understand you! Who can understand you?” cried the hen. “Do you think yourself more clever than the cat? Or the old woman? I will say nothing of myself. You are foolish, and it is not pleasant

to have you about. I speak for your good. Forget this nonsense about the water, and lay eggs."

"Ah, I must go out into the world again!" said the duckling, sadly. So he left the cottage, and soon found a lake where he could swim and dive all day long, but every creature shunned him because he was so ugly.

PAR. 1. What is the subject of the first sentence? What is the predicate? What word in the predicate asserts something of *duckling*? What word in the predicate of the second sentence asserts something of *sunshine*?

Words which, like these, assert something of a subject are called Verbs.

In the third sentence, find the verb that asserts something of *duckling*. In the fourth sentence, find a verb that asserts something of the subject *he*.

PAR. 2. In the first sentence, select the entire predicate; the verb. In the second sentence, find the verb that asserts something of the subject *you*; of the second subject *you*. In the third sentence, give the words that assert something of the subject *you*; of the second subject *you*; of the subject *they*.

When two or more words are used to do the work of a verb, they are called a Verb-Phrase.

Find the verbs or verb-phrases for the following subjects:

PAR. 3. 1. water. 2. you. 3. duckling. 4. it. 5. you.

PAR. 4. 1. hen. 2. you. 3. you (not expressed). 4. he. 5. you (not expressed). 6. he. 7. you (not expressed). 8. you. 9. she.

PAR. 5. 1. you. 2. duckling.

Find the subjects of the following verbs and verb-phrases:

PAR. 6. 1. do understand. 2. can understand. 3. cried. 4. do think. 5. will say. 6. are. 7. is. 8. speak. 9. forget. 10. lay.

PAR. 7. 1. must go. 2. said. 3. left. 4. found. 5. could swim. 6. (could) dive. 7. shunned. 8. was.

Summary.—A Verb is a word that asserts.

A Verb-Phrase is an expression containing two or more words used to do the work of a verb.

The Bare Predicate of a sentence is always a verb or a verb-phrase.

Nouns and pronouns, when subjects of a sentence, are also called subjects of the verb.

LESSON 25.

Write sentences about birds, in which the following verbs and verb-phrases shall be used. Let six of the sentences be declarative, four interrogative, and two imperative:

fly	escaped	warbled
look	will sing	twittered
build	were observed	are migrating
swim	had been soaring	has been hopping

Form verb-phrases by combining the words in column 2 below with any word in column 3. Use these verb-phrases with all the nouns in column 1 with which they appropriately combine:

(1)	(2)	(3)
virtue	are	read
poetry	will be	written
health	may be	studied
pictured	has been	observed
newspapers	have been	rewarded
commandments	should have been	preserved

LESSON 26.

Copy the following sentences, underlining the bare subject, and doubly underlining the verb:

[For subject of an imperative sentence, see note, page 14.]

1. By cool Siloam's shady rill how sweet the lily grows.—*Heber*.
2. Thus conscience does make cowards of us all.—*Shakespeare*.
3. Woodman,* spare that tree.—*Morris*.
4. Keep cool. Anger is not argument.—*Webster*.
5. A thing of beauty is a joy forever.—*Keats*.
6. How sweet the moonlight sleeps upon this bank.—*Shakespeare*.
7. Gayly the troubadour touched his guitar.—*Bayly*.

* The noun *Woodman* is not the subject. It simply calls the attention of the person addressed, and is independent. Nouns used independently are set off by commas.

8. Can Honor's voice provoke the silent dust?—*Gray*.
9. The sentinel stars set their watch in the sky.—*Campbell*.
10. The long light shakes across the lakes.—*Tennyson*.
11. Ring out, wild bells, to the wild sky.—*Tennyson*.
12. Beautiful Evelyn Hope is dead.—*Browning*.
13. Full knee-deep lies the winter snow.—*Tennyson*.
14. Naught cared this body for wind or weather.—*Coleridge*.
15. Hope for a season bade the world farewell.—*Campbell*.
16. By fairy hands their knell is rung.—*Collins*.

LESSON 27.

GOOD USAGE IN VERBS.

[See direction, Lesson 22.]

I do n't know.	He does n't know.
We do n't know.	She does n't know.
I hav'n't seen it.	He has n't seen it.
We hav'n't seen it.	She has n't seen it.

Does it matter?
It does n't matter.

I am not ready.	We are n't ready.
You are not ready.	You are n't ready.
He is not ready.	They are n't ready.

One of my books is lost.
Some of my books are lost.

I was not there.	I was n't there.
You were not there.	You were n't there.
He was not there.	He was n't there.

Is there a letter for me?
Are there letters for me?

Be careful not to make the mistake of saying:
He do n't (do not) know.
She do n't (do not) know.

Remember that such contractions as *ain't*, *hain't*, and *wa'n't* have not the authority of good usage.

LESSON 28.

WORDS USED BOTH AS NOUNS AND AS VERBS.

The classes (*nouns, pronouns, verbs, etc.*) into which words are divided, according to their use, are called *Parts of Speech*.

To decide to what Part of Speech, or class, a word in any sentence belongs, we must consider how it is used in that sentence.*

If it is the name of anything it is a Noun.

If it asserts something about a person or thing it is a Verb.

Copy the following sentences, indicating whether the words in italics are nouns or verbs:

MODEL: Man *wants* but little here below. (*verb.*)

My *wants* are many. (*noun.*)

1. Whene'er I take my *walks* abroad,
How many poor I see.—*Watts*.
2. She *walks* in beauty like the night.—*Wordsworth*.
3. The landlord's *laugh* was ready chorus.—*Burns*.
4. The angels *laugh*, too, at the good he has done.—*Holmes*.
5. Dare to be true, nothing can need a *lie*.—*Geo. Herbert*.
6. I *lie* not; I confess nothing.—*Shakespeare*.
7. *Wave*, Munich! all thy banners *wave*.—*Campbell*.
8. The spirit of your fathers
Shall start from every *wave*.—*Campbell*.
9. *Love* is the fulfilling of the law.—*Bible*.
10. *Love* thy neighbor as thyself.—*Bible*.

Use each of the following words as a noun and as a verb:

sleep	guide	hope	watch	look
wrong	judge	change	pardon	welcome

* We need not inquire what a word is, we must ask what it does. Just as a bar of iron may be used as a lever, or as a crowbar, or as a poker, or as a hammer, so a word may be an adjective, or a noun, or a verb—just as it is used.—*Meiklejohn*.

LESSON 29.

ADJECTIVES.

THE UGLY DUCKLING.—PART VI.

The chill autumn came on. The brown leaves rustled on the tall trees near the lonely hiding-place of the little duckling.

One frosty evening, just as the sun was setting amid radiant clouds, there came a large flock of beautiful birds out of the rushes. They were wild swans. They curved their graceful necks, and their soft plumage shone with dazzling whiteness. Then, uttering a strange note and spreading their glorious wings, they flew away to sunnier lands and warmer waters.

As they disappeared the lonely little duckling felt an intense longing in his heart. He whirled himself in the water like a wheel, stretched out his neck toward them, and uttered a shrill cry that frightened even himself.

O the beautiful birds! the happy birds! When the little duckling could see them no longer he was quite beside himself with excitement, and dived down to the bottom of the lake. He did not know what the strangers were called, nor whither they had flown, yet he loved them as he had never before loved any living creature. He did not envy them; he did not even think of wishing such beauty for himself. Poor, ugly, lonely creature! He would gladly have lived even with the ducks had they treated him well.

The cold, dreary winter came on. The unhappy duckling had to swim about to keep the icy water from

freezing around him. He paddled with his legs as well as he could, but at last the discouraged, exhausted creature was frozen fast in the cruel ice.

PAR. 1. Give all the nouns in this paragraph. What word describes *autumn*? What word describes *leaves*? What word describes *trees*; *hiding-place*; *duckling*? What little word used with *autumn* limits its meaning to a particular autumn? What little word points out or limits the noun *leaves*? What word limits each of the other three nouns?

PAR. 2. What word describes *evening*; *clouds*; *flock*; *birds*; *swans*? What noun is described by *graceful*; *soft*; *dazzling*; *strange*; *glorious*; *sunnier*; *warmer*? What word limits the noun *sun*; the noun *rushes*; the noun *evening*; the noun *flock*; the noun *note*?

Words such as frosty, radiant, a, one, and the, which describe or limit nouns, are called Adjectives.

To modify a part of speech is to change or add to its meaning. Adjectives modify nouns by limiting or describing them.

PAR. 3. What three adjectives modify the noun *duckling*? What two adjectives modify *longing*? Find four other adjectives that modify nouns.

PAR. 4. Give the adjectives that modify the following nouns:

birds	duckling	lake	creature	creature
birds	bottom	strangers	beauty	ducks

PAR. 5. Name the nouns modified by the following adjectives:

the cold, dreary	the icy	the discouraged, exhausted
the unhappy	the cruel	

Summary.—Adjectives are words used to modify the meaning of nouns.

Adjectives modify nouns by limiting or describing them.

The words *a, an, and the* are adjectives so peculiar in their use that they are generally called by the special name—Articles.

LESSON 30.

SELECTING ADJECTIVES.

Write the adjectives in the following quotations. The number placed at the end of each indicates the number of adjectives it contains:

None of us yet know what fairy palaces we may build of beautiful thoughts, bright fancies, satisfied memories, noble histories, faithful sayings, treasure-houses for precious and restful thoughts. (9).—*Ruskin*.

The doe was a beauty, with slender limbs, not too heavy flanks, round body, and aristocratic head, with small ears, and luminous, intelligent, affectionate eyes. (10).—*Warner*.

There were the points I had dreamed of—the straight, tapering legs, the small feet, the large and bony head, the tiny, sharp-pricking ears, the fine silken coat of golden bay. (16).

—*Description of a Horse*.—*Crawford*.

LESSON 31.

USING ADJECTIVES.*

Copy the nouns in columns 3 and 4, modifying each by a suitable adjective selected from columns 1 and 2:

(1)	(2)	(3)	(4)
huge	brilliant	memory	outline
luscious	terrific	picture	story
poisonous	musical	hat	lesson
amiable	ancient	friend	journey
blustering	graceful	sunset	peach
lifelike	interesting	meteor	wind
becoming	difficult	cyclone	elephant
faithful	tiresome	voice	serpent
gorgeous	retentive	ruin	disposition

LESSON 32.

Use each of the following adjectives with the names of at least three things which possess the quality expressed:

lustrous	resonant	spacious	vertical
buoyant	artificial	remote	gigantic
aromatic	palatable	perilous	symmetrical

* The more or less inaccurate guesses of pupils as to the meaning and application of words should always be tested by reference to a good dictionary.

Copy the following adjectives, writing after each the name of some animal which it appropriately describes :

ferocious	obstinate	huge	hibernating
stealthy	graceful	scaly	extinct
domestic	venomous	faithful	patient
nocturnal	docile	awkward	fleet

LESSON 33.

Tell exactly what is meant by saying that a person or thing is :

magnificent	majestic	faithless	frugal
industrious	dangerous	ignoble	false
courageous	miserable	sublime	rude

Use an adjective which expresses a motion to describe :

a worm	a cataract	a vine	a deer	a ship
a dove	a stream	leaves	waves	pinés

Use an adjective which expresses a sound that may describe :

a bird	a watch	a lamb	a bee	a cow
a baby	a cannon	a brook	a dog	a cat

Use the adjectives in the poem, *The Parrot*, page 7, to describe persons and things not mentioned in the poem.

LESSON 34.

CHOICE OF ADJECTIVES.

1. The *odd* appearance of Rip Van Winkle soon attracted a crowd of women and children.
2. Mark Twain tells a *funny* story about the bluejay.
3. The Mariposa lily is a *beautiful* wild-flower.
4. Little Nell was a *lovely* child.
5. The *splendid* Kohinoor diamond belongs to Queen Victoria.
6. Tropical birds are distinguished by their *gorgeous* plumage.

7. White clover blossoms make the most *delicious* honey.

8. Sixty thousand persons perished in the *awful* earthquake at Lisbon in 1755.

9. Cerberus, a *horrid* three-headed dog, was supposed by the ancients to guard the entrance to the Under World.

10. The Turnus, or swallow-tailed butterfly, comes from an *ugly* green caterpillar.

11. If there were *fewer* saloons there would be *less* drunkenness.

12. The *real* meaning of the word candidate is wearer of a white robe.

What adjective in the above sentences implies something that is pleasing to the taste? Name three objects to which this adjective may be appropriately applied.

For which of the adjectives above could you substitute the adjective *amusing*? For which could you substitute the adjective *peculiar*? Mention three things which are *funny*, and three things which are *odd*.

Which of the above adjectives gives the idea of dread inspired by something terrific? Can we use this adjective to describe a pretty dress; a hard lesson; a poor dinner? Should *awful* ever be used in place of *very* or *quite*? Why not?

Which of the above adjectives may be used to describe something which is both repulsive and frightful? Name two *horrid* animals. What adjective used above gives you an idea of something not pleasing to the sight?

Use the words *horrid* and *ugly* appropriately in describing two things.

What kind of child may be called *lovely*? Would it be right to use this adjective in describing a pie; your teacher; a new dress; your mother? Which of the adjectives here used implies something showy or brilliant? Which one implies something rich in coloring? Should either *splendid* or *gorgeous* be used to describe one's health? To describe a walk; a sunrise; a sunset; a king's crown; a rainbow?

Which of the adjectives here used implies a small number of things; a small quantity? With which of the following nouns should we use *less*? With which should we use *fewer*?

children

sugar

money

holidays

books

paper

soldiers

noise

What adjective in these sentences is equivalent to the word *true*? Should we use this word to tell how pretty, how good, or how well any person or thing is? Why not? Write sentences containing the italicized adjectives.

LESSON 36.

WORDS USED BOTH AS ADJECTIVES AND AS VERBS.

Copy the following sentences from Shakespeare, indicating whether the words in italics are adjectives or verbs:

1. I fear me you but *warm* the starved snake.
2. In winter with *warm* tears I'll melt the snow.
3. The *weary* sun hath made a golden set.
4. We *weary* you. You *weary* those that refresh us.
5. Drink the *free* air.
6. Though full of our displeasure yet we *free* you.
7. I judge by his *blunt* bearing he will keep his word.
8. *Blunt* not his love, nor lose the good advantage of his grace.
9. Upon my *secure* hour thy uncle stole.
10. Full oft 't is seen
Our means *secure* us.
11. *Moderate* lamentation is the right of the dead.
12. The grief is fine, full, perfect that I taste: how can I *moderate* it?
13. He knows me as the *blind* man knows the cuckoo.
14. His brandished sword did *blind* men by its beams.

Use the following words both as adjectives and as verbs:

paper	return	separate	dry
trim	humble	blind	clear

Use the following words both as adjectives and as nouns:

hollow	straw	brass	sage
plane	noble	safe	marble

Use the following words as adjectives, nouns, and verbs:

right	second	light	stone
salt	sham	copper	level

LESSON 37.

PARAPHRASING.

JUPITER AND THE BEE.

Copy the numbered words and phrases in the fable below, and write, under each, three or more words or expressions that mean the same, or nearly the same. Then rewrite the story of Jupiter and the Bee, putting in place of each numbered expression the word or phrase from your own list which best expresses the thought. [See Lesson 23.]

In days of yore,¹ when the world was young, a bee that had stored her combs with a bountiful harvest,² flew up to heaven to present to Jupiter³ an offering⁴ of honey.

Jupiter was so delighted with the gift⁵ that he promised⁶ to give her whatsoever she should ask.

She therefore besought⁷ him, saying, "O glorious Jove, maker and master of me, poor bee, give thy servant a sting, so that when any one approaches⁸ my hive to take the honey, I may kill him on the spot."

Jupiter, out of love to man, was angry at her request,⁹ and thus answered¹⁰ her: "Your prayer¹¹ shall not be granted in the way you wish, but the sting you ask for you shall have; and when any one comes to take away your honey and you attack him, the wound shall be fatal¹² not to him, but to you, for your life shall go with your sting."

—Æsop.

LESSON 38.

COMPLEMENTS.

1. The duckling frightened a little bird.
2. The cat was master.
3. The mistress loved the hen.
4. He is ugly.

What is the subject of the first sentence? What is asserted of the duckling? What is the verb? Does the verb *frightened* complete the assertion? What word in the predicate is needed to complete the assertion made by the verb *frightened*?

*A word used to complete the assertion made by a verb is called a Complement.**

What is the subject of the second sentence? What is the predicate? What is the verb? What is the complement?

In the third and fourth sentences, name the subject; the verb; the complement.

Summary.—A **Complement** is a word used to complete the assertion made by the verb. †

Find the subject, the verb, and the complement in each of these sentences:

1. Ericsson built the Monitor.
2. Scott wrote Ivanhoe.
3. Cæsar refused the crown.
4. Stephen was the first martyr.
5. Cleopatra was beautiful.
6. The Chinese invented gunpowder.
7. Alexander conquered the world.
8. Pasteur became famous.
9. Switzerland became a republic.
10. Hamlet seemed insane.

LESSON 39.

In the following exercise copy the sentences, drawing one line under each subject, two under each verb, and three under each complement:

1. Cleon hath a million acres.—*Mackay.*
2. Life is earnest.—*Longfellow.*

* From the Latin *complere*, meaning to fill up, or complete.

† Some verbs do not make a complete assertion, and therefore cannot be predicates by themselves. Such verbs are called *verbs of incomplete predication*.—*Longman.*

3. Great is Diana of the Ephesians.—*Bible*.
4. 'T is the last rose of summer.—*Moore*.
5. The groves were God's first temples.—*Bryant*.
6. Music hath charms.—*Congreve*.
7. Fond memory brings the light of other days around me.—*Moore*.
8. Man is his own star.—*Fletcher*.
9. A new commandment I give unto you.—*Bible*.
10. Sweet are the uses of adversity.—*Shakespeare*.
11. He giveth his beloved sleep.—*E. B. Browning*.
12. Brutus is an honorable man.—*Shakespeare*.
13. Our acts our angels are.—*Fletcher*.

LESSON 40.

Write a sentence without a complement about :

- | | | |
|---------------|------------|--------------|
| 1. an animal. | 2. a bird. | 3. a flower. |
|---------------|------------|--------------|

Write a sentence with a complement about:

- | | | |
|--------------|----------------|----------------|
| 1. Columbus. | 2. Washington. | 3. John Smith. |
|--------------|----------------|----------------|

Fill the following blanks. Tell whether the part supplied is subject, verb, or complement :

MODEL: ——— showed the savages his pocket compass. (*subject*.)

1. Nokomis ——— the little Hiawatha.
2. Captain Smith taught the ——— to cut down trees.
3. Confucius was the great ——— of China.
4. ——— ——— lived on a desert island.
5. Joseph had a ——— of many colors.
6. Nathaniel Hawthorne wrote a ——— to his daughter Una.
7. A ——— went forth to sow.
8. Phaeton drove the ——— of Apollo.
9. Yosemite is a beautiful ———.

LESSON 41.

KINDS OF COMPLEMENTS.

PREDICATE ADJECTIVES AND PREDICATE NOUNS.

1. My hair is gray, but not with years.—*Byron*.
2. My name is Norval.—*John Home*.

What is the verb in the first sentence? What word completes the assertion and describes the subject? What part of speech is this complement?

In the second sentence, what is the verb? What word completes the assertion and describes the subject? What part of speech is this complement?

*Adjectives and nouns used as complements of the verb, and describing the subject, are called **Predicate Adjectives and Predicate Nouns**.*

The number of verbs which may take as complement a predicate adjective or predicate noun is not very large. Some of the most common are as follows: *be (is, am, are, was, were), seem, look, appear, become, grow, turn, feel, taste, smell, remain; thus,*

He is king.	Boys become men.	Vinegar tastes sour.
She seems shy.	Mankind grows better.	Pinks smell sweet.
The man looks old.	Leaves turn brown.	He remained leader.
Birds appear happy.	Ice feels cold.	

From the following sentences select the predicate nouns and predicate adjectives:

- | | |
|---------------------------------|------------------------------|
| 1. Second thoughts are best. | 4. Habit is second nature. |
| 2. Order is Heaven's first law. | 5. I am thy father's spirit. |
| 3. All work is noble. | 6. The virtuous are happy. |

*Use the following words as complements of the verbs **is, are, were, am, was**. Indicate which are predicate nouns and which predicate adjectives:*

magnificent	honorable	squalid	senator	artist
interesting	rubicund	famous	capital	here
president	honest	harsh	ripe	peach

LESSON 42.

KINDS OF COMPLEMENTS.

OBJECTS.

1. The buttercup catches the sun in its chalice.—*Lowell*.
2. The warrior bowed his crested head.—*Hemans*.
3. I saw him once before.—*Holmes*.

What is the verb in the first sentence? What word completes the assertion and names the thing that *receives the action* expressed by the verb? What part of speech is this complement?

In the second sentence, what word completes the assertion by naming the thing that *receives the action* expressed by the verb? What part of speech is this complement?

In the third sentence, what word names the person that *receives the action* expressed by the verb? What part of speech is this complement?

*Nouns or pronouns used as complements of the verb, and naming the person or thing that receives the action, are called **Objects**.*

In the following sentences, select the verb and the object:

1. The village master taught his little school.
2. Little strokes fell great oaks.
3. Constant dropping wears away stones.
4. I met a little cottage girl.
5. I bring fresh showers for the thirsting flowers.
6. Then Evangeline lighted the brazen lamp on the table.

LESSON 43.

Copy the following sentences, and indicate whether the complements are objects, predicate adjectives, or predicate nouns:

MODEL: All men are *free*. (*predicate adjective*.)

1. I was a *viking* old.—*Longfellow*.
2. Bread is the *staff* of life.—*Swift*.
3. John Gilpin was a *citizen*.—*Cowper*.
4. It was a *friar* of orders gray.—*Thomas Percy*.

5. On the Grampian Hills my father feeds his *flocks*.—*John Home*.
6. Man became a living *soul*.—*Bible*.
7. The proper study of mankind is *man*.—*Pope*.
8. They fought the *dogs* and killed the *cats*
And bit the *babies* in their cradles.—*R. Browning*.
9. Diligence is the *mother* of good luck.—*Poor Richard*.
10. I heard the trailing *garments* of the night.—*Longfellow*.
11. I met a *traveler* from an antique land.—*Shelley*.
12. Ye outwardly appear *righteous*.—*Bible*.
13. His hair is *crisp* and *black* and *long*.—*Longfellow*.
14. A soft answer turneth away *wrath*.—*Proverbs*.
15. An honest man's the noblest *work* of God.—*Pope*.
16. Procrastination is the *thief* of time.—*Young*.
17. All looks *yellow* to the jaundiced eye.—*Pope*.
18. The love of money is the *root* of all evil.—*Bible*.
19. Speech is *silvern*, silence is *golden*.—*Proverb*.
20. They were *swifter* than eagles, they were *stronger* than lions.—*Bible*.
21. Facts are stubborn *things*.—*Smollett*.
22. It is *I*; be not *afraid*.—*Bible*.

LESSON 44.

From the lists below build sentences, selecting suitable subjects, verbs, and complements. Add as many other words as may be necessary to make interesting sentences:

Subjects.	Verbs.	Complements.
Washington Irving	commanded	Mississippi Valley
Thomas Jefferson	assassinated	Rip Van Winkle
Benedict Arnold	discovered	New England
Sappho	was	brave
Chinese	was	queen
Lady Jane Grey	betrayed	indestructible
Edison	are	poetess
Puritans	wrote	Declaration

Subjects.	Verbs.	Complements.
Romans	seem	country
General Grant	explored	Lincoln
De Soto	were	artistic
Alexander	were	progressive
Greeks	drafted	invincible
Booth	are	army
Americans	is	gold
Pyramids	seemed	California
Marshall	visited	imitative
Fremont	settled	inventor

LESSON 45.
REPRODUCTION OF MENTAL PICTURES.

The dew was falling fast, the stars began to blink;
 I heard a voice, it said, "Drink, pretty creature, drink!"
 And looking o'er the hedge, before me I espied
 A snow-white mountain lamb with a maiden at its side.

From "The Pet Lamb." — Wordsworth.

Does this stanza describe a scene in the city or country? What words suggest the time of day? How many persons are indicated in the stanza? How do you imagine each one to look? What do you imagine each one to be doing? In what country do you think this scene is laid? Why do you think so? From your knowledge of the country, what things not mentioned in the stanza do you imagine might be seen by the person who is speaking?

Write, in your own words, a description of the picture suggested by this stanza. When you have done this, find, if accessible, the whole poem, and see whether it agrees with what you have imagined.

LESSON 46.

The breaking waves dashed high
 On a stern and rock-bound coast,
 And the woods against a stormy sky
 Their giant branches tossed.

And the heavy night hung dark
 The hills and waters o'er,
 When a band of exiles moored their bark
 On the wild New England shore.

From "The Landing of the Pilgrims."—Mrs. Hemans.

Describe the mental picture suggested by these stanzas as to appearance of the sky; appearance of the coast and trees; appearance of the sea; season of the year; time of day; ship; people—how they look and what they are doing.

The pines were dark on Ramoth hill,
 Their song was soft and low;
 The blossoms in the sweet May wind
 Were falling like the snow.

The blossoms drifted at our feet,
 The orchard birds sang clear;
 The sweetest and the saddest day
 It seemed of all the year.

From "My Playmate."—Whittier.

Describe the picture that may be painted from a study of these stanzas. To do this, consider the time of year; the sort of place; the kinds of trees; the wind; the flowers; the sounds.

If the whole poem is accessible, read it, and add to your description whatever the remainder of the poem suggests.

LESSON 47.

NOUNS AND PRONOUNS AS MODIFIERS.

1. Many a hound obeyed Llewellyn's horn.
2. How dear to my heart are the scenes of my childhood.

What word in the first sentence indicates the owner or possessor? What part of speech is it? What noun does it modify? What mark and what letter are added to *Llewellyn* to denote possession?

In the second sentence, what two words denote ownership? What part of speech are they? What nouns do they modify?

A noun or pronoun used to denote ownership or possession is called a **Possessive Modifier**.

The apostrophe and s ('s) are added to a noun to denote possession.

1. Silas Marner, the weaver, at last turned toward the fire.

2. It is I, Hamlet.

What person is spoken of in the first sentence? What noun is placed after the subject to describe Silas Marner? By what mark is it separated from the rest of the sentence?

What is the complement in the second sentence? What noun is placed after the complement to show more clearly who is meant? By what mark is it separated from the rest of the sentence?

A noun or pronoun placed after another noun or pronoun to describe or explain the first, is called an **Appositive**,* or, sometimes, an **Appositive Modifier**.

When it does not combine closely with the modified noun, the appositive, with its modifiers, is set off by commas.

LESSON 48.

Select, from the following sentences, possessive and appositive modifiers, and tell what they modify:

1. Caleb, the son of the Viceroy of Egypt, entered every day early and retired late.—*Dr. Johnson*.

2. Omar, the son of Hassan, had passed seventy-five years in honor and prosperity.—*Dr. Johnson*.

3. Prayer is the soul's sincere desire,
Uttered or unexpressed.—*Montgomery*.

4. They sought a faith's pure shrine.—*Hemans*.

5. A sweeter woman ne'er drew breath
Than my son's wife, Elizabeth.—*Jean Ingelow*.

* Appositive means *placed by the side of*.

6. A boy's will is the wind's will.— *Longfellow*.
7. Lord Roland brought a lily - white doe
To give his cousin, Lady Clare.— *Tennyson*.
8. Gunpowder, the black steed, passed by like a whirlwind.
— *Irving*.
9. My country 't is of thee,
Sweet land of liberty,
Of thee I sing.— *S. F. Smith*.
10. We, the people of the United States, do ordain and establish
this constitution.
11. And through the dark arch a charger sprang,
Bearing Sir Launfal, the maiden knight.— *Lowell*.
12. Where breathes the foe but falls before us,
With Freedom's soil beneath our feet
And Freedom's banner streaming o'er us.— *Drake*.
13. In life's small things be resolute and great.— *Lowell*.
14. By Nebo's lonely mountain, on this side Jordan's wave,
In a vale in the land of Moab, there stands a lonely grave.
— *Alexander*.

LESSON 49.

Write sentences containing the following used as possessive modifiers:

meadow-lark	friend	poet	blacksmith	emperor
professor	lady	fox	Hawthorne	children

Compose sentences containing the following nouns used with appositive nouns. Look carefully to punctuation:

Robinson Crusoe	Longfellow	Fremont	Homer
Jennie Wren	Excalibur	Harvard	Shasta
Golden Gate	Hiawatha	Victoria	Venice
Sacramento	Yosemite	Pegasus	Æsop
Mt. Everest	Sequoias	Edison	Nile

Select the appositive in each of the following sentences from *Wordsworth*. Copy the sentences, and punctuate them correctly :

1. 'T was one well known to him in former days,
A shepherd lad.
2. She dwelt on a wide moor,
The sweetest thing that ever grew
Beside a human door.
3. She dwelt among the untrodden ways
Beside the springs of Dove;
A maid whom there were none to praise
And very few to love.
4. My child! they gave thee to another,
A woman who was not thy mother.

LESSON 50.

ADVERBS.

THE UGLY DUCKLING.—PART VII.

Soon a peasant passed slowly by and saw the poor ice-bound creature. He quickly broke the ice with his wooden shoe, carefully lifted the little duckling, and then carried him tenderly home.

The warmth very soon revived the seemingly lifeless duckling. The peasant's children now wanted to play with him, but the duckling feared they might do him some harm, and flew excitedly up and down, here and there, trying to get away. Finally he fluttered into a milkpan and splashed the milk about the room.

Then the peasant's wife clapped her hands loudly, which frightened him still more. He flew into the butter cask, then into the meal tub, and out again. The woman

screamed, and the children laughed and tumbled over one another in their efforts to catch him.

It happened that the door stood open; and the almost exhausted creature could just manage to slip out among the bushes and lie down in the snow.

PAR. 1. What is the subject of the first sentence? What is the first verb? What word tells *when* the peasant passed? What word tells *how* he passed? What word tells *where* he passed? In the second sentence, name the three verbs that tell what the peasant did. What word modifies the first verb by telling *how* he broke the ice? *How* did he lift the duckling? *How* did he carry it? What word modifies *carry* by telling *when*?

Words like these, that modify verbs by showing how, when, where, etc., are called Adverbs.

PAR. 2. In the first sentence, what adverb shows *when* the duckling was revived? What word tells *how* soon? What part of speech is *lifeless*? What adverb tells *how* lifeless the duckling was?

Very and seemingly are adverbs. *Adverbs may modify adjectives and adverbs as well as verbs.*

In the second sentence, what adverb tells *when* the children wanted to play with him? What five adverbs tell *where* he flew? What adverb tells *how* he flew? What adverb in the next sentence? What does it show?

PAR. 3. Name four adverbs in the first sentence. Tell what words they modify and what they express. Name three in the next sentence.

PAR. 4. What word is modified by the adverb *almost*? By the adverb *just*? By the adverb *out*? By the adverb *down*?

Summary.—Adverbs are words that modify verbs, adjectives, and other adverbs.

LESSON 51.

Find the adverbs in the following, and tell what they modify:

1. She took up the flag the men hauled down.—*Whittier.*
2. Flow gently, sweet Afton, disturb not her dream.—*Burns.*
3. A thousand hearts beat happily.—*Byron.*
4. Slowly and sadly we laid him down.—*Wolfe.*

5. Merrily, merrily, shall I live now,
Under the blossom that hangs on the bough.—*Shakespeare*.
6. Swiftly, swiftly, flew the ship,
Yet she sailed softly, too.—*Coleridge*.
7. He rose up calmly, and composed the pall
Firmly and decently—and left him there,
As if his rest had been a breathing sleep.—*Willis*.
8. A form more fair, a face more sweet,
Ne'er hath it been my lot to meet.—*Whittier*.
9. The soft moon rose up slowly, and calmly she looked
down.—*Norton*.
10. The door in the mountain-side shut fast.—*Browning*.
11. He prayeth best who loveth best.—*Coleridge*.

LESSON 52.

Build sentences containing the following words used as adverbs, and tell what each modifies:

frequently	exceedingly	quietly	above	once
yesterday	entirely	loudly	there	back
afterward	seldom	scarcely	slowly	here
somewhere	forever	almost	truly	thus
forward	yonder	never	much	well
faithfully	abroad	early	quite	very

LESSON 53.

From the following lists build five sentences. Underline the adjective and doubly underline the adverb modifiers:

Subjects.	Verbs.	Modifiers.	Modifiers.
nightingale	is contorted	the Monterey	forward
cypress	bellowed	the breaking	melodiously
warrior	stepped	the English	very loudly
waves	dashed	the clumsy	strangely
seals	sings	an armed	high

Using the following bare subjects and predicates as foundations, build six sentences, two of which shall contain adverbs modifying verbs; two, adverbs modifying adverbs; two, adverbs modifying adjectives. Use any other words that seem needed:

rain is falling	summer has come	fire burns
lion roars	fish was caught	ship sails
rivers flow	nest was destroyed	winter is coming

LESSON 54.

GOOD USAGE IN ADJECTIVES AND ADVERBS.

[See direction, Lesson 22.]

Notice that the adjective is used to express condition of the subject, and the adverb to describe the manner of the action.

The rose smells sweet.

The knife looks sharp.

The bird sings sweetly.

The hunter looks sharply.

The girl feels bad.

The city looks gay.

The boy acts badly.

The bells rang gaily.

The work seems neat.

The tone sounds harsh.

The woman sews neatly.

The cricket chirps harshly.

LESSON 55.

ANALYSIS OF THE SIMPLE* SENTENCE.

MODEL: The fearless Hiawatha heeded not her woman's warning.

Kind of sentence: Declarative.

Entire subject: *The fearless Hiawatha.*

Bare subject, or noun: *Hiawatha.*

Modifiers of subject: 1. *the.* 2. *fearless.*

Entire predicate: *Heeded not her woman's warning.*

Bare predicate, or verb: *heeded.*

Object: *warning.*

Modifier of verb: *not.*

Modifiers of object: 1. *her.* 2. *woman's.*

* A simple sentence is a sentence consisting of but one statement.

Analyze the following sentences by the foregoing model:

1. The bees have hummed their noon-tide lullaby.
2. A little body often harbors a great soul.
3. Now the great winds shorewards blow.
4. A crooked stick will have a crooked shadow.
5. Now came still evening on.
6. Sweet is every sound.

LESSON 56.

ANALYSIS CONTINUED.

Using the model given in the last lesson, analyze, orally, the following sentences:

1. Each horseman drew his battle blade.
2. The old mayor climbed the belfry tower.
3. Act well your part.
4. Who planted this old apple-tree?
5. How beautiful is the rain!
6. The good south wind still blew behind.
7. How fast the flitting figures come!
8. Who would fill a coward's grave?
9. Misfortunes seldom come singly.
10. Then Fancy her magical pinions spread wide.
11. Dreams can not picture a world so fair.
12. Thou sayest an undisputed thing.
13. Leave thy low-vaulted past.
14. Am I my brother's keeper?
15. How are the mighty fallen!
16. You should have heard the Hamelin people.
17. A single star lights the evening air.
18. The moon floods the calm fields.
19. The bonny bird did pour his full heart out.
20. You never heard a song so gay.

LESSON 57.

DEVELOPING A STORY.

THE SAD LITTLE LASS.

“Why sit you here, my lass?” said he.

“I came to see the king,” said she :

“To see the king come riding by,

While all the eager people cry,

‘God bless the king, and long live he,’

And therefore sit I here,” said she.

“Why do you weep, my lass?” said he.

“I weep because I ’m sad,” said she :

“For when the king came riding by,

And all the people raised a cry,

I was so small I could not see,

And therefore do I weep,” said she.

“Then weep no more, my lass,” said he.

“And pray, good sir, why not?” said she.

“Lift up your eyes of bonnie blue,

And look and look me through and through,

Nor say the king you could not see :

I am the king, my lass,” said he.

—Margaret Johnson.

Read this poem thoughtfully. Who are the speakers? What questions did the king ask the little girl, and what did she reply? How did the king comfort her?

Think of the little girl; how she set out alone to see the king; how happy and eager she was as she hurried along.

Think of the coming of the king; his appearance; his attendants; the jostling and cheering of the people and the crowding back of the little girl.

Think how the little girl felt when the king had gone by and the crowd had scattered, and she was left alone, tired and disappointed. Think what

may have brought the king back and how he chanced to see the little girl. Think of her feelings when the king told her who he was and she looked up into his face.

Are all these things told in the poem, or are they merely suggested?

Write, in your own language, the story suggested by this poem, adding any statements you wish.

Be careful to bring out all the important points, but do not spend too much time on any one point, to the neglect of others.

LESSON 58.

PHRASES.

1. The wings *of the duckling* had grown.
2. The birds *in the garden* were swimming.
3. Three swans came *from a thicket*.
4. The duckling flew *toward the magnificent birds*.

In the first sentence, what is the subject? What group of words is used as an adjective to modify *wings*? What is the subject of the second sentence? What group of words, having neither subject nor predicate, is used as an adjective to modify *birds*? What is the verb of the third sentence? What group of words is used as an adverb to modify *came*? What group of words in the fourth sentence is used as an adverb to modify *flew*?

*A group of words used as a single part of speech (and having neither subject nor predicate) is called a **Phrase**.**

*A phrase takes its particular name from the part of speech for which it is used. Phrases used as adjectives or adverbs are called **Adjective Phrases** or **Adverb Phrases**. (For Verb-Phrases, see page 29.)*

In the following groups of words, change the italicized adjectives and adverbs to equivalent phrases:

MODEL: *wealthy* people (people of *wealth*).

my <i>country</i> home	stand <i>here</i>	<i>interesting</i> facts
<i>silver</i> vases	sing <i>joyfully</i>	<i>industrious</i> children

* In *common speech* a phrase is any brief expression less than a sentence.

<i>ambitious</i> boys	my <i>father's</i> estate	travel <i>westward</i>
<i>English</i> travelers	<i>truthful</i> men	point <i>yonder</i>
<i>morning</i> exercises	<i>patriotic</i> citizens	study <i>carefully</i>

Change the following phrases to equivalent adjectives or adverbs:

in haste	with courage	of brass
in all places	with gentleness	in that place
of no value	of many colors	in a loud manner
of royalty	with certainty	at this time
with joy	for that reason	from that place

LESSON 59.

Build sentences employing the following as phrases. Let ten be adjective phrases and eleven adverb phrases:

to the mountains	under the ground	among the flowers
for pleasure	between the graves	after nightfall
by the roadside	with danger	before sunrise
in the valley	over the hills	like soldiers
across the road	beyond the seas	except the youngest
above the trees	with courage	until death
beside the stream	from the beginning	without malice

LESSON 60.

Copy these sentences, supplying adjective phrases:

1. The capital —— is situated on the Tiber.
2. The city —— was destroyed by an earthquake.
3. The people —— first settled California.
4. Thomas Jefferson —— was elected President of the United States.
5. Captain John Smith was saved by Pocohontas, the daughter ——.
6. The summit —— is covered by a great depth ——.
7. The story —— was written by Shakespeare.

8. The messenger ——— was Mercury, the son ———.
9. The battle ——— was won by Americans.
10. The Legislature ——— meets in Sacramento.

Copy these sentences, supplying adverb phrases:

1. The gorilla lives ———.
2. The great London bridge is built ———.
3. The home of Alfred Tennyson was ———.
4. Napoleon died ———.
5. The Congress of the United States meets ———.
6. The Columbian Exposition was held ———.
7. A trip around the world can be made ———.
8. The American colonies fought ———.
9. The pyramids still stand ———.

LESSON 61.

PREPOSITIONS.

THE UGLY DUCKLING.—PART VIII.

After the long, hard winter, the little duckling found himself lying in a moor. The sun now shone brightly, and the young bird felt that his wings were strong. He flapped them against his sides and rose lightly in the air. They bore him toward a large garden. The blossoming apple-trees and the fragrant elders bent their long, green branches above a pleasant stream.

From a thicket of elders close by, came three swans with snowy plumage. They rustled their feathers and swam gracefully away on the water.

I will fly to these royal birds, said the duckling. They will kill me because I, poor ugly creature, dare to approach them. But it is better to be killed by them than

bitten *by the ducks* and pecked *by the hens*, or to suffer starvation *in the cold winter*. So he flew *into the water* and swam *toward the magnificent swans*. Instantly they rushed to meet him *with out-spread wings*.

“Kill me,” said the poor duckling, and he bent his head and awaited death.

-
1. The egg was lying *in* the nest.
 2. The egg was lying *by* the nest.
 3. The egg was lying *near* the nest.

What phrase in the first sentence? What word in the phrase connects the noun *nest* with *was lying* by showing a relation of place?

Give the phrase in the second sentence. What word in this phrase connects the noun *nest* with *was lying*? What sort of relation is shown by the preposition?

Give the phrase in the third sentence. What word in this phrase connects the noun *nest* with *was lying*? What sort of relation is shown by the preposition?

*The word in a phrase, which, like in, by, and near, connects the noun or pronoun with some other word in the sentence by showing relation, is called a **Preposition**.*

-
1. The duckling flew *across* the room.
 2. The duckling flew *about* the room.
 3. The duckling flew *from* the room.

In the above sentences, what phrases modify the verb *flew*? What preposition introduces each?

What noun in each phrase is connected by the preposition to the verb *flew*?

*The noun or pronoun in a phrase which is connected by the preposition with some other word in the sentence, is called the **Object** of the preposition.*

Summary.—A Preposition is a word that introduces a phrase and connects its object with some other word in the sentence by showing relation.

In the italicized phrases in Part VIII. of The Ugly Duckling, select the prepositions and their objects, and tell with what words the prepositions connect their objects.

LESSON 62.

Copy the following sentences, and supply suitable prepositions:

1. Now there is ——— Jerusalem, ——— the sheep-market, a pool.

2. The quail has hardly ceased piping ——— the corn, when winter ——— the folds of trailing clouds sows broadcast ——— the land snow, icicles, and rattling hail.

3. A gush ——— smoke came ——— a chimney ——— the rear ——— the edifice.

4. The rays ——— the evening sun came solemnly ——— the painted windows ——— his head, and fell ——— gorgeous colors ——— the opposite wall.

5. General Washington set out ——— Philadelphia ——— Boston ——— horseback ——— the 21st ——— June.

6. ——— the crossbeam ——— the old south bell,
The nest ——— a pigeon is builded well,
—— summer and winter that bird is there,
Out and in ——— the morning air.

7. Merrily swinging ——— brier and weed
Near ——— the nest ——— his little dame,
—— the mountain side or mead,
Robert ——— Lincoln is telling his name.

8. I chatter ——— stony ways,
—— little sharps and trebles;
I bubble ——— eddying bays,
I babble ——— the pebbles.

9. The sun has gone down ——— a golden glow.

LESSON 63.

STUDY OF A SELECTION.

TO A WATER-FOWL.

Whither, 'midst falling dew,
While glow the heavens with the last steps of day,
Far through their rosy depths dost thou pursue
Thy solitary way?

Vainly the fowler's eye
Might mark thy distant flight to do thee wrong,
As, darkly painted on the crimson sky,
Thy figure floats along.

Seek'st thou the plashy brink
Of weedy lake, or marge of river wide,
Or where the rocking billows rise and sink
On the chafed ocean side?

All day thy wings have fanned,
At that far height, the cold, thin atmosphere,
Yet stoop not, weary, to the welcome land,
Though the dark night is near.

And soon that toil shall end;
Soon shalt thou find a summer home, and rest,
And scream among thy fellows; reeds shall bend,
Soon, o'er thy sheltered nest.

He who, from zone to zone,
Guides through the boundless sky thy certain flight,
In the long way that I must tread alone
Will lead my steps aright. — *William Cullen Bryant.*

Read, thoughtfully, the poem *To a Water-Fowl*.

(Consult the dictionary if you find words you do not understand.)

Give briefly, in your own words, the question asked in the first stanza; in the third stanza. What destination is described in the fifth stanza? To whom does the word *He*, in the last stanza, refer? How does the poet apply the lesson learned from God's care of the birds to his own life?

What three expressions in the first two stanzas suggest the color of the sky? What expressions in the poem suggest the time of day? Find several expressions that suggest the great height at which the bird is flying. What words give an idea of the motion of the water-fowl? Of the length of its journey? What is meant by *plashy brink*; *marge of river*; *rocking billows*; *chafed ocean side*?

Describe a picture that might be painted to illustrate the first stanza. What might be added to it to illustrate the second stanza?

Describe three different pictures which might be painted to illustrate the third stanza; one picture to illustrate the fifth.

Memorize and write the last stanza.

LESSON 64.

CONJUNCTIONS AND INTERJECTIONS.

THE UGLY DUCKLING.—PART IX.

Ah! what did he see in the clear stream below? He saw his own image, *but* it was no longer the image of a sooty-brown bird, ugly to look upon. It was that of a graceful *and* beautiful swan. The other swans swam around the new-comer, *and*, as a welcome, lovingly stroked his neck with their bills.

There were little children running about in the garden, *and* they threw crumbs into the water. "O see! there is a new one," cried the youngest child, *and* then they all ran to their mother, shouting, "Hurrah! another swan has come, *and* he is the most beautiful of all!"

The old swans were also delighted with their new companion *and* bowed their heads before him, *but* he felt quite shy *and* hid his head under his wing. He was so happy he did not know what to do *or* to say, *yet* he was not proud of his beauty *or* of his station. He had been persecuted *and* despised for his ugliness, *but* now he heard them say he was the most beautiful of all the birds. He rustled his feathers *and* curved his slender neck, *and* cried joyfully from the depths of his heart, "O! I never dreamed of happiness like this."

Being born in a farm-yard matters little *if* one is hatched from a swan's egg.

— *Adapted and abridged from Hans Christian Andersen.*

-
1. Little children were running about the garden *and* they threw crumbs to the swans.
 2. He was not proud of his beauty *or* of his station.
 3. They persecuted *and* despised him.
 4. The hens *and* the ducks pecked him.

What two statements* are joined to make the first sentence? What word joins them?

Give two phrases in the second sentence. What word joins them?

What two verbs in the third sentence? By what word are they joined?

What are the subjects of the fourth sentence, and by what are they joined?

*Words used to join clauses, phrases, or words, are called **Conjunctions**.*

-
1. Ah! what did he see in the clear stream?
 2. Hurrah! another swan has come.
 3. O! I never dreamed of happiness like this.

* Statements joined to other statements to make a sentence, are called *clauses*.

What words in the last three sentences indicate strong or sudden feeling? Are they necessary to the sense?

Words that indicate strong or sudden feeling are called Interjections.

Summary.—Conjunctions are words used to join clauses, phrases, or words.

Interjections are words used to indicate strong or sudden feeling.

The interjection "O" should always be a capital letter.

Tell what words, phrases, or clauses are connected by conjunctions italicized in Part IX. of The Ugly Duckling. Point out the interjections in the same lesson.

LESSON 65.

COMPOUND SUBJECTS AND PREDICATES.

1. Two or more subjects connected by a conjunction form a compound subject; as,

*Knowledge and wisdom, far from being one,
Have oftentimes no connection.—Cowper.*

2. Two or more predicates connected by a conjunction form a compound predicate; as,

*Somewhere, I know, on the unseen shore,
They watch and beckon and wait for me.—Priest.*

In the same way complements and modifiers may become compound.

3. When three or more words or groups of words are joined together we may omit all the conjunctions but the last and separate the parts by commas; as,

Actions, looks, and words form the alphabet by which we spell character.—Lavater.

The Congress shall have power to declare war, grant letters of marque and reprisal, and make rules concerning captures on land and water.—Constitution U. S.

Write sentences, using the following groups of words as compound subjects, predicates, complements, or modifiers:

1. Ivanhoe, Waverley, Marmion, Lady of the Lake.
2. Cyclones, blizzards, earthquakes.
3. Chloroform, ether, cocaine.
4. Understood, appreciated, rewarded.
5. England, Scotland, Wales.
6. Attacked, overwhelmed, captured.
7. Long, dark, narrow.
8. Of Mt. Shasta, of Mt. Whitney.
9. On the mountains, on the foothills, in the valleys.

Copy and punctuate the following sentence :

The pyramids of Egypt the tomb of Mausoleus the hanging gardens of Babylon the Colossus of Rhodes the lighthouse at Alexandria the temple of Diana and the statue of Jupiter at Olympia were the seven wonders of the ancient world.

Write and punctuate three similar sentences that shall name:

1. Seven wonderful inventions of this century.
2. Seven remarkable buildings.
3. Seven wonderful works of nature.

LESSON 66.

Select the conjunctions from the following sentences, and tell whether they connect words, phrases, or clauses. If words, tell how they are used:

1. Blessed are the merciful, for they shall obtain mercy.—*Bible*.
2. The calm, gray sky of early dawn was flecked and barred with golden clouds.—*Hood*.
3. Princes and lords are but the breath of kings.—*Burns*.
4. The heroic soul does not sell its justice and its nobleness.—*Emerson*.

5. It is faith in something, and enthusiasm for something, that makes a life worth looking at.—*Holmes.*

6. He spoke of the grass and flowers and trees,
Of the singing birds and the humming bees.—*Whittier.*

7. Is life so dear, or peace so sweet, as to be purchased at the price of chains and slavery?—*Patrick Henry.*

8. Few and short were the prayers we said,
And we spoke not a word of sorrow;
But we steadfastly gazed on the face of the dead,
And we bitterly thought of the morrow.—*Wolfe.*

Select the interjections from the following:

1. O! young Lochinvar is come out of the west.—*Scott.*

2. Alas! how light a cause may move
Dissension between hearts that love.—*Moore.*

3. Farewell! Be your thoughts better or more bold.—*Shelley.*

4. O! a dainty plant is the ivy green.—*Dickens.*

5. But oh! the choice what heart can doubt.—*Moore.*

6. Hark! the herald angels sing.—*Wesley.*

7. List! the strain floats nearer now.—*Shelley.*

8. La! You could make an excuse if you had but a mind.

—*Edgeworth.*

The following are conjunctions in common use:

therefore	because	unless	and	but
for	nor	yet	or	if

Write sentences, using the above words as conjunctions.

LESSON 67.

GOOD USAGE IN CONJUNCTIONS.

[See direction, Lesson 22.]

Do *as* I do.

Do *as* he does.

Do *as* she does.

It looks *as if* it would rain.

It appears *as if* it would rain.

It seems *as if* it would rain.

Here are pies *such as* your mother makes.

Here are doughnuts *such as* your mother makes.

Here are pickles *such as* your mother makes.

The use of **like** for *as*, *as if*, and *such as*, is a very common error, and should be carefully corrected.

LESSON 68.

DEVELOPING A STORY.

THE UGLY DUCKLING.

Tell briefly the story of The Ugly Duckling. Describe the mental picture that you see of the farmhouse and the fields around it; of the old woman, the cat, and the hen; of the flight of the wild swans; of the peasant's hut; of the blossoming garden.

Why did not the great egg hatch with the others? How did the fowls in the barnyard treat the ugly duckling? Why? What should we learn from this as to our treatment of strangers?

How do you imagine the ugly duckling felt when he ran away into the moor? Where did he seek shelter? What questions did the cat and the hen ask him? Did they mean to be unkind? Is it right thus to judge others by what we can do ourselves?

How did the duckling feel toward the strange birds that he saw by the lake? Why? Why did he run away from the peasant's house? Did the children intend to frighten him?

What change came over him during the winter? What were the duckling's feelings when he swam toward the swans in the garden? How did he discover that he was beautiful? How was he welcomed by the swans and the children? How did he receive their praise?

Why was he now admired and loved? Was he really any more worthy than when he was persecuted for his ugliness? Had his trials made him less gentle and forgiving?

In what way does Hans Andersen's own life resemble that of the ugly duckling? Did Hans Andersen become beautiful in appearance? If not, in what did his beauty consist?

Write upon one of the following topics. Be careful to divide properly into paragraphs, and to use correctly quotation marks and other marks of punctuation:

1. The nest and the hatching.
2. Visit to the duck-pond and the farm-yard.
3. The old woman, the cat, and the hen.
4. The beautiful strangers.
5. The peasant's hut.
6. The transformation.

LESSON 69.

TABULAR ANALYSIS.

MODEL: A thing of beauty is a joy forever.—*Keats*.

SUBJECT.		PREDICATE.			
Bare Subject.	Modifiers of Subject.	Verb.	Complement.	Modifier of Verb.	Modifier of Complement.
thing	1. a. 2. of beauty.	is	joy	forever	a

Make a diagram like the one above, and tabulate the following sentences according to the model:

1. Autumn in his leafless bowers
Is waiting for the winter snow.—*Whittier*.
2. Our school-houses are the republican line of fortification.—*Garfield*.
3. Every hour of lost time is a chance for future misfortune.—*Napoleon*.
4. On the hearth of Farmer Garvin blazed the crackling walnut log.—*Whittier*.
5. Fond memory brings the light of other days around me.—*Moore*.

LESSON 70.

DEVELOPING A STORY.

THE DEPARTURE OF THE SWALLOWS.

The raindrops splash, and the dead leaves fall,
On spire and cornice and mould;
The swallows gather, and twitter, and call,
“We must follow the summer, come one, come all,
For the winter is now so cold.”

Just listen awhile to the wordy war,
As to whither the way shall tend.
Says one, “I know the skies are fair
And myriad insects float in air
Where the ruins of Athens stand.

“And every year when the brown leaves fall,
In a niche of the Parthenon
I build my nest on the corniced wall,
In the trough of a devastating ball
From the Turk’s besieging gun.”

Another says, “I prefer the nave
Of the temple of Baalbec;
There my little ones lie while the palm-trees wave,
And, perching near on the architrave,
I fill each open beak.”

“Ah!” says the last, “I build my nest
Far up on the Nile’s green shore,
Where Memnon raises its stony crest,
And faces the sun as he leaves his rest,
But greets him with song no more.

“In his ample neck is a niche so wide,
 And withal so deep and free,
 A thousand swallows their nests can hide,
 And a thousand little ones rear beside—
 Then come to the Nile with me.”

—*From the French of Theophile Gautier.*

Thought Study.—Read this poem thoughtfully. Answer the questions below in the form of a connected story.

(Consult the dictionary for the meaning of any word you do not understand.)

Who are represented as talking in this story? What are they talking about? At what season of the year do you suppose the conversation took place? Why? In what country do you imagine the swallows were at that time? Why?

Why did the first swallow want to go to Athens? In what ruined temple did she build her nest? Why did the second swallow prefer Baalbec? Where is this temple? Why did the third prefer Egypt? In what statue did this swallow build?

LESSON 71.

THE DEPARTURE OF THE SWALLOWS.—CONTINUED.

Form Study.—How many stanzas in this selection? How many lines in each stanza? How does each line begin? What do you notice about the indentation of the second and fifth lines?

How are the speeches of the swallows set off from the rest of the poem? Read the entire speech of the first swallow. Notice where the quotation marks are placed when the quotation is continued to a new stanza or paragraph.

Read the quotation in the fourth stanza. Through how many stanzas does the speech of the last swallow extend? In the fifth stanza what break occurs in the quotation? How is this indicated?

Parts of Speech.—STANZA 1. Find eight nouns, eight verbs, and one verb-phrase. How many conjunctions do you find? What two adverbs in the last line? What predicate adjective?

STANZA 2. Find six verbs and one verb-phrase, and give the subject of each. What is the complement of the verb *are*? What proper noun do you find in this stanza?

STANZA 3. Find twelve adjectives. What proper noun is a possessive modifier? What other proper noun do you find? What three phrases tell where the nest is built? What phrase describes *niche*? What phrase describes *trough*? What phrase describes *ball*?

STANZA 4. Find seven nouns. Which two of them are objects? Name the proper noun. Find three pronouns. Give three phrases, and name the preposition in each.

STANZA 5. Find eight nouns. Which four are objects? Which are proper nouns? Find six verbs, four adverbs, six pronouns. Which pronouns are possessive modifiers? Which are subjects? Which is an object? Name the conjunctions and interjections.

STANZA 6. In this stanza, tell what part of speech each word is.

LESSON 72.

VERBALS.

1. Pegasus, the winged horse, loved to soar swiftly through the heavens like a great bird.

2. Pegasus, fearing men, very seldom came to earth.

What is the verb in the first sentence? What action is named as the object of *loved*? In what, then, is *to soar* like a noun? By what adverb is *to soar* modified? In what, then, is it like a verb?

What is the verb in the second sentence? What word derived from the verb *fear* is used, not to assert action or condition, but to describe *Pegasus*? What noun is the object of *fearing*? In what, then, is *fearing* like a verb, and in what is it like an adjective?

Words which, like to soar and fearing in the above sentences, are derived from verbs and share their nature, but are used as nouns or as adjectives, are called Verbals.

Verbals, like verbs, may take complements and modifiers.

Select the verbals in the following groups of sentences, and tell whether they are used as nouns or adjectives:

1. The linnets began to sing merrily.

The linnets began singing merrily.

The linnet, singing his merry song, perched near my window.

2. The apple-trees begin to blossom in spring.
The apple-trees begin blossoming in spring.
The apple-trees, blossoming, fill the air with fragrance.

Select the verbals in the following, and tell whether they are used as nouns or adjectives. Give their modifiers and complements, if any:

1. The star now blazing in the east is Sirius.
2. Joan of Arc sought to free France from the enemy.
3. Columbus, kneeling on the shore of San Salvador, gave thanks to God.
4. Our forefathers, by resisting unjust taxation, brought on the Revolutionary War.
5. William Tell dared to resist the tyrant Gesler.
6. Mary, Queen of Scots, regretted leaving France.
7. Washington, honored by his countrymen, died at Mt. Vernon.

LESSON 73.

INFINITIVES.

1. To drink at the fountain of Pirene was the delight of Pegasus.
2. Drinking at the fountain of Pirene was the delight of Pegasus.
3. Pegasus, in coming to the earth, was very shy.
4. One day he alighted and began to quaff the waters.
5. The ambition of the youth Bellerophon was to capture Pegasus.

Is there any difference in the thought expressed by sentences one and two? What verbal names the action which is the subject of the first sentence? What verbal names the action which is the subject of the second sentence? As what part of speech is each of these verbals used?

*Verbals which, like to drink and drinking in the above sentences, are used as nouns, are called **Infinitives**.*

How is the infinitive in sentence three used? How is the infinitive in sentence four used? The infinitive in sentence five?

An infinitive, like a noun, may be used as the subject or complement of a verb, or as the object of a preposition.

As will be seen by observing the above sentences, there are two infinitive forms.

The first has the same form as the root* of the verb, and is called the *root-infinitive*. The root-infinitive usually has *to* put before it as its sign; as, *to drink, to see, to go*.

The second form, which ends in *ing*, is called the *infinitive in ing*; † as, *drinking, coming*.

The infinitive in *ing* is also sometimes called the *Gerund*.

LESSON 74.

Copy the following sentences, select the infinitives, and tell whether they are used as subjects, as complements, or as objects of prepositions:

1. Learn to labor and to wait.—*Longfellow*.
2. With a restless desire of seeing different countries I have always resided in the same city.—*Dr. Johnson*.
3. "O no, no," said the little fly, "to ask me is in vain."—*Howitt*.
4. True ease in writing comes from art, not chance.—*Pope*.
5. We were crowded in the cabin,
Not a soul would dare to sleep.—*Fields*.
6. In riding I have the additional pleasure of governing another's will.—*Holmes*.
7. At daybreak the bugles began to play.—*Longfellow*.
8. To be trusted is a greater compliment than to be loved [is].

—*Macdonald*.

*The simplest form of the verb is called the *Root*.

† There is sometimes danger of confusing pure nouns ending in *ing* with the infinitive in *ing*. In the sentence "The *blossoming* of California wild flowers begins in June," *blossoming*, having lost its verbal nature, is used simply as a name, and is, therefore, a noun and not an infinitive.

LESSON 75.

Supply infinitives in the following sentences, and tell how they are used:

1. Stanley's purpose in _____ to Africa was _____ _____ Dr. Livingstone.

2. The Puritans hoped _____ _____ religious liberty in America.

3. Many lives have been lost in _____ the North Pole.

4. _____ and _____ are the chief industries of California.

5. _____ _____ a flying machine is the ambition of many inventors.

6. One of the delights of youth should be _____ good books.

7. _____ _____ the Pyramids required time and patience.

8. _____ _____ Athens the most beautiful city in the world was the desire of Pericles.

Build twelve sentences, using four of the following infinitives as subjects, four as complements, and four as objects of prepositions:

traveling	tramping	to learn	conquering
to read	to study	to write	to assist
singing	to rain	to sell	asking

LESSON 76.

PARTICIPLES.

1. Bellerophon, waiting by the fountain, saw Pegasus descend.

2. Bellerophon, delighted, sprang upon the back of the beautiful steed.

What is the verb in the first sentence? What verbal is used to describe *Bellerophon*? As what part of speech, then, is *waiting* used?

What is the verb in the second sentence? What verbal is used to describe *Bellerophon*? As what part of speech, then, is *delighted* used?

Verbals which, like **waiting** and **delighted** in the above sentences, are used as adjectives,* are called **Participles**.

Participles end in *ing*, *ed* (*d* or *t*), and *en*; as, *singing*, *delighted*, *dared*, *lost*, *forsaken*.

Infinitives in *ing* must not be taken for participles ending in *ing*. Participles always have the use of adjectives, and are never, like infinitives, used as subjects or objects of verbs, or as objects of prepositions.

Summary of Verbals.—Verbals are words derived from verbs and sharing their nature, but having in addition the use of a noun or an adjective.

Infinitives are noun verbals.

Participles are adjective verbals.

LESSON 77.

Select the participles below, and give the complement and modifiers, if any, of each participle :

1. I saw a crow perched on the edge of the nest.—*Burroughs*.
2. The children coming home from school
Look in at the open door.—*Longfellow*.
3. Truth, crushed to earth, shall rise again.—*Bryant*.
4. All the little boys and girls,
Tripping and skipping, ran merrily after
The wonderful music.—*Browning*.
5. Ye shall find the babe wrapped in swaddling clothes, lying
in a manger.—*Bible*.
6. The turban folded about his head
Was daintily wrought of the palm-leaf braid.—*Whittier*.
7. A word fitly spoken is like apples of gold in pictures of
silver.—*Bible*.
8. A noble deed is a step toward God,
Lifting the soul from a common clod.—*Holland*.

* There is a usage in which the participle form parts with its verbal nature and becomes simply an adjective. In the sentence "*Blossoming* flowers dot the hills," *blossoming* simply tells the kind of flowers. It is, therefore, an adjective and not a participle.

9. A traveler by the faithful hound,
Half buried in the snow was found,
Still grasping in his hand of ice
A banner with this strange device, Excelsior.—*Longfellow*.
10. Thou shouldst desire to die, being miserable.—*Shakespeare*.
11. The king of Naples, being an enemy, hearkens my brother's suit.—*Shakespeare*.

LESSON 78.

Fill the blanks in the following sentences with participles chosen from the list below:

shipwrecked	confined	chosen	searching
banished	brought	sung	uniting
invented	written	containing	

1. Robinson Crusoe, —— on a lonely island, longed for companionship.
2. Seven colors —— make white light.
3. The telegraph, —— by Morse, connects the civilized nations of the earth.
4. Cleopatra's needle, —— from Egypt, stands in Central Park.
5. The Alexandrian Library, —— many ancient manuscripts, was destroyed by fire in 641.
6. The name of the Man in the Iron Mask, —— for many years in the prisons of France, has never been revealed.
7. Napoleon, —— to St. Helena, died in exile.
8. Lady Franklin, —— for her husband, won the pity of the world.
9. George Washington, —— first President of the United States, died in 1799.
10. The Chambered Nautilus, —— by Oliver Wendell Holmes, is considered his finest poem.
11. The Battle Hymn of the Republic, —— at the Northern campfires, stirred the courage of the soldiers.

Build sentences, using the following participles, and tell what each modifies:

having been invited	laughing	attacked	drowned
being amused	having gone	taken	thrown
being elected	singing	overjoyed	caught

LESSON 79.

*Change the infinitives in **ing** to root-infinitives:*

1. Exercising in the open air is beneficial.
2. Obeying promptly is the duty of every soldier.
3. Traveling is one means of education.
4. Doing one's best is all that is necessary.
5. Giving is better than receiving.

*Change the root-infinitives to infinitives in **ing**:*

1. To serve his country is the duty of a citizen.
2. To know the past helps us to understand the future.
3. To use slang always betrays ill-breeding.
4. To read good books is profitable.
5. To live honestly is possible to all.

LESSON 80.

Copy the following sentences, indicating (a) the participles and infinitives, (b) their complements and modifiers:

1. Up rose old Barbara Frietchie then,
Bowed with her four-score years and ten.— *Whittier.*
2. Something attempted, something done,
Has earned a night's repose.— *Longfellow.*
3. From street to street he piped advancing,
And step for step they followed dancing.— *Browning.*
4. The Czar of all the Russias, pacing slow, followed the coffin.
— *Agnes McDonald.*

LESSON 82.

In the following poem arrange all the words in lists: 1. Naming words; 2. Asserting words; 3. Modifying words; 4. Connecting words.

(Noun verbals may be placed with the naming words, and adjective verbals with the modifying words.)

SIGNS OF RAIN.

1. The hollow winds begin to blow,
2. The clouds look black, the glass is low.
3. The soot falls down, the spaniels sleep,
4. And spiders from their cobwebs peep.
5. Last night the sun went pale to bed,
6. The moon in halos hid her head.
7. The walls are damp, the ditches smell,
8. Closed is the pink-eyed pimpernel.
9. Hark, how the chairs and table crack !
10. Old Betty's nerves are on the rack.
11. Loud quacks the duck, the peacocks cry,
12. And distant hills are seeming nigh.
13. How restless are the snorting swine !
14. The busy flies disturb the kine.
15. Low o'er the grass the swallow wings,
16. The cricket, too, how sharp he sings.
17. Puss on the hearth, with velvet paws,
18. Sits wiping o'er her whiskered jaws.
19. Through the clear streams the fishes rise,
20. And nimbly catch the incautious flies.
21. The glow-worms, numerous and light,
22. Illumed the dewy dell last night.
23. At dusk the squalid toad was seen,
24. Hopping and crawling o'er the green.
25. The whirling dust the wind obeys,
26. And in the rapid eddy plays.

27. The frog has changed his yellow vest,
28. And in a russet coat is dressed.
29. Though June, the air is cold and still,
30. The mellow blackbird's voice is shrill.
31. My dog, so altered in his taste,
32. Quits mutton-bones on grass to feast.
33. 'T will surely rain ! I see with sorrow,
34. Our jaunt must be put off to-morrow.

LESSON 83.

BUSINESS LETTERS.

511 Larkin St., San Francisco, Cal.,
Dec. 23, 1895.

Messrs. Perry Mason & Co.,
201 Columbus Ave., Boston, Mass.

Sirs:—Enclosed is a money order for one dollar and seventy-five cents (\$1.75), for which please send to my address a copy of "The Youth's Companion" for one year, beginning with January, 1896.

Yours respectfully,

Walter Bentley.

Compare the business letter given above with the letter on page 20.

Notice that in business letters the full address of the person or persons to whom you are writing is placed before the salutation.

If the letter is in answer to one received, that letter should be referred to and its date given.

Business letters should be short and to the point.

Write and address a letter ordering one of the following periodicals: St. Nicholas, Harper's Round Table, Scribner's Magazine, The Century Magazine, The Overland Monthly.

Use your own name and address in the letter, and write as carefully as if the letter were to be sent.

LESSON 84.

Copy the following letter. Write and address an order for three books you would like to own; for a bicycle; for a watch.

Davisville, Yolo Co., Cal.

Messrs. Brown & Co.,
San Francisco, Cal.

Gentlemen:

Please send me, with bill, by mail,
the following books:

"Birds and Bees."—*Burroughs*. (pap.)

"The Peasant and the Prince."—*Martineau*. (cl.)

Yours truly,

Gardner Pierce.

The abbreviations in parenthesis refer to the style of binding.

A LETTER OF INTRODUCTION.

A letter of introduction may have the same general form as the letter of friendship, page 20. The body may be as follows:

It gives me pleasure to introduce to you my friend, Hazel King, who is visiting your city. Any kindness you may extend to her will be appreciated by me.

Formal letters, such as invitations and their answers, have no address or salutation. They should be so written as to occupy the middle of the page.

INVITATION.

Mr. and Mrs. Hall request the pleasure of Mr. Wright's company at a social gathering, on Tuesday evening, at eight o'clock.

1210 Elm Ave., Nov. 8.

ACCEPTING THE INVITATION.

Mr. Wright accepts with much pleasure the kind invitation of Mr. and Mrs. Hall to be present at their residence next Tuesday evening.

DECLINING THE INVITATION.

Mr. Wright presents his compliments to Mr. and Mrs. Hall, with regrets that it will be impossible, by reason of a previous engagement, to accept their kind invitation for Tuesday evening.

LESSON 85.

THE COMPLEX SENTENCE.

1. Pegasus, *who had never before felt the weight of man*, darted up into the air.

2. His frantic struggles, *which would have unseated most riders*, did not dismay the brave youth.

3. *When, at last, Pegasus had grown weary*, his fearless rider slipped a bridle over his head.

4. The beautiful, wild creature realized *that he was conquered*.

How many statements do you find in the first sentence? Read the statement you think the most important. What is the subject of this statement? What is the predicate? Read the statement in italics. What is the subject of this statement? The predicate?

*A statement which is joined with other statements to make a larger statement, or sentence, is called a **Clause**.*

Read the first sentence again. Which clause makes a complete assertion? Which clause is used to describe Pegasus? To what part of speech is this clause equivalent?

*A clause which makes an assertion by itself is called an **Independent Clause**; as,*

Pegasus darted up into the air.

*A clause which enters into some other clause as a single part of speech is called a **Dependent Clause**; as,*

Who had never before felt the weight of man.

*A sentence composed of an independent clause and one or more dependent clauses is called a **Complex Sentence**.*

Read the independent clause in the second sentence. Read the dependent clause. What noun is modified by the dependent clause? To what part of speech is this clause equivalent? What name, then, may we give to this clause?

Read the dependent and the independent clause in the third sentence. What verb is modified by the dependent clause? To what part of speech is this clause equivalent? What name, then, may we give to it?

Read the dependent and the independent clause in the fourth sentence. Name the subject; the verb. What clause is the object of the verb *realized*? What part of speech, then, does this clause stand for? What may we name this clause?

A dependent clause is always used as an adjective, an adverb, or a noun, and is named from its use in the sentence.

The dependent clause in the second sentence above is an adjective clause; in the third sentence it is an adverb clause; in the fourth sentence it is a noun or substantive* clause.

LESSON 86.

Answer the following questions in regard to each of the complex sentences below: Is the italicized clause dependent or independent? Why? Is it used as subject, complement, or modifier? Is it used as an adjective, an adverb, or a noun?

1. Nature never did betray the heart *that loved her*.—Wordsworth.
2. Old Kaspar took it from the boy
Who stood expectant by.—Southey.
3. I stood on the bridge at midnight
As the clocks were striking the hour.—Longfellow.
4. A city *that is set on an hill* cannot be hid.—Bible.
5. A half-starved dog *that looked like Wolf* was skulking about the house.—Irving.
6. Our souls have sight of that immortal sea
Which brought us hither.—Wordsworth.
7. He *that lacks time to mourn* lacks time to mend.—Taylor.
8. The evil *that men do* lives after them.—Shakespeare.
9. *That the climate of the northern hemisphere has changed*, is the opinion of many naturalists.—Lyell.

* When phrases, clauses, and words not properly nouns, are used in a sentence with the value of nouns, they are called substantives. Substantive is only another name for a noun.

10. *That you have wronged me, Brutus, doth appear in this.*
—*Shakespeare.*
11. The noble Brutus hath told you [*connective omitted*] *Cæsar was ambitious.*—*Shakespeare.*
12. “*You are old, Father William,*” the young man cried.
—*Southey.*
13. I remembered *that youth could not last.*—*Southey.*

LESSON 87.

Construct two complex sentences of each of the following pairs, first making one thought the independent clause, and then the other:

1. Franklin was in youth a poor printer's boy.
Franklin became a great statesman and philosopher.

MODEL: *Franklin, who in youth was a poor printer's boy, became a great statesman and philosopher.*

Franklin, who became a great statesman and philosopher, was in youth a poor printer's boy.

2. The Olympic games were held every four years.
The Olympic games were the delight of the Greeks.
3. The prize was a wreath of wild olive.
The prize was given at the Olympic games.
4. Sappho lived 600 years before Christ.
Sappho is considered the greatest poetess of the world.
5. The Israelites wandered forty years in the wilderness.
The Israelites were led by Moses.
6. David was one of the kings of Israel.
David wrote the most beautiful of the Psalms.
7. Ferdinand de Lesseps was a Frenchman.
Ferdinand de Lesseps built the Suez canal.
8. Bismarck united the German people.
Bismarck was Chancellor of the Emperor William.

9. Gladstone is the leader of the Liberal party in England.
Gladstone is called the Grand Old Man.
10. Julius Cæsar was the foremost man of ancient Rome.
Julius Cæsar was a general, a writer, a mathematician, and
an orator.
11. The Pilgrims came to America to seek religious liberty.
The Pilgrims landed at Plymouth Rock.

LESSON 88.

In the following sentences, expand the italicized participle and infinitive constructions to clauses:

MODEL: The remains of ancient Troy, recently *discovered*, are of great historical interest.

(Expanded.) The remains of ancient Troy, *which were recently discovered*, are of great historical interest.

1. The Romans, *having conquered the world*, were unable to conquer themselves.
2. Sheridan, *hearing the guns*, galloped from Winchester to take command of the army.
3. Mary, Queen of Scots, *accused of treason*, was imprisoned by Elizabeth.
4. Youth is the time *to sow the seeds of character*.
5. Cortez, *having burned his ships*, knew that retreat was impossible.
6. Philip of Spain built the Armada *to conquer England*.

In the following sentences, contract the italicized clauses to participle and infinitive constructions:

1. One hundred and twenty - three persons, *who were confined in the black hole of Calcutta*, died of impure air.
2. Washington resolved *that he would retreat from New Jersey*.
3. Napoleon, *while he was fighting the allied armies*, was defeated at Waterloo.

4. Lafayette, *who came from France*, aided America in the Revolutionary War.

5. Birds, *when left undisturbed*, soon grow tame.

LESSON 89.

In the following sentences, expand the italicized adjectives and phrases to clauses:

1. *Grecian* architecture has never been surpassed.

2. In the *Olympian* games a crown of *wild olives* was given to the victor.

3. The great pyramid of *Egypt* covers over thirteen acres.

4. The *noble* Portia defeated Shylock's revenge.

5. The place of *Grant and Lee's meeting* was Appomattox Court House.

In the following sentences, contract the italicized clauses to adjectives or phrases:

1. The reign of Elizabeth, *which was glorious*, is noted for its literary productiveness.

2. The ark of the covenant, *which was sacred*, held the tables of the law.

3. The place *where David hid* was the cave of Adullam.

4. The happy time *when the good Haroun Alraschid ruled* is praised by poets.

LESSON 90.

THE RELATION OF CLAUSES.

Write the independent and the dependent clauses in the following selections, and give the use of each dependent clause:

- Spake full well, in language quaint and olden,
One who dwelleth by the castled Rhine,
When he called the flowers, so blue and golden,
Stars, that in earth's firmament do shine.—*Longfellow.*

MODEL:

One spake full well, in language quaint and olden. (independent clause.)

Who dwelleth by the castled Rhine. (adjective clause, modifying *one*.)

When he called the flowers, so blue and golden, stars. (adverb clause, modifying *spake*.)

That in earth's firmament do shine. (adjective clause, modifying *stars*.)

2. Many dismal tales were told about funeral trains, and mourning cries and wailings heard and seen about the great tree where the unfortunate Major Andre was taken, and which stood in the neighborhood. Some mention was made, also, of the woman in white, that haunted the dark glen at Raven Rock.—*Irving*.

3. The post-boy drove with fierce career,
 For threatening clouds the moon had drowned,
 When suddenly I seemed to hear
 A moan, a lamentable sound.—*Wordsworth*.

LESSON 91.

ANALYSIS OF THE COMPLEX SENTENCE.

To analyze a complex sentence:

1. Classify the sentence as declarative, interrogative, or imperative.
2. Give the independent clause, the dependent clause.*
3. Give the entire subject, the bare subject and its modifiers.
4. Give the entire predicate, the verb, the complement, the modifiers of the verb, the modifiers of the complement.

MODEL: The ornaments of a house are the friends who frequent it.

1. This is a complex declarative sentence.
2. The independent clause in this sentence is *the ornaments of a house are the friends*; the dependent clause is *who frequent it*.
3. The entire subject is *the ornaments of a house*; the bare subject is *ornaments*; the modifiers of the subject are the adjective *the* and the adjective phrase *of a house*.

* Do not, at this stage, require the analysis of the dependent clause.

4. The entire predicate is *are the friends who frequent it*; the verb is *are*; the complement of the verb is the predicate noun *friends*; the complement is modified by the adjective *the* and the adjective clause *who frequent it*.

Analyze, by the foregoing model, the sentences in Lesson 86.

LESSON 92.

THE COMPOUND SENTENCE.

1. Pegasus at once ceased to struggle, *and* his new-found master guided him to earth.

2. The youth, pitying his gentle captive, now set him free, *but* the winged steed, after a short flight, returned to him again.

3. From this time on Pegasus remained willingly with the young hero, *nor* could he be tempted to leave him.

How many independent clauses in the first sentence? Give each one. By what word are these clauses connected? What part of speech is *and*?

Give the clauses and the connective in each of the remaining sentences.

*A sentence composed of two or more independent clauses is called a **Compound Sentence**.*

In the following sentences name each clause, and give its subject and predicate. Name the words that connect the clauses:

1. The drawbridge dropped with a surly clang,
And through the dark arch a charger sprang.—*Lowell*.
2. Each heart recalled a different name,
But all sang Annie Laurie.—*Bayard Taylor*.
3. O, come ye in peace here, or come ye in war?—*Scott*.
4. They toil not, neither do they spin.—*Bible*.
5. Art may err, but nature cannot miss.—*Dryden*.
6. Men may come and men may go,
But I go on forever.—*Tennyson*.
7. Give me liberty or give me death!—*Patrick Henry*.

8. Can Honor's voice provoke the silent dust,
Or Flattery soothe the dull, cold ear of death?—*Gray.*
9. Her ways are ways of pleasantness,
And all her paths are peace.—*Bible.*
10. The jessamine clammers in flowers o'er the thatch,
And the swallow chirps sweet from her nest in the wall.
—*Dimond.*

LESSON 93.

Combine each pair of sentences below into a compound sentence. Note that in combining sentences, the parts common to both are sometimes omitted from one clause of the compound sentence:

1. The elm is the sovereign tree of New England.
The elm is abundant in both the fields and the forests of New England.

MODEL: The elm is the sovereign tree of New England, and is abundant in both field and forest.

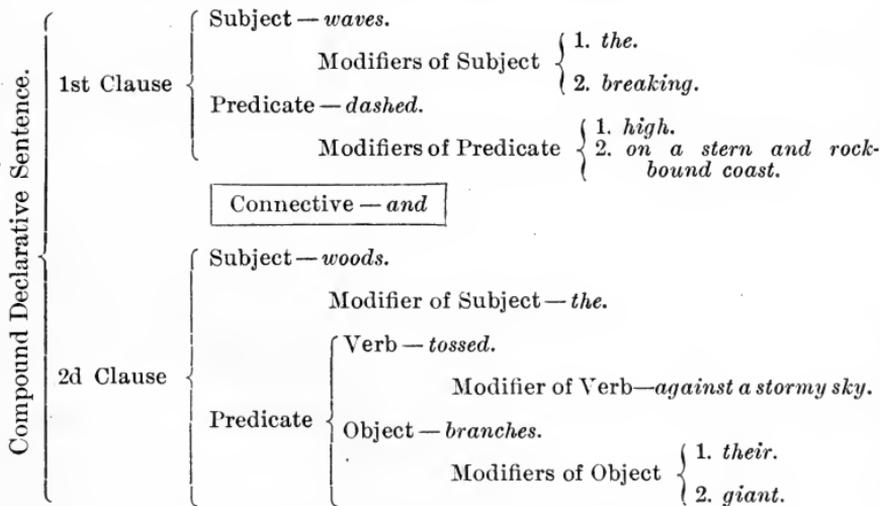
2. The fern is a type of the flowerless plants.
The rose is a type of the flowering plants.
3. The sequoias are the oldest and largest trees in the world.
The sequoias are found only in California.
4. The Yosemite is the most wonderful natural feature of the western continent.
There is no other spot in the world of such varied beauty and grandeur as the Yosemite.
5. Maize, or Indian corn, is a native of America.
Maize is now one of the great food products of the world.
6. The most remarkable cavern in Europe is Fingal's cave, on the island of Staffa.
The most remarkable cavern in America is the Mammoth cave, in Kentucky.

7. The Parthenon is the noblest ruin of Greece.
The Coliseum is the noblest ruin of Rome.
8. The planet Saturn has eight moons.
It is surrounded by beautiful rings.

LESSON 94.

ANALYSIS OF THE COMPOUND SENTENCE.

The breaking waves dashed high
On a stern and rock-bound coast,
And the woods against a stormy sky
Their giant branches tossed.—Hemans.



The clauses of a compound sentence may contain clause modifiers.

By the foregoing model analyze the following sentences :

1. The day is done and the darkness
Falls from the wings of night.—*Longfellow*.
2. Take thy beak from out my heart, and take thy form from
off my door.—*Poe*.
3. The harvest truly is plenteous, but the laborers are few.—*Bible*.

4. The waves beside them danced, but they
Outdid the sparkling waves in glee.— *Wordsworth.*
5. The breath of heaven must swell the sail,
Or all the toil is lost.— *Cowper.*

LESSON 95.

Change each of these simple sentences to either a compound or a complex sentence, or to both, if possible :

1. Ulysses, absent from his home ten years at the War of Troy, now wished to return. (*simple.*)

MODEL: Ulysses had been absent from his home ten years at the War of Troy, and now he wished to return. (*compound.*)

Ulysses, who had been absent from his home at the War of Troy for ten years, now wished to return. (*complex.*)

2. Ali Baba beheld a spacious cavern filled with merchandise and heaps of coin taken from merchants and travelers.

3. In a town of Tartary there lived a tailor, so poor as to be hardly able to maintain himself, his wife, and his son Aladdin.

4. In the reign of King Arthur, there dwelt, near the Land's End of England, a rich farmer with an only son named Jack.

5. After getting out of danger, Gulliver stopped awhile to pick out the arrows sticking in his hands and face.

6. Having these powerful spirits obedient to his will, Prospero could command the winds and waves of the sea.

7. After musing a few minutes, the Caliph ordered his Grand Vizier to find the boy.

8. Ivanhoe, convinced by the reasoning, obeyed the directions of Rebecca.

9. Achilles rose to array himself in the armor brought him by his mother.

10. How happy we were, sitting cross-legged in the crisp salt-grass, with the invigorating sea-breeze blowing gratefully through our hair.

11. Having pitched our tent, using the five oars to support the canvas, we went down the rocks seaward to fish.

LESSON 96.

We have learned that simple sentences may be joined together to make one compound sentence, and that one sentence may become a clause modifier of another.

We have learned that adjectives and adverbs may be expanded to phrases, and that phrases may be contracted to adjectives and adverbs.

We have learned, also, that infinitives and participles, adjectives, and phrases, may be expanded to clauses, and clauses again contracted to these.

*In the sentences below explain the different ways in which the sentence **she had no home**, or its equivalent, is used:*

Little Nell was to be pitied. She had no home.

1. Little Nell had no home, and she was to be pitied.
2. Little Nell was to be pitied because she had no home.
3. Little Nell, who had no home, was to be pitied.
4. Little Nell, when she had no home, was to be pitied.
5. Little Nell, having no home, was to be pitied.
6. Little Nell, without a home, was to be pitied.
7. Homeless Little Nell was to be pitied.

With the above as a guide, combine the following thoughts in as many ways as possible, making compound, complex, and simple sentences:

1. Hawthorne's sketches are charming. They are simple and natural.
2. Fremont was a pioneer of California. He was called the Pathfinder.
3. Caesar said, "Thou too, Brutus!" He muffled up his face. He fell at the base of Pompey's statue.
4. Lincoln called for seventy-five thousand troops. They volunteered at once.
5. Warren was a brave General. He was killed at Bunker Hill.

Young writers should guard against making their sentences too long, and be careful not to use too many connectives.

LESSON 97.

STUDY OF A SELECTION.

PEGASUS IN POUND.

1. Once into a quiet village,
 Without haste and without heed,
 In the golden prime of morning,
 Strayed the poet's winged steed.
2. Thus, upon the village common,
 By the school-boys he was found;
 And the wise men, in their wisdom,
 Put him straightway into pound.
3. Then the sombre village-crier,
 Ringing loud his brazen bell,
 Wandered down the street proclaiming
 There was an estray to sell.
4. And the curious country people,
 Rich and poor, and young and old,
 Came in haste to see this wondrous
 Winged steed, with mane of gold.
5. Thus the day passed, and the evening
 Fell, with vapors cold and dim;
 But it brought no food nor shelter,
 Brought no straw nor stall, for him.
6. Patiently, and still expectant,
 Looked he through the wooden bars,
 Saw the moon rise o'er the landscape,
 Saw the tranquil, patient stars.

7. Then, with nostrils wide distended,
 Breaking from his iron chain,
 And unfolding far his pinions,
 To those stars he soared again.
8. On the morrow, when the village
 Woke to all its toil and care,
 Lo! the strange steed had departed,
 And they knew not when nor where.
9. But they found upon the greensward
 Where his struggling hoofs had trod,
 Pure and bright, a fountain flowing
 From the hoof-marks in the sod.
10. From that hour, the fount, unfailling,
 Gladdens the whole region round,
 Strengthening all who drink its waters,
 While it soothes them with its sound.

— *Longfellow.*

Thought Study.—What is meant by “the poet’s winged steed”? Can you think of any reason why Pegasus should be called the poet’s steed? Describe the steed’s coming to the village. How was he received? How did he escape? What proof of his visit and his struggles did the villagers find? How did the fountain prove a blessing to the people?

Think of the poet’s beautiful steed, of his coming to the village, of the indignity and neglect shown him, of his struggles to escape, of the happiness he left to those who had mistreated him, and see if you can trace any likeness to a struggling poet’s life, and the joy and comfort he gives to others.

Write this story in your own language.

LESSON 98.

PEGASUS IN POUND.

Form Study.—STANZA 1. Give the line which contains the principal clause. Give the phrase that tells where the steed strayed; when he

strayed; the phrases that tell how he strayed. Give the phrase that describes *prime*. What kind of sentence is this stanza with regard to meaning; * with regard to form? (*In stating the kind of sentence, classify it both as to meaning and form.*)

STANZA 2. Name the two independent clauses. Name the connective. Mention the phrase modifiers, and tell to what each one belongs. What kind of sentence is this stanza?

STANZA 3. Name the bare subject and the verb of the principal clause. What two participles describe the crier as he wandered down the street? What word is the object of the first participle? What clause is the object of the second participle? What kind of sentence is this stanza?

STANZA 4. Give the bare subject and the verb. By what words and phrases are the subject and predicate modified? What kind of sentence is this stanza?

STANZA 5. Name four independent clauses. Name the connectives. From which clause is the subject-omitted? Name one compound modifier and two compound objects. What kind of sentence is this stanza?

STANZA 6. Name the independent clauses. What is the subject of each, either expressed or understood? Give the word and phrase modifier in each clause. (*Rise is an infinitive without the sign to, belonging to moon.*) What kind of sentence is this stanza?

STANZA 7. Name the subject and verb. To what does each of the three participles in this stanza belong? (*When there is doubt as to what a participle modifies, expand it into a clause and determine its relation by the relation which the clause bears to the rest of the sentence.*) Give the modifiers of each participle. What kind of sentence is this stanza?

STANZA 8. Read the compound sentence in this stanza. What dependent clause understood modifies one of the clauses of this sentence? What is modified by the clause "When the village woke," etc.?

STANZA 9. What is the principal clause? What is the dependent clause? Give the bare subject, verb, and object of the principal clause. What participle modifies the object? What phrase modifies the verb? What phrase modifies the participle *flowing*? What do *pure* and *bright* modify?

STANZA 10. Give the clauses. What adjective ending in *ing* modifies *fount*? What participle ending in *ing* also modifies *fount*? What do the dependent clauses modify?

Note the introductory words found at the beginning of several stanzas, connecting the thought in a general way.

* With regard to meaning, sentences are classified as *declarative, interrogative, and imperative*.

With regard to form, they are classified as *simple, complex, and compound*.

LESSON 99.

TOPICAL REVIEW OF THE SENTENCE.

This outline is designed to give the pupil a unified view of the sentence as treated in Part I. As a means of securing this, and, incidentally, as a means of culture in oral expression, let him discuss, without questioning, the topics presented below, defining each term as it is reached, and illustrating its use. The figures in parentheses, throughout the review, refer to lessons.

CLASSES.

- I. According to Meaning. { Declarative (2).
Interrogative (2).
Imperative (2).
- II. According to Form. . . { Simple (52).
Complex (84).
Compound (90).

PARTS.

- I. Subject. { Noun or Pronoun (14).
Infinitive (73).
Clause (85).

- II. Predicate. { Verb or Verb-phrase (24).
Complement (38). { Object. . . { Noun or Pronoun (42).
Infinitive (73).
Clause (85).
Predicate Sub- { Noun (41).
stantive . . . { Infinitive (73).
Clause (85).
Predicate Adjective (41).

- III. Modifiers. { Adjective. { Adjective (29).
Possessive Noun or Pronoun (47).
Appositive Noun or Pronoun (47).
Participle (76).
Phrase (58).
Clause (85).
Adverb. { Adverb (50).
Phrase (58).
Clause (85).

- IV. Connectives. { Preposition (61).
Conjunction (64).

- V. Independent Words. { Nouns used in direct address (26*n*).
Interjection (64).

By Question. — What is a sentence? (1) Name and illustrate three kinds of sentences, (a) according to meaning (94*n*), (b) according to form (94*n*). Name the two necessary parts of a sentence. (11) What may the subject of a sentence be? (14) What part of speech must always appear in the predicate? (24) Of what besides the verb may a predicate consist? (38) What complement names the receiver of the action? (42) What do we call the complements that complete the verb and describe the subject? (41) What substantives may be used as complements?

Into what two classes may modifiers be grouped? (81) Which of these modify nouns and pronouns? (29) Which modify verbs, adjectives, and adverbs? (50) What may be used as adjective modifiers? What is the difference between a phrase and a clause? Show how a phrase may be expanded into a clause. (89) Show how a clause may be contracted to a phrase.

What are the connective words of a sentence? (81) Illustrate. What independent words sometimes occur in a sentence? (64)

LESSON 100.

MISCELLANEOUS REVIEW.

What is the part of speech that names? Define and illustrate, by example, two classes of nouns. (14) Illustrate, by example, six different uses of the noun. (14, 41, 42, 47) Name two classes of substantives other than nouns. (73, 85) Illustrate each by an example. What is meant by a compound subject? (65) Illustrate by an example.

What is the part of speech that stands for a noun? (21) Name and illustrate its uses. (14, 42, 47)

What is the part of speech that asserts? (24) What name do we give to two or more words doing the work of a single verb? (24) What is a verb of incomplete predication? (41*n*) In what way may a verb of incomplete predication be completed? (41, 42) What name is given to the verb or the verb-phrase in the sentence? (24) Name three verbs that require no complement. Name three verbs that take an object complement. Name verbs that take a predicate noun or a predicate adjective as complement. What is meant by a compound predicate? (65) A compound complement? (65) Illustrate.

What do adjectives modify? (29) What special name is given to certain adjectives? (29) Name and illustrate two uses of the adjective in the sentence. (29, 41) Illustrate the use of a phrase as adjective modifier. (58) Illustrate the use of a clause as adjective modifier. (85) Illustrate compound adjective modifiers, (a) consisting of words, (b) consisting of phrases. Illustrate the use of a participle as adjective modifier. (76)

What do adverbs modify? (50) Illustrate their use. Illustrate the use of a phrase as an adverb modifier. (58) Illustrate the use of a clause as an adverb modifier. (85) Illustrate the use of compound adverb modifiers, (a) consisting of words, (b) consisting of phrases.

From what are verbals derived? (72) In what way do verbals share the nature of verbs? (72) Illustrate two forms of the verbal used as a noun. What other name is given to the noun-verbal? (73) Illustrate the verbal used as an adjective. (76) What other name is given to the adjective-verbal? (76) How does a participle end? (76) Show how a participle may be expanded into a clause. (88) Show how a clause may be contracted to a participle.

What are the two parts of speech used as connectives? (81) In what respects do they differ in use? Illustrate.

What part of speech expresses strong or sudden emotion? Illustrate by five examples. Why may interjections be called independent words?

Of what principal parts does a letter consist? (18) What are the subdivisions of the first part; of the fourth part? Of what do the other parts consist? What differences in form do you notice between letters of friendship and letters of business? (18, 83)

Write an invitation to attend a birthday party. Write accepting the invitation. Write declining it. Write a letter introducing one friend to another. Address it. (*A letter of introduction should bear at the lower left hand corner of the envelope the words: **Introducing** [name of person introduced].*)

What is paraphrasing? (23)

Give nine uses of capital letters. (1, 7, 9, 14, 16, 17n, 22n, 64) Illustrate each use.

Give three uses of the comma. (47, 65) Illustrate each. Give and illustrate a use of the colon. (18)

Classify the sentences of the poem in Lesson 7. Name the independent clauses, and give the subject and predicate of each. Name the dependent clauses, and tell how each is used. Name the phrases, and tell their office. (*As the object of exercises of this kind is to give ability to determine the more important relations in sentence structure, a minute analysis of clauses and phrases should be avoided.*)

PART II.

PARTS OF SPEECH IN DETAIL.

In Part I we began our study of language with the *Simple Sentence*. We found sentences to be groups of words expressing complete thoughts.

Later, we found them classed, according to meaning, as *Declarative*, *Interrogative*, and *Imperative*.

Afterward we studied the grouping of these sentences into *Paragraphs*, in prose; and into *Stanzas*, in poetry.

Then we left the idea of grouping and began to study the division of the sentence into *Subject* and *Predicate*.

As we progressed we found that all the words of the language may be grouped, according to the ideas they express, into eight classes, called *Parts of Speech*.

These parts of speech we discovered to be *Nouns*, or name words, divided into common and proper nouns; *Pronouns*, or words standing for nouns; *Verbs*, or asserting words; *Adjectives*, or words modifying nouns; *Adverbs*, or words modifying verbs, adjectives, or other adverbs; *Prepositions*, or words joining other words by showing relation; *Conjunctions*, or words joining other words or groups of words; *Interjections*, or independent words expressing sudden emotion or feeling; and *Verbals*, or words intermediate between verbs on the one hand, and nouns and adjectives on the other.

We found, also, groupings of these parts of speech into *Phrases* and *Clauses*, each doing the work of some single part of speech.

Finally, in addition to the simple sentence, with which our study began, we found combinations of clauses into *Complex* and *Compound* sentences, and learned to analyze each kind.

In Part II we are to take up parts of speech in detail and study their further division into sub-classes, and to see how the meaning and use of a word may be varied, not only by adding modifying words like adjectives and adverbs, but also by simply changing its form—such changes in form being called *Inflection*.

We are also to study the construction of words, that is, the way they are combined with other words to make up the sentence; and, further, to investigate the derivation and composition of the different parts of speech.

PARTS OF SPEECH IN DETAIL.

LESSON 101.

NOUNS.

CONCRETE AND ABSTRACT NOUNS.

1. Silver and gold have I none.— *Bible*.
2. He prayeth well who loveth well
Both man and bird and beast.— *Coleridge*.
3. I smiled to think God's goodness flowed around our incompleteness.— *Mrs. Browning*.
4. For, so swiftly it flew, the sight
Could not follow it in its flight.— *Longfellow*.
5. The time of the singing of birds is come.— *Bible*.

In the first sentence, what nouns name substances?

All material things, that is, things (including plants and animals) which are known to us by the impressions they make on our senses, are, in grammar, called substances.

In the second sentence, what nouns name substances? In the third sentence, what noun is the name of a quality; of a state or condition? In the fourth and fifth sentences, what nouns are the names of actions?

*Names of substances are known as **Concrete Nouns**.*

*Names of qualities, conditions, actions, etc., which may be considered apart from the things to which they belong, are called **Abstract Nouns**.*

Most nouns are names of substances.

Substances are known to us by their attributes (that is, by the impression these substances make on our senses). Thus, the substance *gold* is known to us by its attributes of *hardness, heaviness, yellowness*—qualities that we may think of by themselves as if they had a separate existence. *Man* is known to us by the attributes of *shape, size, movement, speech, song*, etc. *Flower* is known to us by the attributes of *perfume, color*, etc.

Common nouns are both abstract and concrete. Proper nouns are concrete only.

Name the abstract nouns in the following expressions:

The goodness of God.	The running of boys.
The whiteness of lilies.	The fierceness of dogs.
The clearness of ice.	The flying of birds.

Most abstract nouns are derived from adjectives and verbs; but a few, like *beauty, shadow, joy, hope*, etc., are not.

Name the qualities exhibited by things that are:

long clear white deep bright fierce strong

Name the qualities shown by men who are:

brave noble true ignorant wise base honest

Name the state or condition of:

slaves infants idiots starved people beggars

Name an action or feeling ascribed to things that:

run succeed move mourn hate rejoice persevere

LESSON 102.

GENDER.

1. They talk at Almesbury

About the good King and his wicked Queen.—*Tennyson*.

2. Mistress and Master, you have oft inquired after the shepherd that you saw sitting by me on the turf, praising the proud, disdainful shepherdess.—*Shakespeare*.

3. The sea hath its pearls, the heaven hath its stars,
But my heart, my heart, hath its love.—*Longfellow*.

4. Beside their man-servants and their maid-servants they had two hundred forty and five singing-men and singing-women.
—*Bible*.

In the first sentence find a noun denoting a person of the male sex; a noun denoting a person of the female sex; a noun that does not denote sex.

In the remaining sentences name the nouns. Tell which denote persons of the male sex; which denote persons of the female sex; and which do not denote sex.

Some nouns distinguish the thing named by them as male or female, and this distinction is called **Gender**.

A noun that denotes a male is called a noun of the **Masculine Gender**.

A noun that denotes a female is called a noun of the **Feminine Gender**.

All nouns that have nothing to do with distinguishing sex are called nouns of the **Neuter Gender**.

Sex is indicated in three ways :

1. By different words ; as,

bachelor	maid	hart	roe
boy	girl	king	queen
brother	sister	lord	lady
buck	doe	monk	nun
cock	hen	nephew	niece
drake	duck	papa	mama
father	mother	sir	madam
gander	goose	son	daughter
gentleman	lady	uncle	aunt
husband	wife	wizard	witch

2. By different endings ; as,

benefactor	benefactress	actor	actress
baron	baroness	duke	duchess
heir	heiress	master	mistress
Jew	Jewess	tiger	tigress
lion	lioness	Paul	Pauline
patron	patroness	Augustus	Augusta
abbot	abbess	administrator	administratrix
governor	governess	executor	executrix
negro	negress	Charles	Charlotte
sorcerer	sorceress	Cecil	Cecilia

3. By prefixing or affixing words indicating sex ; as,

man-servant	maid-servant	he-bear	she-bear
pea-cock	pea-hen	cock-sparrow	hen-sparrow

Spell each of the words in the above groups.

LESSON 103.

Name the gender of each of the following, and give the opposite gender. Spell both forms:

heroine	sultana	Josephine	gentlewoman	laundress
Czarina	landlord	pea-hen	schoolmistress	Frances
gander	donna	empress	princess	beau
drake	youth	hostess	ram	monk
count	stag	hart	lad	duke

LESSON 104.

In the following sentences, select the nouns which have gender forms, tell the sex, and give the form which denotes the opposite sex:

- I left my father's house and took with me
A chosen servant to conduct my steps.
- All the world's a stage,
And all the men and women merely players.
- Brothers, sisters, husbands, wives,
Followed the piper for their lives.
- There was a dead man carried out, the only son of his mother, and she was a widow.
- Blessings on thee, little man, barefoot boy with cheeks of tan.
- Come, all ye jolly shepherds, that whistle through the glen.
- Husband and wife! no converse now ye hold.
- The abbess was of noble blood.
- The careful hen calls all her chirping family around.
- The lion is the desert's king.
- There also was a nun, a prioress.
- The stag at eve had drunk his fill.
- Waken, lords and ladies gay.
- The bride kissed the goblet; the knight took it up.
- Some read the king's face, some the queen's.
- Beautiful! Sir, you may say so.
- It is now long since the women of England, having once been in the habit of accepting the simple title of gentlewoman, as correspondent to that of gentleman, insisted on the privilege of assuming the title of Lady, which properly corresponds only to the title of Lord. — *Ruskin*.

LESSON 105.

INFLECTION.

NUMBER.

1. How pleasant the life of a *bird* must be.
2. A thousand *birds* glanced by on golden wings.
3. I 've seen the *dewdrop* clinging
To the rose just newly born.
4. I must go seek some *dewdrops* here.

How many forms of the noun *bird* do you find in the first two sentences? Which form denotes one? Which more than one? What change of form is made to indicate that more than one bird is meant?

What change is made in the noun *dewdrop* to indicate that more than one is meant?

A change in the form of a word to indicate either a change of meaning or a change of use, is called its **Inflection**.*

Nouns are varied, or inflected, in form to express a difference in the number of objects meant. There are two number-forms, the Singular and the Plural.

*The **Singular Number** is the form that denotes one.*

*The **Plural Number** is the form that denotes more than one.*

 Regular Plurals.

The plural of nouns is regularly formed by adding *s* or *es* to the singular :

1. If the noun ends in a sound, however spelt, that will unite with the sound of *s*, † *s* only is added, and the number of syllables is not increased; as,

* For change to indicate use, see subject of Case.

† Following are the sounds that will so unite, namely: the breath sounds (*p, f, t, th* [in *thin*], *k*); the corresponding voice sounds (*b, v, d, th* [in *then*], *g*); also *m, n, l, r, ng*; and the vowels. The added *s* is pronounced as *s* (this) after the breath sounds, and as *z* (eggz) after all the others. Ex.—(a) maps, cuffs, cats, growths, books (*ending in breath sounds*); (b) tubs, loves, buds, scythes, dogs (*ending in other sounds*).

cap	cape	mat	mate	car	care
capes	capes	mats	mates	cars	cares

2. If the noun ends in a sound, however spelt, that will not unite with the sound of *s* (as *s*, *z*, *sh*, *zh*), *es* is added, making another syllable; as,

kiss	buzz	bush	church
kisses	buzzes	bushes	churches

When, however, such a noun ends in silent *e*, *s* only is added; as *horse*, *horses*; *use*, *uses*.

Tell which of the following nouns require s and which es to form their plurals, and then spell the plurals:

hymn	prize	chimney	muff	crutch
chief	book	princess	wish	lace
fox	path	money	dish	boy
eye	desk	cuckoo	gas	girl
ear	song	circus	loss	fife

LESSON 106.

Irregular Plurals.

Some nouns are more or less irregular in the formation of the plural:

1. Nouns ending in *y* after a consonant, substitute *ie* for *y* and add *es* to form the plural;* as,

lily	lilies	lady	ladies	pony	ponies
------	--------	------	--------	------	--------

2. Some nouns ending in *o* after a consonant, form their plurals by adding *es* without making a new syllable; as,

potatoes	heroes	cargoes	buffaloes
----------	--------	---------	-----------

But most nouns ending in *o* are regular; as,

pianos	solos	zeros	cameos
--------	-------	-------	--------

* Nouns ending in *y* formerly ended in *ie*, and formed their plurals regularly by adding *s*; as, *memorie*, *memories*; *mercie*, *mercies*; *y* was finally substituted for *ie* in the singular, but the plural was not changed.—*Webster's Dictionary*.

3. A few nouns ending in *f* and *fe* form their plurals by changing *f* to *v* and adding *s* or *es*; as,

beef	beeves	half	halves	knife	knives
------	--------	------	--------	-------	--------

Add twelve nouns to this list, and use each of the plurals in a sentence of your own.

4. A few nouns form their plurals by changes within; as,

man	men	woman	women	tooth	teeth
mouse	mice	louse	lice	goose	geese

5. Other nouns form their plurals by adding *en* with or without other changes; as,

ox	oxen	brother	brethren (brothers)	child	children
----	------	---------	---------------------	-------	----------

Use each of these plurals in a sentence of your own.

Spell the plural of the following nouns, and tell what change occurs; and why:

cherry	burglary	gallery	beauty	mockery
army	poppy	buggy	party	foundry
jelly	berry	candy	daisy	pansy
jury	navy	ruby	duty	fly

Consult the dictionary, and spell the plurals of the following:

mulatto	mosquito	memento	studio
veto	tornado	volcano	echo
folio	motto	negro	grotto

LESSON 107.

Notes on Plural Forms.

1. Some nouns have the same form in both numbers; as,

sheep	deer	swine	trout	grouse
-------	------	-------	-------	--------

2. Some nouns are always plural; as,

eaves	tidings	ashes	virtuals	spectacles	riches
-------	---------	-------	----------	------------	--------

3. Some nouns, plural in form, are used in the singular sense; as,

news wages mathematics politics optics physics molasses

Use, in a sentence of your own, each of the nouns in the three classes above.

4. Compound nouns generally form their plurals by varying the principal word; as,

eye-teeth	Jack-o-lanterns	brothers-in-law
men-of-war	tooth-brushes	maid-servants

5. Some few compounds, however, make both parts plural; as,

man-servant	woman-singer	knight-templar
men-servants	women-singers	knights-templars

Use the above compounds correctly in sentences.

6. Many foreign nouns, especially those that are imperfectly naturalized, retain their foreign plurals; as,

	Singular.	Plural.
(1) <i>Latin</i>	{ formula datum radius	formulæ data radii
(2) <i>Greek</i>	{ analysis phenomenon	analyses phenomena
(3) <i>Italian</i>	{ bandit virtuoso	banditti virtuosi
(4) <i>Hebrew</i>	{ cherub seraph	cherubim seraphim

Some of the above, as *formula*, *cherub*, etc., take regular English plurals. The plurals of such nouns are readily found by reference to a dictionary.

7. Letters, figures, and signs form their plurals by adding the apostrophe and *s* ('s); as, *cross your t's and dot your i's; add the 3's; count the +'s.*

Use each of the following expressions in sentences of your own :

p's

q's

10's

's

8. When a name is preceded by a title, either the name or the title may take the plural form; as,

Singular.	Plural.
Miss Carey	The Miss <i>Careys</i> —or—The <i>Misses</i> Carey.
Mr. Brown	The Mr. <i>Browns</i> —or—The <i>Messrs.</i> Brown.

When a title is used with several different names, the title takes the plural form and is used but once; as,

Mr. Moody and *Mr. Sankey* is written *Messrs.** *Moody* and *Sankey*.
Mrs. Burnett and *Mrs. Stowe* is written *Mesdames* *Burnett* and *Stowe*.

LESSON 108.

Select the nouns and pronouns in the following sentences and give the number of each, remembering that one cannot always judge of the number of a noun by its form:

1. Cast not your pearls before swine.
2. Drive the fleet deer the forest through.
3. The trout leaps to catch the fly.
4. Young grouse gain the use of their wings slowly.
5. Cod are taken in deep water.
6. E'en in our ashes live their wonted fires.
7. Riches take unto themselves wings.
8. The wages of sin is death.
9. Who gives himself with his alms feeds three.
10. I bring you tidings of great joy.
11. Why do the heathen rage?
12. Think you I bear the shears of destiny?
13. Let a gallows be made fifty cubits high.
14. My mind to me a kingdom is.
15. Ye build and ye brood 'neath the cottager's eaves.
16. Leave you not a man-of-war unsearched.
17. We watched that lovely phenomenon, the Aurora Borealis.
18. Down swept the chill wind from the mountain-peak.
19. No mortal builder could match this winter-palace of ice.

* We have no English plurals for the titles Mr. and Mrs. In order to convey the plural idea in these cases, we use the French words *Messieurs* (abbreviated to *Messrs.*) and *Mesdames*.

20. The battle of Marathon was one of the crises of the world.

21. Then she arose, with her daughters-in-law, that she might return from the country of Moab.

22. Such graves are pilgrim shrines—
 The Delphian vales, the Palestines,
 The Meccas of the mind.

Form in two ways the plurals of the following:

Miss Smith Mr. Smith General Lee Dr. Brown Rev. Kingsley

Write sentences, using the following in the plural form:

Commodore Foote and Commodore Farragut; Mr. Ticknor and Mr. Fields; Dr. Pasteur and Dr. Koch; Prof. Tyndall and Prof. Huxley; President Lincoln and President Jackson; Judge Chase and Judge Marshall; Queen Elizabeth and Queen Mary.

LESSON 109.

COLLECTIVE NOUNS.

1. The lowing *herd* winds slowly o'er the lea.—*Gray*.
2. There is no *flock*, however watched and tended,
 But one dead lamb is there.—*Longfellow*.
3. Charity shall cover the *multitude* of sins.—*Bible*.

Are the italicized words in these sentences singular or plural in form?

Do *herd* and *flock* name one animal or a collection of animals? Does *multitude* mean one thing or a collection of things?

*Nouns signifying a collection of persons or things considered as forming one whole are called **Collective Nouns**.*

Collective nouns may be—

Singular; as, *group, score, crowd*; or

Plural; as, *groups, scores, crowds*.

In the following sentences, indicate the collective nouns, and tell whether singular or plural:

1. Are fleets and armies necessary to a work of love and reconciliation?
2. Abraham had great flocks and herds.

3. Longfellow and Hawthorne belonged to the same class in Bowdoin College.

4. The Jewish nation was made up of twelve tribes, and each tribe was made up of a number of families.

5. In the battle of Gettysburg many regiments suffered severely, and some companies were almost destroyed.

6. Admiral Farragut commanded the fleet at New Orleans.

LESSON 110.

Indicate to what sort of persons or things each collective noun in the following list may be applied. Consult the dictionary, if in doubt:

MODEL: *A regiment of soldiers.*

swarm	squadron	cluster	association	committee
bevy	board	clump	audience	syndicate
crew	brood	family	herd	company
club	fleet	covey	suite	society

What word in the singular may be given to a collection of cows; of sheep; of horses; of blackbirds; of Indians; of fish; of singers; of prisoners; of students; of sailors on shipboard; of people under one government?

LESSON 111.

INFLECTION.

CASE.*

1. *Hiawatha* aimed an arrow.
2. Into *Hiawatha's* wigwam came two other guests.
3. All the guests praised *Hiawatha*.

How many forms has the noun *Hiawatha* in the above sentences? In the first sentence, what relation has the noun *Hiawatha* to the verb *aimed*?

In the second sentence, what relation has the noun *Hiawatha* to the noun *wigwam*? How is the noun *Hiawatha* changed, or inflected, to show this change of relation?

In the third sentence, what relation has the noun *Hiawatha* to the verb *praised*?

* *Case*, from the Latin *casus*, a *falling*. The old grammarians regarded the nominative as the upright case, and all others as fallings from that.

The form in which a noun is used to show its relation to some other word in the sentence is called **Case**.

The form in which a noun is used when it is the subject of a verb is called the **Nominative Case**.

The form in which a noun is used as possessive modifier is called the **Possessive Case**.

The possessive case is so named because it generally indicates possession or ownership; as, *Hilda's doves*.

Very frequently, however, it shows origin; as, *Carrara's marbles*; or simply tells what kind; as, *Children's shoes*.

The form in which a noun is used as the object of a verb is called the **Objective Case**.

In nouns the objective form does not differ from the nominative form.

The noun in the nominative case, besides being used as the subject of the verb, is used also:

1. As predicate noun to describe the subject; as,

Hiawatha was a brave hunter.

2. In direct address; as,

Take your bow, O *Hiawatha*.

The noun in the objective case, in addition to its use as the object of the verb, is used also as the object of a preposition; as,

Then he said to *Hiawatha*, "Go, my son, into the forest."

Nouns and pronouns used as appositive modifiers are in the same case as the words which they explain; as,

Hiawatha, the hunter, learned the language of every bird.

Hunter is here said to be in the nominative case, in apposition with *Hiawatha*.

We have seen that nouns are inflected to show differences in number and case. The inflection of the noun is called *Declension*.

Nouns may be declined as follows:

	Sing.	Plu.	Sing.	Plu.	Sing.	Plu.
Nom. and Obj.	cat	cats	lady	ladies	man	men
Poss.	cat's	cats'	lady's	ladies'	man's	men's

LESSON 112.

Select the nouns in the following sentences, and tell their use and their case:

1. The fearless Hiawatha heeded not her woman's warning.
2. From his doorway Hiawatha saw it burning in the forest.
3. Swift flew Hiawatha's arrow.
4. You are welcome, Hiawatha.
5. At the doorway of his wigwam sat the ancient Arrow-maker.
6. At his side, in all her beauty, sat his daughter, Laughing-Water.
7. Of the past, the old man's thoughts were;
And the maiden's, of the future.
8. Then Iagóo, the great boaster, made a bow for Hiawatha.
9. Hiawatha sang his war-song.
10. All alone walked Hiawatha.
11. At each stride a mile he measured.

LESSON 113.

The Formation of Possessives.

1. The *meadow-lark's* song is clear and sweet.
2. The *meadow-larks'* songs are clear and sweet.

In the first sentence, how many larks are indicated by the possessive? In the second, how many are indicated?

The possessive case of a noun in the singular number is formed by adding an apostrophe and s ('s).*

The possessive case of a noun in the plural number is generally formed by adding the apostrophe only.

When a singular noun of more than one syllable ends in a hissing sound,

* In the Old English language, the termination *es* marked the possessive case singular of certain nouns, and the apostrophe indicates the omission of the *e* from that termination.

the *s*, though usually added, is sometimes omitted to avoid an unpleasant repetition of hissing sounds; as, *conscience'* sake.

If the plural does not already end in *s*, both the apostrophe and *s* are added; as, *children's* smiles.

In the following sentences, tell why the possessives are formed as they are:

1. Come, Cassius' sword, and find Titinius's heart.—*Shakespeare.*
2. Man's inhumanity to man
Makes countless thousands mourn.—*Burns.*
3. Her chariot is an empty hazel-nut
Made by the joiner squirrel or old grub,
Time out of mind the fairies' coach-makers.—*Shakespeare.*
4. But, no; it was not a fairy's shell
Blown on the beach, so mellow and clear.—*Pierpont.*
5. Not faster yonder rowers' might,
Flings from their oars the spray;
Not faster yonder rippling bright,
That tracks the shallop's course in light,
Melts in the lake away.—*Scott.*

LESSON 114.

The Formation of Possessives.

1. *Sinbad the Sailor's* adventures were many.
2. *Mason and Dixon's* line separated the northern from the southern states.
3. We were reading of *Grant's and Sherman's* victories.

In the above sentences, where do you find the apostrophe placed in a group of words equivalent to one noun? In connected nouns showing joint possession? In connected nouns showing separate possession?

In groups of words equivalent to one word, and in connected nouns showing joint possession, the apostrophe is added to the last word.

In connected nouns showing separate possession, the apostrophe is added to each.

Change the following expressions to the possessive form with the apostrophe :

1. The wedding of Allan - a - Dale.
2. The biography of Burr, the traitor.
3. The friendship of David and Jonathan.
4. The song of the Bard - of - Lomond.
5. The authority of the Lord Mayor of London.
6. The eve of St. Agnes.
7. The fault of somebody else.
8. The orders of the commander - in - chief.
9. The color of the forget - me - not.
10. The tricks of the will - o' - the - wisp.
11. The administration of Lincoln and the administration of Cleveland.
12. The reign of Ferdinand and Isabella. (*same reign.*)
13. The poems of Longfellow and the poems of Lowell.
14. The pianos of Chickering and the pianos of Steinway.
15. The operas of Gilbert and Sullivan. (*same operas.*)
16. The discoveries of Roentgen and the discoveries of Tesla.

LESSON 115.

The Possessive Case Equivalent to a Phrase.

1. Queen Elizabeth's reign.
2. The reign of Queen Elizabeth.

Do the above expressions differ in meaning? How do they differ in form? In what case is *Queen Elizabeth's*? What does it show? What does the phrase of *Queen Elizabeth* show?

As seen by the above examples, the same meaning, or nearly the same, as that expressed by the possessive case may also be expressed by a phrase introduced by the preposition *of*.

The possessive case is seldom used unless the noun denotes a person or an animal.

Compose sentences, using each of the following terms to indicate possession, (a) by aid of the possessive sign, (b) by aid of the preposition *of*:

hero

princess

enemy

mother

Change each of the italicized expressions below to an equivalent expression :

1. *Moses' sepulcher* has never been found.
2. The mother of *Peter's wife* lay ill of a fever.
3. In this place the dagger of *Cassius* ran through.
4. The naval heroes of *England* are interred in St. Paul.
5. The wife of *Socrates* was a scold.
6. The pioneers of *California* take pride in their early struggles.
7. *Laertes* was *Polonius' son*.
8. *Achilles' shield* was made by Vulcan.
9. These are times that try the souls of *men*.
10. The army of *Xerxes* advanced to Marathon.
11. Honor is the reward of *virtue*.
12. *Fortunatus's* purse was never empty.
13. The slipper of *Cinderella* would fit no one else.
14. The plays of *Euripides* are still read.
15. The monument of *Sir Walter Scott* is the finest in Edinburgh.

LESSON 116.

The Possessive with the Infinitive.

1. I have read of King Arthur and his finding the sword Excalibur.
2. Cæsar's passing the Rubicon is a well-known event.

What infinitive in the first sentence is modified by the pronoun *his*? What infinitive in the second sentence is modified by *Cæsar's*? In what case is each of these modifiers?

A noun or pronoun used to limit an infinitive should have the possessive, not the objective, form.

Justify the use of the possessives in the following:

1. Shakespeare's writing the plays attributed to him is doubted by some.
2. The story of William Tell's shooting the apple from his son's head is now discredited.
3. Japan's being eager to adopt the ideas of foreign peoples makes it a progressive nation.
4. My advancing or not advancing depends upon myself.
5. Priscilla smiled at John Alden and suggested his speaking for himself.

Change each of the above infinitives to a noun clause.

MODEL: *That Shakespeare wrote the plays attributed to him* is doubted by some.

Good Usage—Possessive with the Infinitive.

[See direction, Lesson 22.]

I heard of his translating Cæsar.

I heard of their translating Cicero.

They spoke of my attending Harvard.

They spoke of their attending Oxford.

They knew of our reading Homer.

We knew of their reading Shakespeare.

They learned of Stanley's traveling in Africa.

They learned of Kennan's traveling in Siberia.

Remember that it is the *infinitive*, and not the pronoun, that is the object of the preposition. Be careful not to say, I heard of *him* translating Cæsar, etc.

LESSON 117.

DERIVATION AND COMPOSITION OF NOUNS.

We have thus far studied nouns as common and proper, concrete and abstract, and collective—a classification according to meaning. Nouns are also classified according to form into primitive, derivative, and compound nouns.

A Primitive Noun is one that cannot, in our own language, be reduced to a simpler form; as, *fish, king, truth*.

A Derivative Noun is one that is formed of a primitive word and one or more additional syllables; as, *fish+er, king+dom, king+ship, un+truth, un+truth+ful+ness, fish+er+y*.

A Compound Noun is one that is composed of two or more words, either of which may be separately used; as, *king+fish, truth+seeker, whip+poor+will*.

A Prefix is a syllable joined to the beginning of a word to make a new word; as, *un+truth, dis+grace, mis+conduct*.

A Suffix is a syllable or other element joined to the end of a word to make a new word; as, *neighbor+hood, friend+ship, joy+ous+ness, grow+th, warm+th*.

Some of the most important suffixes used in making derivative nouns are as follows:

-er	-or	-ar	-ard	-yer	-ster	-ess	-ist
-ness	-hood	-dom	-ship	-ity	-ism		
-kin	-let	-ling	-ock	-ie			

*Join each of these suffixes to one of the primitive words below; consider the meaning of the derivative thus formed, and then tell what the suffix means: **

hill	lamb	sweet	king	drunk	man	duck
law	brook	lie	team	friend	garden	John

Tell the meaning of the prefix in each of the following nouns:

midocean	misdeed	offshoot	unkindness	midwinter
foreknowledge	unbelief	mistake	unrest	insincerity

Compose nouns by properly uniting two of the following words. Make as many compounds as you can, and use hyphens correctly:

wood	flag	deer	star	box	shed
hedge	salt	snake	black	hog	rattle
bird	fish	ball	rock	staff	hound

LESSON 118.

Classify the following list as (a) primitive nouns; (b) derivative nouns; (c) compound nouns:

sunrise	wizard	watcher	trustfulness
acre	oak	breast	blackbird
banker	spendthrift	quicksilver	weakling
grindstone	blade	earldom	kind
washtub	farewell	finger	dawn
neighborhood	seashore	deer	steward
landlord	gift	home	fisherman
Annie	wife	eyelet	kingship
husband	road	schoolhouse	stone
hamlet	manikin	nightmare	hollowness

* The student is advised to make constant and careful reference to the dictionary, and to cultivate the habit of looking keenly at words.

Form abstract nouns from the following:

- | | | | | | | | |
|--------------------|--------|---------|----------|---------|------|--------|------|
| 1. Adjectives. . . | hard | bright | honest | patient | true | stupid | slow |
| 2. Verbs. | grow | believe | instruct | examine | | | |
| 3. Nouns. | priest | widow | friend | slave | | | |

LESSON 119.

CHOICE OF NOUNS.

The English language has many synonyms* or words almost identical in meaning. A proper command of language requires that we study these meanings, and select the one best fitted to express our exact thought. The definitions here given are only partial.

1. Narrative, an orderly account of a series of incidents.
Description, statement of the appearance and the qualities of anything.
Record, a simple statement of facts for reference.
2. Occasion, a particular event.
Opportunity, a fit or convenient time for action.
3. Character, the qualities belonging to an individual.
Reputation, the estimation in which one is held by others.

Study the meaning of the words in the above sets, and supply the following blanks with the ones that best express the meaning:

1. I see my —— is at stake.
2. The —— of Washington is worthy our emulation.
3. "How I found Livingstone" is a —— of Stanley's expedition into Central Africa.
4. Washington Irving's —— of Ichabod Crane, the schoolmaster, is famous.
5. Professor Barnard's —— of his observations of the planet Jupiter has just been published.
6. The opening of the Columbian Exposition was a great ——.
7. Napoleon took advantage of every —— to gain power.

Define and use correctly, in sentences, the following sets of nouns:

- | | | | |
|----------|-----------|----------|--------|
| 1. | 2. | 3. | 4. |
| number | imposter | specimen | pride |
| quantity | imposture | sample | vanity |

* See Dictionary, Crabb's Synonyms, and White's Words and their Uses.

LESSON 120.

DIRECTIONS FOR PARSING NOUNS.

Parsing is an orderly statement of the grammatical facts concerning a word.

A noun is parsed by stating:

1. Class—Proper or common, concrete or abstract, collective.
2. Gender—Masculine, feminine, or neuter.
3. Number—Singular or plural.
4. Case—Nominative, possessive, or objective.
5. Construction—*As* subject or complement of a verb, object of a preposition, appositive, possessive modifier, or in address.

MODEL: *King Charles* rewarded the *faithfulness* and valor of his followers with gifts of *land* and gold.

King Charles is a proper noun; masculine gender; singular number; nominative case; the subject of the verb *rewarded*.

Land is a common noun, concrete; neuter gender; singular number; objective case; the object of the preposition *of*.

Faithfulness is a common noun, abstract; neuter gender; singular number; objective case; the object of the verb *rewarded*.

Parse the remaining nouns of the above sentence.

Parse the nouns in the following selection:

Burned Marmion's swarthy cheek like fire,
 And shook his very frame for ire,
 And—"This to me!" he said,
 "And 't were not for thy hoary beard,
 Such hand as Marmion's had not spared
 To cleave the Douglas' head!
 And first I tell thee, haughty peer,
 He who does England's message here,
 Although the meanest in her State,
 May well, proud Angus, be thy mate;
 And, Douglas, more I tell thee here,
 Even in thy pitch of pride,
 Here in thy hold, thy vassals near,
 I tell thee thou 'rt defied!"—*Scott*.

LESSON 121.

REVIEW OF NOUNS.

By Topics.—On the following topics give a connected statement of facts found in the summaries of Lessons indicated :

CLASSES.

- { Proper (14).
- { Common (14).
- { Concrete (101).
- { Abstract (101).
- Collective (109).

GENDER (102).

- Masculine (102).
- Feminine (102).
- Neuter (102).

INFLECTION (105).

- Number (105).
 - Singular (105).
 - Plural (105).
- Case (111).
 - Nominative (111).
 - Possessive (111).
 - Objective (111).

USES OR CONSTRUCTIONS.

1. Subject of a verb (24).
2. Complement of a verb
 - { Object (42).
 - { Pred. Noun (41).
3. Object of a preposition (61).
4. Possessive modifier (47).
5. Appositive modifier (47).
6. Direct address (111).

DERIVATION AND COMPOSITION.

- Primitive (117).
- Derivative (117).
- Compound (117).

By Questions.—Classification.—How are nouns classified in regard to meaning? (117) What class of nouns names substances? (101) How are substances known to us? (101) What class of nouns names the attributes of substances? (101) How does a collective noun differ from a noun in the plural number? (109)

Into what classes are nouns divided according to form? (117) Define *prefix*, and give three examples. Define *suffix*, and give three examples.

Gender.—State the gender of each of the following nouns, give the opposite, and state, in each case, how the gender is indicated: *wizard*, *votaress*, *woman-writer*.

Inflection.—For what are nouns inflected? (111) What is declension? (111) In what way is the plural of nouns regularly formed? (105) What is meant by a sound's uniting with *s*? Give the plural of each of the following, and state how it is formed: *party*, *loaf*, *foot*, *5*, *?* (106)

How many forms are used to express the cases of nouns? (111) How is the possessive singular of nouns generally formed; the possessive plural? (113) State and illustrate the rule for forming the possessive of groups of words equivalent to one noun; of connected nouns showing joint possession; of connected nouns showing separate possession. (114)

Construction.—In what three ways is the nominative case of nouns used; the objective case? (111) What four uses has the possessive case? (111, 116)

Parsing.—What is parsing? In parsing a noun, what grammatical facts may be stated? (120)

What is the sound of *th* in *path*, *truth*, *moth*; in *paths*, *truths*, *moths*? What is the sound of *s* in *house*; in *houses*?

LESSON 122.

REPRODUCTION OF A STORY.

LORD BUDDHA'S FIRST WORK OF MERCY.

Read this passage from "The Light of Asia." It relates the incident that awakened Prince Siddârtha to the suffering inflicted upon helpless dumb animals by the cruelty of man, and which revealed to him that the mission of his life was to teach mankind compassion for all living creatures.

Notice the simplicity of language, the easy, graceful way in which each incident is brought out, and the directness with which the narrative proceeds to its climax.

In the royal garden, on a day in spring,
 A flock of wild swans passed, voyaging north
 To their nest-places on Himala's breast.
 Calling in love-notes down their snowy line
 The bright birds flew, by fond love piloted;
 And Devadatta, cousin of the prince,*
 Pointed his bow, and loosed a wilful shaft
 Which found the wide wing of the foremost swan
 Broad-spread to glide upon the free blue road,
 So that it fell, the bitter arrow fixed,
 Bright scarlet blood-gouts staining the pure plumes,
 Which seeing, Prince Siddārtha took the bird
 Tenderly up, rested it in his lap,
 And, soothing with a touch the wild thing's fright,
 Caressed it into peace, with light, kind palms;
 And while the left hand held, the right hand drew
 The cruel steel forth from the wound and laid
 Cool leaves and healing honey on the smart.
 Yet all so little knew the boy of pain
 That curiously into his wrist he pressed
 The arrow's barb, and winced to feel it sting
 And turned with tears to soothe his bird again.

Then some one came, who said, "My Prince hath shot
 A swan, which fell among the roses here.
 He bids me pray you send it. Will you send?"
 "Nay," quoth Siddārtha, "if the bird were dead
 To send it to the slayer might be well,
 But the swan lives; my cousin hath but killed
 The god-like speed which throbbed in this white wing."
 And Devadatta answered, "The wild thing,
 Living or dead, is his who fetched it down;
 'T was no man's in the clouds, but fallen, 't is mine.
 Give me my prize, fair cousin." Then our Lord
 Laid the swan's neck beside his own smooth cheek

* The prince referred to is Siddārtha, afterwards known as Lord Buddh, or Buddha, the founder of the Buddhist religion, one of whose doctrines is, "None shall spill the blood of life, or take of flesh, since life is one, and mercy cometh to the merciful." Siddārtha was born five hundred years before Christ. His childhood was sheltered from all knowledge of pain and evil; but when grown, he left the luxuries of his beautiful home to travel about his country teaching love and mercy.

And gravely spake, "Say no! the bird is mine,
The first of myriad things which shall be mine
By right of mercy and love's lordliness.

For now I know, by what within me stirs,
That I shall teach compassion unto men
And be a speechless world's interpreter;

But, if the Prince disputes,
Let him submit this matter to the wise,
And we will wait their word." So it was done,

And many thought this thing and many that,
Till there arose an unknown priest, who said,

"If life be aught, the savior of a life

Owens more the living thing than he can own

Who sought to slay—the slayer spoils and wastes,

The cherisher sustains, give him the bird:"

Which judgment all found just.

So our Lord Buddh

Began his works of mercy.—*Edwin Arnold.*

Write this story in your own language, either from the outline given below or from one prepared by yourself.

TOPICAL OUTLINE.

Introduction :

1. The royal garden and the flight of the swans.
2. The shooting of the swan.

Discussion :

1. Prince Siddārtha's compassionate care of the bird.
2. His experiment with the arrow.
3. Devadatta's demand for the bird.
4. Siddārtha's refusal and reasoning.
5. Devadatta's reply.
6. Siddārtha's claim to the bird and announcement of his mission.

Conclusion :

1. Dispute referred to the wise men.
2. Decision of the priest.

SUGGESTIONS.

As to Thought:

Keep the main point of the story in your mind, and make all parts of the narrative work toward this.

Relate the events in the order of their occurrence.

Do not enlarge on any one point to the neglect of another.

Write your sketch so that every part of it may be understood by one who has not read the original.

As to Form :

Be careful to keep your paper neat, and to write legibly.

Leave an inch margin on the left-hand side.

Try to have brief, clear sentences with modifiers close to the parts they modify. Avoid the frequent use of the word *and*, and the stringing together of clauses not closely connected in thought.

Avoid, also, the frequent use of overworked words, such as *there, good, nice, pretty*, when you can strengthen your writing by more careful discrimination.

Consult your dictionary when in doubt as to the meaning of a word.

Vary the form of your sentences by sometimes contracting clauses to phrases, and phrases to words.

Group sentences on the same topic into one paragraph.

Be careful to use quotation marks when needed, and to place commas before and after any words that interrupt a quotation.

Do not fail to begin your sentences with capital letters, and end them with proper marks of punctuation.

Note the mistakes that you make, and do not repeat the same ones time after time.

If you are a poor speller, observe words carefully and train your eyes to retain pictures of them.

LESSON 123.

Read Lesson 71, "Lucy Gray," New Fourth Reader. Make an outline of the chief points similar to the outline in the preceding lesson. Using this outline as an aid to your memory, write the story in your own language.

Good poems for similar treatment are, "The Singing Leaves."—*Lowell*. "An Order for a Picture."—*Alice Cary*. "John Gilpin's Ride."—*Cowper*.

LESSON 124.

Select some adventure or visit of your own of the kind suggested below. Make a topical outline of its points, and then enlarge your outline to a full narration:

The Doings of Two English Sparrows.
 Queer Ways of a Bluejay.
 Finding a Trap-door Spider's Nest.
 How I Shot a Deer.
 How I Caught a Salmon Trout.
 How I Found a Bee-Tree.
 An Adventure in a Boat.
 A Day's Camping in the Coast Range.

The Ride to Glacier Point.
 Digging for Clams.
 Climbing Mount Diablo.
 A Day in a Hop-Field.
 What I Saw on a Dairy Farm.
 How I Broke a Colt.
 A Visit to the Electrical Works.
 What I Saw at the Iron Works.

LESSON 125.

On the following heads write paragraphs such as you read in the "locals" of the newspapers:

A FIRE.—Early this morning our quiet town was startled by an alarm of fire.....

A FLAG-RAISING.—A flag-raising will take place to-day at the Breed Street school, in this city. Pupils will assemble.....

RAILROAD ACCIDENT.—Yesterday, as the cars were starting from the mole,

LESSON 126.

PRONOUNS.

PERSONAL PRONOUNS.

1. Now I lay me down to sleep.—*New England Primer.*
2. You have taught your name to half the globe.—*Holmes.*
3. For the peace of his soul he read that book.—*Hood.*
4. She was an only child—her name Ginevra.—*Rogers.*

In the above sentences, name the pronouns and tell which indicate the *person speaking*, which the *person spoken to*, and which the *person spoken of*.

*Pronouns which show by their form whether they denote the speaker, the person spoken to, or the person spoken of, are called **Personal Pronouns**.*

*A pronoun that denotes the speaker is called a pronoun of the **First Person**.*

*A pronoun that denotes the person spoken to is called a pronoun of the **Second Person**.*

*A pronoun that denotes the person or thing spoken of is called a pronoun of the **Third Person**.*

Nouns have no distinction of person.

The personal pronouns are *I, thou, he, she, and it*, with their different forms and compounds.

Name the person of the pronouns in the following sentences :

1. And for bonnie Annie Laurie I'd lay me down and die.—*Old Song.*
2. They praised him soft, and low.—*Tennyson.*
3. My son, if sinners entice thee, consent thou not.—*Bible.*
4. Give every man thy ear, but few thy voice.—*Shakespeare.*
5. The village master taught his little school.—*Goldsmith.*
6. Do not lift him from the bracken,
Leave him lying where he fell.—*Aytoun.*
7. Now mine eye seeth Thee.*—*Bible.*
8. You wore your grief like a glory.—*Sangster.*

* A personal pronoun standing for the name of the Deity should begin with a capital letter when there is any doubt about what it stands for.

9. Away she ran and her friends began
Each tower to search and each nook to scan.—*Bayly*.
10. I do not love thee, Dr. Fell,
The reason why I can not tell.—*Brown*.
11. I love thy rocks and rills.—*S. F. Smith*.

COMPOUND PERSONAL PRONOUNS.

1. David hid *himself* in the field.
2. The king, *himself*, has followed her.

Of what two words is each italicized pronoun in the above sentences formed?

Pronouns formed by adding self or selves to the pronouns my, our, thy, your, him, her, it, and them are called Compound Personal Pronouns.

Form compounds by uniting self and selves with the pronouns given in the last paragraph.

The compound personal pronouns are used (1) as objects to denote the same person or thing as the subject of the verb, (2) to express emphasis.

In which of these ways is *himself* used in each of the sentences above?

Use the compounds of our, your, and them, in each of the ways given above.

LESSON 127.

INTERROGATIVE AND RELATIVE PRONOUNS.

1. Who planted this old apple-tree?—*Bryant*.
2. Which is the wind that brings the cold?—*Stedman*.
3. What constitutes a state?—*Jones*.

Which words in these sentences are used to ask questions? What part of speech is each? (*See Lesson 21.*)

The pronouns who, which, and what, when used to ask questions, are called Interrogative Pronouns.

Who is used with reference to persons; *what* with reference to anything else, whether animals or things; *which* asks for one out of a definite number.

1. Hail to the chief who in triumph advances.—*Scott*.
2. Earth has no sorrow that heaven cannot heal.—*Moore*.
3. The rust rots the steel which use preserves.—*Bulwer*.
4. They know not what they do.—*Bible*.

Read, separately, the clauses in the first sentence. What pronoun introduces the dependent clause and joins it to the noun *chief*?

A pronoun that introduces a clause and joins that clause to a noun or pronoun in the same sentence, is called a **Conjunctive**, or more commonly, a **Relative* Pronoun**.

The noun or pronoun to which the relative pronoun relates is called its **Antecedent**.

Give the clauses in the second sentence. What is the relative pronoun? What is its antecedent?

Give the clauses, the relative pronoun, and its antecedent in the third sentence?

Give the relative pronoun in the fourth sentence.

The relative pronouns are **who**, **which**, **that**, and **what**.

Who is used in speaking of persons.

Which is used in speaking of inferior animals, or things.

That is used in speaking of persons, animals, or things.

What differs from the other relatives in not having an antecedent expressed in the sentence. In itself it implies both antecedent and relative, being equal to *that which*; as,

What he does is right; *i. e.*, *That* is right *which* he does (*that* is the antecedent, and *which* the relative).

1. *Whoever* fights, *whoever* falls,

Justice conquers evermore.—*Emerson*.

2. He shall bear his judgment *whosoever* he be.—*Bible*.
3. *Whatsoever* he doeth shall prosper.—*Bible*.

* So called because it refers or *relates* to some noun in the same sentence.

How are the italicized pronouns in the foregoing sentences formed?

Pronouns formed by adding ever or soever to who, which, and what, are called Compound Relative Pronouns.

The antecedent implied in the compound relative pronoun is of an indefinite character, equivalent to *any one, any thing, any one of them.*

LESSON 128.

DEMONSTRATIVE AND INDEFINITE PRONOUNS.

1. This is San Francisco Bay at our feet.
2. That is the Golden Gate in the distance.

What word is used to point out or direct the attention to the thing spoken of in the first sentence? In the second sentence?

The words this and that, with their plurals these and those, when used to point out or direct the attention to the thing spoken of, are called Demonstrative Pronouns.

This and these indicate something nearer; that and those something farther off.

1. Few, few shall part where many meet.
2. All join to guard what each desires to gain.

In the above sentences, what nouns do *few, many, all,* and *each* seem to imply? In what way, then, do these words have a likeness to pronouns?

Certain words which may stand for nouns or which may modify nouns, are called Indefinite Pronouns; as,

some	all	each	none	such
any	both	either	aught	other
many	one	neither	naught	
few				

The compounds of *some, any, every,* and *no* with *one, thing,* and *body,* are, by some grammarians, included in this list. *Each other* and *one another* are now used as if simple pronouns.

Most of the words of this list occupy a kind of intermediate position between pronouns on the one hand and adjectives and nouns on the other ; as,

1. *Each* seemed the center of his own fair world. (*pronoun.*)
2. *Each* ivied arch is in decay. (*adjective.*)

Perhaps the simplest way is to call them adjectives when they qualify a noun that is expressed, and pronouns when they stand for a noun that is omitted.

LESSON 129.

Give the class of each pronoun in the following sentences. Name the antecedent of each relative pronoun, whether it is actually expressed or is only implied in the pronoun itself:

1. These were thy charms, sweet village.—*Goldsmith.*
2. Fill each hour with what will last.—*Bonar.*
3. Is your father well, the old man of whom ye spake?—*Bible.*
4. There is a calm for those who weep.—*Montgomery.*
5. It is one thing to be well informed ; it is another to be wise.—*Robertson.*
6. This was the noblest Roman of them all.—*Shakespeare.*
7. We judge ourselves by what we feel capable of doing, while others judge us by what we have done.—*Longfellow.*
8. Here 's a sigh to those who love me,
And a smile to those who hate.—*Byron.*
9. This is the forest primeval.—*Longfellow.*
10. What shall he have that killed the deer?—*Shakespeare.*
11. They are slaves who dare not be
In the right with two or three.—*Lowell.*
12. Envy blackens that which is above it.—*Senn.*
13. What hidest thou in treasure-caves and cells?—*Hemans.*
14. Which is the wind that brings the rain?—*Stedman.*
15. Boast not thyself of to-morrow ; for thou knowest not what a day may bring forth.—*Bible.*
16. Whatsoever thy hand finds to do, do it with thy might.—*Bible.*
17. None knew thee but to love thee.—*Halleck.*
18. Both were young, and one was beautiful.—*Byron.*
19. I am monarch of all I survey.—*Cowper.*
20. Each had his place appointed, each his course.—*Milton.*

LESSON 130.

COMBINING SENTENCES.

Combine each of the following groups of detached sentences into one well-arranged sentence, using relative pronouns where possible:

MODEL:

Detached.—The child had been little Nell's friend. He came there almost as soon as it was day. He brought an offering of dried flowers. He begged them to lay the flowers upon her breast.

Combined.—The child *who* had been little Nell's friend, came there almost as soon as it was day, with an offering of dried flowers, *which* he begged them to lay upon her breast.

1. At last the Mayflower is ready for the home voyage. All the people gather at the shore. They are the people whom death has spared. They wish to see the Mayflower sail. They wish to send fond messages to the dear ones. The dear ones are waiting anxiously in old England.

2. The title of greatness cannot be denied to a man like Washington. He spent his life in establishing the glory, the prosperity, and the independence of his country. He succeeded in all that he undertook. His successes were never won at the expense of honor.

3. Napoleon has left an undying record of himself in history. He raised himself from obscurity to a throne. He sent the terror of his name across seas and oceans. He broke down the awful barrier of the Alps and made them a highway.

4. Scotland is famed for many good reasons. One fact more than any other has given it renown. It is the native land of Walter Scott. His pen has made Scottish landscape and Scottish history known the world over.

5. Abraham Lincoln was the thirteenth President of the United States. He was distinguished for his integrity, wisdom, and kindness of heart. He was beloved by the nation. He was murdered by one of his own countrymen.

LESSON 131.

INFLECTION OF PRONOUNS.

He saw the bear.

The bear saw *him*.

His gun was loaded.

They saw the bear.

The bear saw *them*.

Their guns were loaded.

Which forms of the pronoun in these sentences indicate one person? Which indicate more than one person?

Which forms of the pronoun are used as subjects of the verb; as objects; as possessive modifiers?

Some pronouns, like nouns, are inflected for Number and Case. The inflection of the pronoun, like that of the noun, is called *Declension*. Only personal pronouns and the interrogative and relative pronoun *who* are declined.

Nouns, as we have seen, have the same form for the objective and for the nominative case. Many pronouns have a special form for the objective case different from that for the nominative; as, *he, him; they, them; who, whom*.

Declension of Personal Pronouns.

Pronoun of the First Person.

Singular.	Plural.
<i>Nom.</i> — I	<i>Nom.</i> — we
<i>Poss.</i> — my, or mine	<i>Poss.</i> — our, or ours
<i>Obj.</i> — me	<i>Obj.</i> — us

There cannot be a plural of *I*, strictly speaking. *We* does not mean *I + I*, as *horses* means *horse + horse*. *We* signifies really *I + you*, or *I + they*.

Pronoun of the Second Person.

Singular.	Plural.
<i>Nom.</i> — thou	<i>Nom.</i> — ye, or you
<i>Poss.</i> — thy, or thine	<i>Poss.</i> — your, or yours
<i>Obj.</i> — thee	<i>Obj.</i> — you

Thou, the second person singular, is no longer in common use. It is now chiefly used in prayer and in poetry; as,

Be *Thou* the trembling sinners stay.

The plural pronoun *you* is used in ordinary speech, whether one or more than one person is addressed; as,

1. *You* are merry, my lord. (*one person.*)
2. *You* are not wood, *you* are not stone, but men. (*two or more persons.*)

Thou and *ye* are often, like nouns in the nominative case, used in direct address; as,

O *Thou* above, how mighty is Thy name.

Pronoun of the Third Person.

Singular.				Plural.
Masc.	Fem.	Neuter.		
<i>Nom.</i> —he	she	it		they
<i>Poss.</i> —his	her, or hers	its		their, or theirs
<i>Obj.</i> —him	her	it		them

The personal pronoun of the third person has distinctions of gender to indicate the sex of the person spoken of. That is, we use one pronoun when the object referred to is a male, another when it is a female, and still another when it is of neither sex.

The pronoun *he* is sometimes used to refer to a noun which may denote a person of either sex; as,

Treat your *friend* as if *he* might become an enemy.

The pronoun *it* is often used to refer to young children or to animals where sex is not considered; as,

- | | |
|---|--|
| <p>1. A simple <i>child</i>,
That lightly draws <i>its</i> breath,
And feels <i>its</i> life in every limb,
What should <i>it</i> know of death?
—Wordsworth.</p> | <p>2. And is the <i>swallow</i> gone?
Who beheld <i>it</i>?
Which way sailed <i>it</i>?
Farewell bade <i>it</i> none?
—Howitt.</p> |
|---|--|

The possessive forms *my*, *thy*, *our*, *your*, and *their* are used with nouns as modifiers; and the forms *mine*, *thine*, *hers*, *ours*, *yours*, and *theirs* are used when no noun is expressed; as,

1. Grieve not *my* child, chase all *thy* fears away.
2. When a man deceives me once, it is his fault; when twice, it is *mine*.

Mine and *thine*, however, are sometimes used in poetry and in the Bible for *my* and *thy* before words beginning with a vowel sound; as,

1. I love to hear *thine* earnest voice.
2. *Mine* eyes have seen the glory.

Possessive pronouns never take an apostrophe.

The compound personal pronouns of the singular number form their plurals by making both parts plural; as, *myself, ourselves; thyself, yourselves.*

Declension of Who.

(Interrogative and Relative.)

Sing. and Plu. . . . *Nom.* who *Poss.* whose *Obj.* whom

The other relative pronouns, *which, that, and what*, are not declined, but *whose* is often used as the possessive form of *which*.

Pronouns in the nominative case, besides being used as the subject of the verb, are, like nouns, also used in the predicate to describe the subject; as,

It is *I*, be not afraid. Their woes were *many*, and their joys were *few*.

LESSON 132.

GOOD USAGE IN PRONOUNS.—CASE.

[See direction, Lesson 22.]

He and I are cousins.

She and I are classmates.

You and I are students.

This is for you and me.

This is for you and him.

This is for you and her.

They visited you and me.

They invited her and me.

They expected him and me.

The only strangers there were you and I.

The only singers there were she and I.

The only speakers there were he and I.

Who is married?

Whom did he marry?

Who was forsaken?

Whom did he forsake?

Who followed him?

Whom did he follow?

Who was honored?

Whom did he honor?

Be careful not to use the objective forms of the pronoun where the nominative are required, or nominative forms where objective are required. Do not say, *Him* and *me* are cousins; This is for you and *I*, etc.

LESSON 133.

THE AGREEMENT OF PRONOUNS.

1. It was an Abyssinian maid,
And on her dulcimer she played.
2. Every man is the architect of his own fortune.
3. The young maple trembled as it listened.

In the first sentence, for what noun do the pronouns *her* and *she* stand? Give the number and gender of the noun *maid*. Give the number and gender of the pronouns *she* and *her*. In the second sentence, what pronoun stands for the noun *man*? Give the number and gender of the noun and pronoun. In the third sentence, give the number and gender of the noun and of the pronoun that stands for it.

A pronoun agrees in number and gender with the noun for which it stands.

Only personal pronouns of the third person singular have forms to denote gender.

Personification.

Objects possessing no sex are often personified; that is, given the characteristics of either sex. In such cases the pronoun must correspond in gender with the noun for which it stands.

Objects remarkable for size or power are usually personified in the masculine gender; those remarkable for beauty or grace, in the feminine; as,

1. The *oak* shall send *his* roots abroad.—*Bryant*.
2. I heard the trailing garments of the *night*
Sweep through *her* marble halls.—*Longfellow*.
3. Yet a few more days, and thee,
The all-beholding *sun* shall see no more
In all *his* course.—*Bryant*.
4. The *lotus* lifted *her* golden crown.—*Longfellow*.

In what number and gender are the following pronouns? Why?

- MODEL: 1. The stag, at eve, had drunk his fill.
2. The lotus lifted her golden crown.

1. In this sentence the pronoun *his* is in the singular number, masculine gender, to agree with the noun *stag*, for which it stands.

2. In this sentence the pronoun *her* is in the singular number, feminine gender, to agree with the noun *lotus*, which is feminine by personification.

1. When a man has not a good reason for doing a thing, he has one good reason for letting it alone.

2. The skipper had taken his little daughter to bear him company.

3. The Father of Waters seizes the hills in his hands.

4. Great talkers are like broken pitchers: they hold nothing.

5. Rome bound with oak her patriots' brows.

6. The shrill lark carols clear from her aerial tower.

LESSON 134.

If we should personify the objects indicated by the following names, which would be masculine and which feminine?

earth	sun	moon	night	death	love
nature	winter	war	justice	time	liberty

Compose examples properly personifying a lily, a mountain, the ocean, the moon, associating with each its proper pronoun.

Copy from your Reader five extracts containing personified nouns, and tell what gender they take.

GOOD USAGE IN PRONOUNS.—AGREEMENT.

[See direction, Lesson 22.]

1. He observes for himself.
2. They observe for themselves.
3. Each boy should rely on himself.
4. All boys should rely on themselves.
5. Every man should respect himself.
6. All men should respect themselves.

Be careful to have pronouns agree in the singular and plural form with the

nouns for which they stand. Do not say, Each boy should rely on *themselves*; Every man should respect *themselves*.

Remember, also, that there is no such pronoun as *hissself* or *theirselves*.

LESSON 135.

DIRECTIONS FOR PARSING PRONOUNS.

A pronoun is parsed by stating:

1. Class—Personal, interrogative, relative, demonstrative, or indefinite.
2. Person—First, second, or third.
3. Gender—Masculine, feminine, or neuter.
4. Number—Singular or plural.
5. Case—Nominative, possessive, or objective.
6. Construction—Subject or object of a verb, predicate pronoun, or object of a preposition.

MODEL: *They* never fail *who* die in a great cause.

They is a personal pronoun; third person; plural number; nominative case; subject of the verb *fail*.

Who is a relative pronoun; its antecedent is *they*; *who* introduces the adjective clause *who die in a great cause*, and joins it to *they*. It is of the third person, plural number, because its antecedent is of the third person, plural number; and in the nominative case, subject of the verb *die*.

Observations.—If the pronoun is a relative, its antecedent (whether actually expressed in the sentence or implied in the pronoun itself) should be pointed out.

When the antecedent of a relative is a pronoun of the first, second, or third person, the relative shares the person of its antecedent.

Only pronouns of third person singular distinguish gender.

Parse the pronouns in the following:

1. God bless the man who first invented sleep.
2. He whom the gods love, dies young.
3. Some of his skill he taught to me.
4. Who hath redness of eyes?
5. These are Thy glorious works, Parent of Good.
6. Dress drains our cellar dry, and keeps our larder clean.
7. Ye who love mercy, teach your sons to love it, too.

LESSON 136.

REVIEW OF PRONOUNS.

By Topics.—Give a general statement of the facts concerning the topics found in Lessons indicated :

CLASSES.

Personal (126).

Interrogative (127).

Relative (127).

Demonstrative (128).

Indefinite (128).

INFLECTION (131).*

Number.

Singular.

Plural.

Case.

Nominative.

Possessive.

Objective.

CONSTRUCTIONS.

1. Subject of a verb (24).

2. Complement of a verb { Object (42).
Pred. Pron. (131).

3. Object of a preposition (61).

4. Possessive modifier (47).

5. Appositive modifier (47).

6. Direct address (131).

By Questions.—**Classes.**—Name the five personal pronouns. (126) How are compound personal pronouns formed? (126) Name and illustrate the uses of *who*, *what*, and *which* as interrogative pronouns. (127) The uses of *who*, *which*, and *that* as relative pronouns. (127) Explain the peculiarity of *what* in relation to its antecedent. (127) Name, and use in a sentence, the demonstrative pronouns that indicate something near. (128) That indicate

* For statement respecting inflection write tables of declension.

something farther off. (128) Name, and illustrate the use of, two words that may be used either as indefinite pronouns or as adjectives. (128)

Infection.—What pronouns are declined? (131) Name all the personal pronouns of the singular number. (131) Of the plural number. (131) Name the demonstrative pronouns of the singular number. (128) Of the plural number. (128) What does the plural of the pronoun *I* show? (131) How does it differ from the plural of *dollar*? (131) What personal pronoun is used in both the singular and the plural number? (131) How is the plural of compound personal pronouns formed? (131)

In what way do the nominative and objective forms of the noun and pronoun differ? (131) Name the nominative forms of the personal pronouns in both numbers. (131) Name the objective forms. (131) Name the possessive forms of the personal pronoun that are followed by the noun. (131) That are not so followed. (131) How does the manner of forming the possessive of pronouns differ from the manner of forming the possessive of nouns? (131) What pronoun is used as the possessive of both *who* and *which*? (131) Illustrate the correct use of nominative forms of personal pronouns. (132) Of relative pronouns. (132) Illustrate the correct use of objective forms of the personal pronoun. (132) Of the relative pronoun. (132)

Person.—What distinctions have pronouns that we do not find in nouns? (126). When is a relative pronoun said to take a distinction of person? (135)

Gender.—In what pronoun do we find a distinction of gender? (131) How is the pronoun *he* sometimes used with reference to sex? (131) The pronoun *it*? (131)

Agreement.—Give and explain a sentence to illustrate the agreement in number and gender of a personal pronoun with the noun for which it stands. (133) The agreement in number and gender of a compound personal pronoun with its noun. (133) The agreement in gender of a pronoun with the noun personified for which it stands. (133)

Construction.—What does a compound personal pronoun denote when used as an object? (126) Give and illustrate its other use. (126)

LESSON 137.

REPRODUCTION OF A STORY.

THE GOURD AND THE PALM.

“How old art thou?” said the garrulous gourd,
As o’er the palm-tree’s crest it poured

Its spreading leaves and tendrils fine,
 And hung a-bloom in the morning shine.
 "A hundred years," the palm-tree sighed.
 "And I," the saucy gourd replied,
 "Am at most but a hundred hours,
 And overtop thee in the bowers!"

Through all the palm-tree's leaves there went
 A tremor as of self-content.
 "I live my life," it whispering said,
 "See what I see, and count the dead;
 And every year, of all I've known,
 A gourd above my head has grown
 And made a boast, like thine to-day;
 Yet here *I* stand—but where are *they*?"

— *From the Persian.*

ABSTRACT.

An abstract* is a condensed statement of another's thought. The most important ideas are presented in the same order as in the original, but the details are omitted.

ABSTRACT OF THE GOURD AND THE PALM.

A gourd a few hours of age boasted that it was taller than a palm a century old, round which it twined.

The palm softly replied that every year of its long life a gourd had shot over its head and made the same boast; yet it still stood, while the gourds had vanished from the earth.

Directions.—To write an abstract, read carefully the whole of the sketch, story, or poem you are to condense. Select five or six of the most important topics, and arrange them in the proper order.

Consider the relative importance of the topics and the amount of space properly belonging to each. Do not give more details in one part than in another.

* An abstract differs from an outline in being expressed in complete sentences.

Express clearly, in complete sentences, what you wish to say upon each topic, avoiding the author's language except where it is necessary to the meaning.

Make an abstract of the poem "Opportunity," by E. R. Sill, in the supplement to the New California Fourth Reader; or of "The Mountain and the Squirrel," by R. W. Emerson.

LESSON 138.

AMPLIFICATION.

An amplification is the opposite of an abstract. An amplification is an expanded statement of another's thought.

Things left unsaid, or only hinted at in the original, are fully expressed in the amplification. Details left in the original to the imagination may be freely supplied.

AMPLIFICATION OF THE GOURD AND THE PALM.

One summer, long ago, a gourd sprung swiftly into life among a grove of palms in an oasis of the Persian desert.

It wound itself about the slender, graceful trunk of one of these stately trees, and in a few mornings flung its coarse leaves and gaudy flowers above the palm's beautiful crown of green plumes.

"How old are you?" asked the gossiping vine of the still, old tree.

"One hundred years," answered the palm, rustling its leaves.

"O," laughed the saucy gourd; "how slow and dull you must be. Why, it is scarcely a hundred hours since I burst from the earth below, and now I wave my blossoms far above your topmost leaf."

Through the palm-tree's leaves there breathed a sigh of deep content.

"I live my life as it was ordered," it said gently. "I have seen caravans come and go, and have heard men tell their tales of joy and sorrow as they rested in my shade and ate the fruit I bore for them. I have seen these sons of men grow old and die. I have seen temples built and buried from sight under the drifting sands, and every year I have smiled to watch a climbing gourd mount above my head and flaunt its greenness and bloom, and put forth its idle boast of strength and power as you do to-day. I am still alive and in my prime, but where are the hurrying, boasting gourds?"

Give an amplification of the poem "Opportunity," by E. R. Sill; or of "The Mountain and the Squirrel," by R. W. Emerson.

LESSON 139.

ADJECTIVES.

CLASSIFICATION.

1. I knew a palm-tree upon Capri. It stood in a select society of shining fig-leaves and lustrous oleanders, and looked down upon the blue Mediterranean.—*Curtis*.

2. Every beast of the forest is mine, and the cattle upon a thousand hills.—*Bible*.

In the first paragraph, name the adjectives that modify by describing a condition or quality of the nouns *society, fig-leaves, oleanders, Mediterranean*.

In the second paragraph, name the adjectives that modify by pointing out or numbering the nouns *beast, forest, cattle, hills*.

*An adjective that expresses quality or condition is called a **Descriptive Adjective**; as, excellent fruit, beautiful face, roseate flush, honored citizen, dashing waves.*

Descriptive adjectives that are formed from proper nouns are called *Proper Adjectives*; as, *Italian marbles, Homeric legends, English people*.

Proper adjectives begin with capital letters.

*An adjective that points out or denotes number or quantity is called a **Limiting Adjective**; as, that duty, one song, much joy, a poem, an opera, the statue.*

The adjective has but one general use; namely, to qualify or modify a noun. It does this: (a) *Attributively*; as, *Yellow gold* is mine; (b) *Appositively*; as, *Gold, yellow and hard*, is hoarded; (c) *As predicate adjective*; as, *Gold is yellow*.

Classify the adjectives in the following expressions, and tell in which of the above ways each is used:

Russian exiles are wretched.
broken promise
forgiving spirit
European travel

First impressions are deep.
those children
voices, soft and clear
talking parrots

tenth volume	California fruit is luscious.
mistakes, oft repeated	chattering monkeys
several times	devices, ingenious and manifold
people, young and old	such nonsense
no admittance	that creature
the idea	little Nell
great expectations	a possibility
duty unmistakable	nineteenth century
an obstacle	never-to-be-forgotten scene
golden-tressed Adelaide	liberty-loving people
cheerful giving	boundless love
mistaken devotion	noble revenge
eloquent oration	enthusiastic welcome

LESSON 140.

LIMITING ADJECTIVES.

Articles.

The limiting adjectives *the*, *an*, and *a* are called *Articles*.

The is used to point out some particular person, thing, or class. *An* or *a* (the shortened form of *an*) is used to point out one thing, but not any particular one.

An is used before a word beginning with a vowel sound;* as, *an* orange, *an* Indian, *an* hour.

A is used before a word beginning with a consonant sound; as, *a* boy, *a* date, *a* unit.

Numerals.

Adjectives which express a definite number are called *Numerals*. Many of the numerals are used as nouns also.

The following are examples of the various kinds of numerals:

1. one	two	three	four	etc.
2. first	second	third	fourth	etc.
3. once	twice	double	threefold	etc.

* A distinction should be made between a vowel *sound* and the letter, or character, that stands for it. A similar distinction should be made in the case of a consonant *sound* and the letter.

Pronominal Adjectives.

1. Some pious drops the closing eye requires.—*Gray*.
2. Some fell by the wayside.—*Bible*.

In which of these sentences is *some* used as a pronoun? In which is it used as an adjective modifying a noun?

Certain words already listed as pronouns in Lesson 128 may be used as adjectives also. When used as adjectives, these words are called *Pronominal* Adjectives*.

The following are examples of words sometimes used as pronominal adjectives:

- | | | | | | | |
|----------|--------|-----------|----------|------|--------|------|
| 1. all | any | both | few | many | no | some |
| 2. this | these | that | those | yon | yonder | |
| 3. which | what | whichever | whatever | | | |
| 4. each | either | neither | every | | | |
| 5. such | other | | | | | |

The possessive forms of the pronouns may be classed with pronominal adjectives when they are used to qualify nouns; thus, Thou hast blessed the work of *his* hands.

Every, yon, and yonder are now used as adjectives only.

Which and *what* are used with nouns to ask questions; as,

1. *Which* way does the wind come, *which* way does it go?
2. *What* lands and skies paint pictures in their friendly eyes?

When so used they are called *Interrogative Adjectives*.

Which and *what* may also be used as Relative Adjectives; as,

1. We know *what* master laid thy keel.
2. I know *which* duty beckons youth.

 LESSON 141.

Classify the adjectives in these sentences:

1. This way the king will come.
2. We have passed many happy days together.
3. Each ivied arch is in decay.

* *Pro*, for, and *nomen*, a name or noun.

4. Any life worth living must be a struggle.
5. Beneath those rugged elms, that yew-tree's shade,
The rude forefathers of the hamlet sleep.
6. Some chiefs were princes of the land.
7. His memory long will live in our hearts.
8. Few men can bear prosperity.
9. Such harmony is in immortal souls.
10. My father gave me honor, your father gave you land.
11. What heroes fell at Marathon!
12. Behold yon river winding to the sea.
13. In my Father's house there are many mansions.
14. All roads lead to Rome.
15. Every pine and fir and hemlock wore ermine too dear for an earl.
16. No man dieth to himself.
17. A million wrinkles carved his skin.
18. Second thoughts are best.
19. His flowing hair played in curls on either cheek.
20. Down swept the chill wind from the mountain peak,
From snows five thousand summers old.
21. The song is written in quadruple time.

Good Usage in *This* and *That*, *These* and *Those*.

[See direction, Lesson 22.]

I like this sort of cherry.

I like these sorts of cherries.

I like that sort of berry.

I like those sorts of berries.

I like this kind of fruit.

I like these kinds of fruit.

I like that kind of fruit.

I like those kinds of fruit.

Be careful to use the singular adjectives *this* and *that* with singular nouns, and the plural adjectives *these* and *those* with plural nouns. Do not say, I like *those* kind of people, etc.

LESSON 142.

INFLECTION OF ADJECTIVES.

COMPARISON.

1. Bright the lamps shone o'er fair women and brave men.
—Byron.
2. A sweeter draught from a fairer hand was never quaffed.
—Whittier.

3. Her face it is the fairest that e'er the sun shone on.

— *Old Song.*

What forms of the adjective *fair* do you find in the above sentences? How many degrees of the quality of *fairness* are expressed? Which form expresses the simple quality?

Which form expresses a higher degree of this quality? What syllable is added to the first form to express this degree?

Which form expresses the highest degree of this quality? What syllable is added to the first form to express this degree?

*Many adjectives are inflected to mark the degree of the quality which they express. This inflection is called **Comparison.***

*The form of the adjective that expresses the simple quality is called the **Positive Degree.***

*The form that expresses a higher or a lower degree of the quality is called the **Comparative Degree.***

The comparative degree is used in comparing two things or classes of things.

*The form that expresses the highest or the lowest degree of the quality is called the **Superlative Degree.***

The superlative degree is used in comparing one thing with all others of the same kind, whether one or more than one.

Adjectives of one syllable usually add *er* or *r* to the positive degree to form the comparative, and *est* or *st* to form the superlative; as,

1. *Sweet* is every sound, *sweeter* thy voice.—*Tennyson.*
2. The *sweetest* flowers are ever frail and rare.—*Shelley.*

Adjectives of more than one syllable usually prefix the adverbs *more* or *less* to the positive degree to form the comparative, and *most* and *least* to form the superlative; as,

1. Money, like other things, is *more* or *less* valuable as it is *more* or *less* plentiful.—*Beattie.*
2. We are of all men *most* miserable.—*Bible.*

Select the adjectives in the following expressions, and write out the full comparison of those of them that can be compared :

rapid traveling	proper sentiment	easy lesson
serious mistake	luscious grapes	mighty warrior
shrill voices	patient service	blunt speech
valiant men	abler oration	brief extract
more sagacious dog	fleet horse	apt quotation
wondrous visions	feeble opposition	profoundest respect
generous deed	solemn occasion	old friend
intercollegiate contest	primeval forest	odorous violet

LESSON 143.

Irregular Comparison.

A few adjectives have irregular comparisons, as follows:

Positive.	Comparative.	Superlative.
bad } ill }	worse	worst
far	farther	{ farthest { farthermost
[—]	further	{ furthest { furthermost
fore	former	{ foremost { first
good	better	best
late	{ later { latter	{ latest { last
little	less	least
many } much }	more	most
near	nearer	{ nearest { next
old	{ older { elder	{ oldest { eldest

Certain adjectives express qualities that cannot be said to exist in different degrees; as, *round*, *straight*, *perfect*, *full*, etc. These are, however, sometimes compared when not taken in their full sense; as,

Our sight is the *most perfect* of our senses.—*Addison*.

More nearly round, more nearly perfect, etc., are sometimes better forms.

Write from memory the comparison of adjectives irregularly compared.

LESSON 144.

In the following sentences, select the adjectives that admit of comparison, and give their degree :

1. The setting of a great hope is like the setting of the sun.—*Longfellow.*
2. Greater love hath no man than this, that a man lay down his life for his friends.—*Bible.*
3. The greatest happiness of the greatest number is the foundation of morals and legislation.—*Bentham.*
4. The bravest are the tenderest ; the loving are the daring.—*Taylor.*
5. I said an elder soldier, not a better.—*Shakespeare.*
6. The noblest and most beneficial invention of which human ingenuity can boast, is that of writing.—*Robinson.*
7. To-morrow 'll be the happiest time of all the glad new year.—*Tennyson.*
8. The lightest heart makes sometimes heaviest mourning.—*Norton.*
9. Demosthenes aimed to make the deepest and most efficient impression. He employed for this purpose the fewest and most emphatic words.—*Jamieson.*
10. A sadder and a wiser man, he rose the morrow morn.—*Coleridge.*
11. The nations having the most and best ideas will have the most copious language.—*Harris.*
12. A form more fair, a face more sweet, ne'er hath it been my lot to meet.—*Whittier.*
13. The sea is mighty, but a mightier sways his restless billows.—*Bryant.*
14. Build thee more stately mansions, O my soul,
As the swift seasons roll !
Leave thy low-vaulted past !
Let each new temple nobler than the last,
Shut thee from heaven with a dome more vast,
Till thou at length art free,
Leaving thine outgrown shell by life's unresting sea.—*Holmes.*
15. The tallest pines feel most the power of wintry blasts.—*Cowper.*
16. Bland and familiar to the throne he came.—*Pope.*
17. No friendship will abide the test that stands on sordid interest.—*Cowper.*
18. He prayeth best who loveth best all things both great and small.
—*Coleridge.*

LESSON 145.

Write sentences, comparing the following as to two attributes:

MODEL: The Pacific Ocean is *larger* than the Atlantic.

The Atlantic Ocean is *more tempestuous* than the Pacific.

gold and iron

wheat and rice

leather and rubber

diamond and ruby

cotton and wool

oil and water

pen and sword

war and arbitration

truth and falsehood

Write sentences comparing the following; telling which is the largest or most beautiful, and which is the most useful to man:

The horse, the camel, and the elephant.

The ant, the bee, and the butterfly.

The humming-bird, the parrot, and the turkey.

The poodle dog, the greyhound, and the St. Bernard.

From the following list, select six adjectives that denote form; three that denote size; four that denote weight; three that denote position; four that denote direction:

bulky

horizontal

ponderous

oval

parallel

circular

burdensome

adjacent

unwieldy

spherical

perpendicular

symmetrical

alternate

cumbrous

angular

gigantic

compact

oblique

prostrate

conical

LESSON 146.

CHOICE OF ADJECTIVES.

Study the different shades of meaning in the words of the following groups, and then use the words in sentences that will show these distinctions:

1. **Flexible**, easily bent without breaking.

Pliable, easily bent without breaking, and easily folded; a more comprehensive word than *flexible*.

Elastic, having the power of springing back to position when bent.

Brittle, easily broken.

Crumbling, inclined (of itself) to break into small pieces.

Friable, easily broken up and reduced to powder.

2. **Pretty**, pleasing by delicacy or grace.
Beautiful, highly pleasing by perfection of form, color, or proportion.
Handsome, admirable for good development of proper qualities, as color, form, symmetry; not so strong a word as *beautiful*.
Lovely, worthy of love; having or suggesting beauty of mind or character.
Elegant, pleasing by acquired grace.
Grand, striking by large size and extent, and by fine form and harmonious proportion.
3. **Neat**, clean and orderly.
Nice, well fitted to its purpose; pleasing to good taste; free from vulgarity; dainty; showing or requiring exactness and delicacy.
4. **Odorous**, giving out odor or smell of any sort.
Fragrant, giving out an agreeable odor.
Aromatic, giving out a strong odor (generally spicy).
5. **Lazy**, disliking exertion.
Indolent, habitually lazy.
Idle, not at work.

LESSON 147.

Consult the dictionary for the definition of each of the adjectives in the following pairs. Then use the adjectives in such a way as to show that you perceive clearly the difference in meaning:

- | | | | |
|---------------------------|---------------------------------|----------------------------------|------------------------------|
| 1. luxuriant
luxurious | 4. contemptible
contemptuous | 7. uninterested
disinterested | 10. auspicious
propitious |
| 2. qualified
competent | 5. common
mutual | 8. large
lofty | 11. bulky
gigantic |
| 3. truthful
sincere | 6. deceitful
faithless | 9. enough
sufficient | 12. rare
scarce |

LESSON 148.

DERIVATION AND COMPOSITION OF ADJECTIVES.

Adjectives, like nouns, are divided according to their form into Primitive, Derivative, or Compound.

Primitive Adjectives are those which we cannot trace back to yet simpler words in our own language; as, *fair, bright, sweet*.

Derivative Adjectives are made from other words by the addition of prefixes or suffixes, or by other changes of form; as, *un* + fair, bright + *er*, sweet + *ish*.

Compound Adjectives are formed of two or more words that are also used independently in our language; as, *sea* + green, *moth* + eaten, *hard* + working, *eagle* + eyed, *three* + cornered.

The following are some of the most important suffixes used in making derivative adjectives:

-ed	-less	-ish	-able	-al	-ful	-est	-ing
-en	-some	-y	-ic	-ous	-ly	-er	

Join each of these suffixes to one of the primitive words below; consider the meaning of the derivative adjective thus formed, and then tell what the suffix means:

fear	friend	glad	home	ugly
brute	learn	clean	murder	heart
sing	red	wood	love	telegraph

Join each of the prefixes un-, im-, in-, and dis- to as many of the following words as they will properly unite with, and give the meaning of the adjective thus formed:

obedient	true	worthy	engaged	agreeable
partial	contented	answered	destructible	connected
orderly	wise	dependent	polite	perfect

Form adjectives (by means of suffixes or prefixes) from the following words:

bold	neighbor	need	sour	dear
broke	knave	reck	thirst	tidy
wretch	health	shape	passable	attentive

LESSON 149.

Classify the following list into primitive, derivative, and compound adjectives:

venturesome	oaken	sunburnt	bookish
graceful	sea-girt	barefooted	straight
heart-whole	honest	wrong	high-born
loving	pathless	grayish	slack

telegraphic	nut - brown	old - fashioned	mischievous
rough	flowing	peaceable	sweet - voiced
splendid	silken	endless	clean
evil - eyed	brotherly	deadly	early
wearisome	youngish	yeasty	everlasting

Use each of these proper adjectives before some noun which it correctly describes. Write the nouns from which the adjectives are derived :

Alpine	Celtic	French	Swiss
Texan	Belgian	Arabic	Californian
Polish	Platonic	Quixotic	Mohammedan
Shakespearian	Greek	Pickwickian	Christian
Dantesque	Welsh	Socratic	Japanese

LESSON 150.

Write, in separate lists, the descriptive and the limiting adjectives in the following extracts. Then indicate which are primitive, which derivative, and which compound :

1. Sometimes a troop of damsels glad,
An abbot on an ambling pad;
Sometimes a curly shepherd lad
Or long-haired page in crimson clad,
Goes by to tower'd Camelot.—*Tennyson*.
2. There eternal summer dwells,
And west winds, with musky wing
About the cedar'd alleys fling
Nard and cassia's balmy smells.—*Milton*.
3. Down Alpine heights the silvery streamlets flow,
There the bold chamois go;
On giddy crags they stand
And drink from His own hand.
On Alpine heights a loving Father dwells.—*Krummacher*.
4. She stepped upon Sicilian grass,
Demeter's daughter, fresh and fair;
A child of light, a radiant lass,
And gamesome as the morning air.—*Jean Ingelow*.

5. The rose is fairest when 't is 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.—*Scott*.
6. What virtue, or what mental grace,
But men unqualified and base
Will boast it their possession.—*Cowper*.

7. The splash of running water, the clean odor of pine sawdust, the sound and smell of the pleasant wind among the innumerable army of the mountain pines, the dropping fire of huntsmen, the dull stroke of the wood-ax, fresh trout for supper in the clean, bare chamber of an inn, the song of birds, and the music of the village bells—these were the recollections of the Grünwald tourist.—*Stevenson*.

8. Every sound is sweet ;
Myriads of rivulets hurrying through the lawn,
The moan of doves and immemorial elms,
And murmuring of innumerable bees.—*Tennyson*.
9. Candid and generous and just,
Boys care but little whom they trust.—*Cowper*.

LESSON 151.

DIRECTIONS FOR PARSING ADJECTIVES.

An adjective is parsed by stating :

1. Class—
Descriptive.
Limiting—Articles, Numeral, Pronominal.
2. { Degree. }
 { Comparison. } (if the adjective can be compared.)
3. Construction—as attributive, appositive, or predicate adjectives.

MODEL: *All* things in nature are *beautiful* types to the soul that reads them.

All is a limiting adjective; pronominal; it is used to limit the noun *things*.

Beautiful is a descriptive adjective; of the positive degree; comparison: positive, *beautiful*; comparative, *more beautiful*; superlative, *most beautiful*; it is used attributively to describe the noun *types*.

The is a limiting adjective; an article; it is used to limit the noun *soul*.

Parse the adjectives in Lesson 150.

LESSON 152.

REVIEW OF ADJECTIVES.

By Topics.—Upon these topics state, in connected form, the main grammatical facts found in the Lessons indicated :

CLASSES (139).

Descriptive (139).

Proper Adjectives (139).

Limiting (139).

Articles (140).

Numeral Adjectives (140).

Pronominal Adjectives (140).

INFLECTION.

Comparison (142).

Positive (142).

Comparative (142).

Superlative (142).

CONSTRUCTION.

Modifiers of Nouns (139).

Attributive (139).

Appositive (139).

Predicate Adjective (139).

DERIVATION AND COMPOSITION.

Primitive (148).

Derivative (148).

Compound (148).

By Questions.—**Classification.**—Give one example of each of the three kinds of numerals. (140) Give an example of a pronominal adjective used to ask a question. (140) Give an example of *which* and *what* used as relative adjectives. (140) With what class of adjectives may the possessive form of pronouns be ranked? (140)

Inflection.—How is the comparative degree of adjectives used? (142) The superlative? (142) How is each of these degrees usually formed? (143) Name and compare three adjectives compared irregularly? (143) What is the peculiarity of such adjectives as *true* and *straight*? (143)

Derivation and Composition.—Name six of the most important suffixes employed in making derivative adjectives. (148) Form six compound adjectives not found in the foregoing lessons. (148)

LESSON 153.

DESCRIPTION OF AN OBJECT.

THE TAJ MAHAL.*

Study this description carefully, noting all the important points, and then reproduce it in your own words.

The Taj is built on the bank of the Jumna, rather more than a mile to the eastward of the Fort of Agra. The entrance is a superb gateway of sandstone, inlaid with ornaments and inscriptions from the Koran in white marble. Passing through its arch an avenue of dark Italian cypresses appears before you. Down its center sparkles a long row of fountains, each casting up a single slender jet. On both sides, the palm, the banyan, and the feathery bamboo mingle their foliage; the song of birds meets your ear, and the odor of roses and lemon-flowers sweetens the air. Down such a vista, and over such a foreground, rises the Taj.

It is an octagonal building, or rather a square—each side is precisely similar. It stands upon a lofty platform, with a minaret at each corner, and this, again, is lifted on a vast terrace of solid masonry. An oriental dome, swelling out boldly from the base into nearly two-thirds of a sphere, and tapering at the top into a crescent-tipped spire, crowns the edifice, rising from its center, with four similar, though much smaller, domes at the corners.

The material is of the purest white marble, a little inferior to that of Carrara. It shines so dazzlingly in the sun that you can scarcely look at it near at hand, except in the morning and evening. Every part—even the basement, the dome, and the upper galleries of the minarets—is inlaid with ornamental designs in marble of different colors, principally a pale brown and a bluish

* The Taj Mahal is a mausoleum in India, erected by the Shah-Jehan over the grave of his queen.

violet variety. Great as are the dimensions of the Taj, it is as laboriously finished as one of those Chinese caskets of ivory and ebony which are now so common in Europe. But no words can convey an idea of the exquisite harmony of the different parts and the grand and glorious effect of the whole structure, with its attendant minarets.—*Bayard Taylor*.

DIRECTIONS FOR DESCRIBING AN OBJECT.

Taking the sketch from Bayard Taylor as a model, write a clear and accurate description of some edifice—a church, a school-house, business building, etc.; if possible, one in your own vicinity. Describe the approach to it from some point of view; its material; its general outline; the details of its architecture, as the entrance, the roof, towers, etc., and any peculiar features it may possess.

Study pictures, and the accounts given by travelers, of some structure like the Parthenon, the Alhambra, the Coliseum, the Kremlin, and then give as vivid a description as possible.

CAUTIONS.

1. Before writing a description of anything, make yourself perfectly familiar with your subject by personal observation, by study of pictures, and by reading.

2. Assume that the person who is to read your description has never seen the thing described, and try to give him a clear and correct idea of its appearance, its distinguishing parts, qualities, habits, uses, etc.

3. Do not confuse the description by the use of *too many* adjectives. Be sure that your language is simple, that each word is accurately used and adds something to the mental picture produced.

LESSON 154.

DESCRIPTION OF A SCENE.

THE YOSEMITE VALLEY.

After studying the following sketch carefully, and noting the order and the beauty of the description, reproduce it in your own language.

We galloped out of the pine woods, dismounted, stood upon the rocky precipice of Inspiration Point, and looked down into the

Yosemite as one from a housetop looks down into his garden. In the distance, across the gorge, were snow-streaked mountains. Right under us was the narrow, winding basin of meadow, grove, and shining river, shut in by granite walls from two thousand to five thousand feet high—walls with immense turrets of bare rock, walls so upright and perfect that an expert cragman can climb out of the valley at only three or four points.

Flinging a pebble from the rock upon which we stood, and, looking over the brink, I saw it fall more than half a mile before striking. Glancing across the narrow, profound chasm, I surveyed an unbroken, seamless wall of granite, two-thirds of a mile high, and more than perpendicular, the top projecting one hundred and fifty feet over the base.

Turning toward the upper end of the valley, I beheld a half-dome of rock, one mile high, and on its summit a solitary gigantic cedar, appearing like the merest twig. The measureless inclosing walls, with these leading towers and turrets, gray, brown, and white rock, darkly veined from summit to base with streaks and ribbons of falling water; hills almost upright, yet studded with tenacious firs and cedars; and the deep-down, level floor of grass, with its thread of river and pygmy trees, all burst upon me at once. Nature had lifted her curtain to reveal the vast and the infinite. It elicited no adjective, no exclamation.—*A. D. Richardson.*

DIRECTIONS FOR DESCRIBING A SCENE.

Observe carefully, a number of times, some scene in your neighborhood. Then write a description of it, employing, as far as practicable, the following general order: The approach; the general view; the distant surroundings; the smaller picturesque details.

Study from descriptions some scene, such as the Grand Cañon, Muir's Glacier, Niagara Falls, Mt. Blanc, and reproduce it as vividly as possible.

For models of descriptive style, read seaside descriptions, Lessons 17 and 19, New Fourth Reader; descriptions of forest trees, Lessons 20 and 21; of interiors, Lesson 56; of landscapes, Lessons 70 and 73.

Try to discover in what consists the beauty of each selection. Take, for instance, Lesson 17, *Memories of an Island Home*. Notice the animation of

style arising from the author's interest in her subject; the vividness of the descriptions arising from her intimate knowledge of the life of the seacoast; the simplicity and grace of the language; the graphic use of adjectives in bringing out the characteristics of the objects described, especially their colors; the apt figures of speech: and give as many illustrations of these features, selected from the extract, as possible.

LESSON 155.

ADVERBS.

1. The cataract strong then plunges along.—*Southey*.
2. Yonder comes the powerful king of day.—*Thomson*.
3. Earth has not anything to show more fair.—*Wordsworth*.
4. Boldly they rode, and well.—*Tennyson*.
5. Perhaps they may come at Easter.—*Mahoney*.

What adverb in the first sentence shows *when* the cataract plunges? What adverb in the second sentence shows *where* the king of day comes? What adverb in the third sentence shows the *degree* of fairness? What adverbs in the fourth sentence show the *manner* of the riding? What adverb in the fifth sentence shows the *uncertainty* of the coming?

From the examples given we see that adverbs have a variety of meanings. Most adverbs belong to one or more of the following classes:

Adverbs of Time (adverbs that show *when* or *how often*):

then	hereafter	seldom	afterward	twice
now	always	never	next	thirdly
formerly	often	soon	once	fourthly

Adverbs of Place (adverbs that show *where* or *in what direction*):

here	below	out	back	hither
there	above	up	forward	hence
yonder	in	down	over	across

Adverbs of Degree (adverbs that show *how much* or *to what extent*):

much	least	quite	greatly	so
little	almost	very	nearly	as
more	scarcely	far	enough	too

Adverbs of Manner (adverbs that show *how* or *in what way*):

well	badly	quickly	thus	somehow
ill	slowly	clearly	faithfully	otherwise

Modal Adverbs (adverbs expressing *certainty*, *uncertainty*, or *cause*):

surely	certainly	indeed	not	nowise
perhaps	possibly	probably	presumably	perchance
however	accordingly	consequently	hence	therefore

Modal adverbs, unlike other adverbs, modify the meaning of the whole assertion, rather than some particular word in it.

Some adverbs are identical in form with adjectives; as,

much	well	far	hard	soft	long
little	only	ill	loud	fast	early

In poetry the adjective form is sometimes used as an adverb; as,

1. *Slow* and *sure* comes up the golden year.
2. Then they praised him *soft* and low.

Some adverbs, as *so*, *as*, *then*, fall into more than one class; as,

1. Do not hold it *so* low. (*degree*.)
2. Place your hand *so*. (*manner*.)
3. My arm is lame, *so* I cannot raise my hand. (*cause*.)

Yes and *no* are sometimes called adverbs. They take the place of a whole sentence, and are nearly or quite independent.

The adverb *there* is often used to introduce a sentence in which the verb comes before the subject; as, *There* is rest for the weary. When so used, it has little or no idea of place, and is called an *expletive*.

Many phrases are used with the value of single adverbs; as, *by and by*, *now and then*, *as yet*, *ere long*, *through and through*.

INFLECTION.

Some adverbs, like adjectives, admit of comparison. Such adverbs are usually compared by prefixing *more* and *most*, *less* and *least*, instead of adding *er* and *est*; as,

Positive, frequently; *comparative*, more frequently; *superlative*, most frequently.

A few adverbs, however, are compared by adding *er* and *est*; as, *soon*, *sooner*, *soonest*.

Other adverbs are compared irregularly; as, *ill*, *worse*, *worst*.

Be careful not to use the comparative form of the adjective instead of the comparative form of the adverb; say,

You can do it *more easily* than I can, *not*, You can do it *easier* than I can.

LESSON 156.

CONJUNCTIVE ADVERBS.

1. A thousand hearts beat happily.—*Byron*.
2. The rain is falling where they lie.—*Bryant*.

Give the adverb in the first sentence. What does it modify?

Give the adverb in the second sentence. What verb-phrase does it modify? What clause does it connect with *is falling*?

*An adverb that modifies some word in the sentence, and also connects a dependent clause to the modified word, is called a **Conjunctive Adverb**.**

A few adverbs, *why*, *how*, *where*, *when*, *whither*, *whence*, are sometimes used to introduce a question; as,

1. *Why* stand we here idle?
2. *Where* was Roderick then?

When so used they are called *Interrogative Adverbs*.

Select the conjunctive adverbs in the following quotations, and name the clauses they connect; name three interrogative adverbs:

1. There is society where none intrudes.—*Byron*.
2. The wind bloweth where it listeth, and thou hearest the sound thereof, but canst not tell whence it cometh and whither it goeth.—*Bible*.
3. Build thee more stately mansions, O my soul,
As the swift seasons roll!—*Holmes*.

* Also called *Relative Adverbs*.

4. My heart leaps up when I behold a rainbow in the sky.—*Wordsworth*.
5. O what a tangled web we weave,
When first we practice to deceive!—*Scott*.
6. Whence and what art thou, execrable shape?—*Milton*.
7. We are determined that wheresoever, whensoever, or howsoever we shall be called to make our exit, we will die free men.—*Quincy*.
8. Whither thou goest, I will go.—*Bible*.
9. How does the water come down at Lodore?—*Southey*.
10. When shall we three meet again?—*Shakespeare*.
11. Wheresoever the body is, thither will the eagles be gathered together.
—*Bible*.

LESSON 157.

Select and classify the adverbs in the following:

1. So Julius Cæsar came sailing over to this island of ours [England], fifty-five years before the birth of our Saviour. He came from the French coast between Calais and Boulogne, because "thence was the shortest passage into Britain"; just for the same reason that our steamboats now take the same track every day.

He expected to conquer Britain easily, but it was not such easy work as he supposed—for the bold Britons fought most bravely; and he ran great risk of being totally defeated. However, for once that the bold Britons beat him, he beat them twice; though not so soundly but that he was very glad to accept their proposals of peace and go away.—*Dickens, in "A Child's History of England."*

2. I often look out on the singular scene below my window. On both sides of the street, leaving barely room to enter the houses, sit the market-women with their baskets of vegetables and fruit. The middle of the street is filled with purchasers, and every cart or carriage that comes along has to force its way through the crowd, sometimes rolling against and overturning the baskets at the sides—an occurrence which is always followed by a Babel of unintelligible sounds. The country-women, in their jackets and short gowns, go backwards and forwards with great loads on their heads, sometimes nearly as high as themselves. The market-women sit here from sunrise till sunset, day after day, year after year. One or two policemen are generally on the ground in the morning to prevent their disputing about places.

Perhaps this kind of life in the open air is conducive to longevity, for certainly there is no country on earth that has so many old women, and to

judge from what I see in the streets here, I should think they work until they die.—*Bayard Taylor, in "Views A-foot."*

3. O, when I am safe in my sylvan home,
 I tread on the pride of Greece and Rome;
 And when I am stretched beneath the pines,
 Where the evening star so holy shines,
 I laugh at the lore and the pride of man.—*Emerson.*

LESSON 158.

GOOD USAGE IN ADVERBS.

[See direction, Lesson 22.]

I have no money.	We have no money.
I have n't any money.	We have n't any money.
I have nothing.	We have nothing.
I have n't anything.	We have n't anything.
I told no one.	We told no one.
I did not tell any one.	We did not tell any one.

Be careful not to use two negatives in expressing a negation; say, He knows nothing, *or*, He *does n't* know anything, *not*, He *does n't* know *nothing*.

LESSON 159.

THE RIGHT WORD IN THE RIGHT PLACE.

Complete each of the following sentences by an adjective describing the subject, or by an adverb describing the action, as the meaning of the sentence requires:

1. The child looks (*shy* or *shyly*).
2. The poor old man appears (*feebly* or *feeble*).
3. The prisoner looks (*guiltily* or *guilty*).
4. The city is decorated for the Fourth, and looks (*gay* or *gaily*).
5. The escaping gas smells (*bad* or *badly*).
6. The land is just appearing, and the captain looks (*anxious* or *anxiously*).
7. Bruin approaches the hot kettle and smells (*cautious* or *cautiously*).
8. The water of the ocean tastes (*bitter* or *bitterly*).
9. The East Indian ships smell (*spicy* or *spicily*).

10. Being unused to society, he feels (*awkward* or *awkwardly*).
11. He feels it (*tender* or *tenderly*).
12. She looks (*sweet* or *sweetly*).
13. The swallows appear (*sudden* or *suddenly*).

Which of these sentences may be completed, according to the meaning, by either the adjective or the adverb?

LESSON 160.

Write these sentences, choosing the proper word from those in the parentheses, and then tell whether the selected word is an adjective or an adverb:

1. The nineteenth century is (*most, almost*) ended.
2. At times during the Revolutionary war, Washington (*most, almost*) despaired of success.
3. England does not raise (*near, nearly*) enough wheat to feed her people.
4. After encountering desperate opposition from the Indians, De Soto, very (*near, nearly*) exhausted, reached the Mississippi.
5. Recent methods of dealing with cholera are (*some, somewhat*) better than those of twenty - five years ago.
6. Lord Bacon was (*some, somewhat*) older than William Shakespeare.
7. Arnold Winkelreid was a (*real, really*) brave man.
8. George Peabody was a (*real, very*) good man.

LESSON 161.

CHOICE OF ADVERBS.

Study the different shades of meaning expressed by the words in each of the following groups, and then use the words in sentences that will show these distinctions:

- | | | |
|--|--|---------------------------------------|
| 1. tolerably
tolerantly | 3. ingenuously
ingeniously | 5. contemptuously
contemptibly |
| 2. respectively
respectably
respectfully | 4. pitifully
piteously
pitifully | 6. possibly
probably
presumably |

LESSON 162.

1. *Make a list of adverbs that show (a) how water falls from a precipice, (b) how a ship sails, (c) how a storm rages, (d) how an author writes, (e) how the sun sets, (f) how a mocking-bird sings, (g) how a child plays, (h) how the smoke rises.*

2. *Substitute for each of the italicized expressions in the sentences below, an adjective or adverb having the same meaning, and note the force and beauty of style gained by the condensation:*

1. Superstitions are sure to arise among people *who are in the habit of believing upon slight evidence.*

MODEL: Superstitions are sure to arise among *credulous* people.

2. The effects of habit often become fixed *so firmly that they can not be removed.*

3. The wise learn to distinguish between things *that last but a short time and things that last forever.*

4. Newspaper reports are often written *in a way that displays a lack of careful attention.*

5. As the great orator ceased, the spectators broke forth in a shout *in which every voice joined, and which was not produced by the action of the will.*

6. Wellington's attack at Waterloo was *one that could not be resisted.*

7. The grandeur of Niagara is something *that can not be described.*

Expand three adverbs and three adjectives into expressions similar to those used above, and use in sentences of your own.

LESSON 163.

DERIVATION AND COMPOSITION OF ADVERBS.

Like other parts of speech which we have studied, adverbs are divided according to form into Primitive, Derivative, or Compound.

Primitive Adverbs are such as cannot be reduced to simpler forms in the English language; as, *so, now, often.*

Derivative Adverbs are such as are formed from other words by the addition of suffixes or prefixes; as, *tru+ly, splendid+ly, a+head, be+side.*

Compound Adverbs are such as are formed of two or more words united; as, *some+how, for+ever, here+in, where+with.*

By far the largest class of adverbs are formed from adjectives by the addition of the suffix *-ly*.

Form adverbs from the following adjectives by adding -ly:

honest	steady	improper	lavish	thoughtless
notable	worthy	miserable	general	profuse
reckless	complete	admirable	amicable	remarkable
prodigal	prodigious	correct	appropriate	peaceable

By use of the suffixes -wise, -ward, and -wards, make adverbs from the following:

home	other	south	back	length	heaven
like	to	cross	shore	down	after

By means of the prefixes a- and be-, form adverbs from the following:

back	times	head	fore
------	-------	------	------

Use each of the adverbs which you have made with some verb, participle, or infinitive with which it will appropriately combine; as,

graphically told drifting downward to come immediately

Classify the following adverbs as primitive, derivative, or compound, and use each in a sentence:

much	thereby	underneath	tolerably	henceforth
not	somewhat	whereupon	particularly	afar
anew	daintily	classically	beforehand	nowhere
possibly	soon	endwise	backward	erewhile
westward	then	thereabout	quite	gently

LESSON 164.

DIRECTIONS FOR PARSING ADVERBS.

An adverb is parsed by stating:

1. Class.
2. { Degree. } (if the adverb can be compared.)
 { Comparison. }
3. Construction.

MODEL: Speak the speech, I pray you, *as* I pronounced it to you, *trippingly* on the tongue.

As is a connective adverb; it modifies the verb *speak*, and connects with it the clause *I pronounced it to you*.

Trippingly is an adverb of manner; positive degree; compared: positive, *trippingly*; comparative, *more trippingly*; superlative, *most trippingly*. It is used as modifier of the verb *speak*.

Parse the adverbs in Lesson 157.

LESSON 165.

REVIEW OF ADVERBS.

By Topics.—Upon these topics make a connected statement of the main grammatical facts found in the Lessons indicated:

CLASSES.

{	Time (155).
	Place (155).
	Degree (155).
	Manner (155).
	Modal (155).
	Conjunctive (156).

INFLECTION.

Comparison (155).

CONSTRUCTION.

Modifier (156).

Modifier and Connective (156).

Modifier and Interrogative (156).

DERIVATION AND COMPOSITION.

Primitive (163).

Derivative (163).

Compound (163).

By Questions.—**Classes.**—Give the peculiar use of the modal adverb. (155) Illustrate this use in a sentence. Name some adverbs used in different

classes, and illustrate by a sentence their different uses. (155) What is the use of the so-called adverbs *yes* and *no*? (155) What adverb is used as an expletive? (155) In what situation is it so used? (155) What is an expletive? Name five adverb phrases. (155) What are interrogative adverbs? (156) Name three interrogative adverbs, and use each in asking a question. (156)

Inflection.—What name is given alike to the inflection of adverbs and adjectives? (156) Illustrate the comparison of an adverb by prefixing *more* and *most* (155); by adding *-er* and *-est* (155).

Construction.—What use have adverbs except to modify? (156)

Derivation and Composition.—Are most adverbs primitive, derivative, or compound? (163) How are most adverbs formed? (163) Name three suffixes used in forming derivative adverbs (163); two prefixes (163).

Good Usage.—What should be avoided in expressing a negation? (158) What danger of error in using the comparative degree of adverbs? (155)

LESSON 166.

Much of the beauty of an author's style is due to his choice of modifying words and phrases.

The following phrases are selected from classic writings. Study each line until it brings to your mind a vivid picture. Embody the thought thus suggested to you in a sentence, or paragraph, which shall contain the phrase itself:

MODEL.

Phrase.—*Beside the shepherds' tents.*—*Bible.*

Embodied.—It is evening; the sheep are folded near the murmuring stream beside the shepherds' tents.

“Beside the still waters.”

“In a vision of the night.”

“In the covert of the reed.”

“Upon the wings of the wind.”

—*From the Bible.*

“With sheltering roof.”

“In saffron-colored mantle.”

“With his beaked ships.”

—*From Bryant's Homer's "Iliad."*

“ At shut of evening flowers.”

“ With wand’ring steps and slow.”

“ With charm of earliest birds.”

“ From noon to dewy eve.”

— *From Milton’s “Paradise Lost.”*

“ From the unleafed boughs and pastures bare.”

“ With lightsome green of ivy and holly.”

“ From the snow five thousand summers old.”

“ By the white stars’ frosty gleams.”

— *From Lowell’s “Sir Launfal.”*

“ In the echoing halls of the Alhambra.”

“ Excepting the low tinkling sound of the unseen stream.”

“ With brilliant sunshine gleaming along its colonnades.”

“ To the dreary hooting of owls and the distant barking of dogs
from gypsy caverns.”

— *From Irving’s “Alhambra.”*

“ With royal captives and inestimable spoil.”

“ With its battlemented walls and towered gateways.”

“ Upon tier above tier of ruined, grass-grown arches.”

— *From Hawthorne’s “Marble Faun.”*

LESSON 167.

Make a list of the descriptive adjectives and the adverbs in the following selections, and use ten of the most striking in sentences of your own:

1. Gather a single blade of grass, and examine for a minute, quietly, its narrow, sword-shaped strip of fluted green. Nothing, as it seems there, of notable goodness or beauty. A very little strength, and a very little tallness, and a few delicate long lines meeting in a point—not a perfect point, but blunt and unfinished, by no means a creditable or apparently much-cared-for example of Nature’s workmanship; made, as it seems, only to be trodden on to-day, and to-morrow to be cast into the oven; and a little pale and hollow stalk, feeble and flaccid, leading down to the dull-brown fibres of roots. And yet, think of it well, and judge whether of all the gorgeous flowers that beam in summer air, and of all strong and goodly trees, pleasant to the eyes and good for food—stately palm and pine, strong ash and oak, scented citron, burdened vine—there be any by man so deeply loved, by God so highly graced, as that narrow point of feeble green.—*Ruskin, in “Modern Painters.”*

2. Beyond the semi-circle of green lines rises a lofty range of serrated mountains—indigo silhouettes. And enormously high above the line of them towers an apparition indescribably lovely—one solitary, snowy cone, so filmily exquisite, so spiritually white, that but for its immemorially familiar outline, one would surely deem it a shape of cloud. Its base remains invisible, being the same delicious tint as the sky. Above the eternal snow-line its dreamy cone appears, seeming to hang, the ghost of a peak, between the luminous land and the luminous heaven—the sacred and matchless mountain Fujiyama.—*Lafcadio Hearn, in "Glimpses of Unfamiliar Japan."*

LESSON 168.

HISTORICAL NARRATIVE.

AN INCIDENT IN THE LIFE OF SIR WALTER RALEIGH.

After this, amid a crowd of lords and ladies, came Elizabeth herself.

The young cavalier [Sir Walter Raleigh] we have so often mentioned, had probably never yet approached so near the person of his Sovereign, and he pressed forward as far as the line of warders permitted, in order to avail himself of the present opportunity.

His companion kept pulling him backwards till Walter shook him off impatiently, letting his rich cloak drop carelessly from one shoulder; a natural action, which served, however, to display to the best advantage his well-proportioned person.

Unbonneting at the same time, he fixed his eager gaze on the Queen's approach, with a mixture of respectful curiosity and modest yet ardent admiration, which suited so well with his fine features, that the warders, struck with his rich attire and noble countenance, suffered him to approach the ground over which the Queen was to pass, somewhat closer than was permitted to ordinary spectators.

Thus the adventurous youth stood full in Elizabeth's eye—an eye never indifferent to the admiration which she deservedly excited among her subjects.

She fixed her keen glance on the youth, as she approached the place where he stood, while a trifling accident happened which attracted her attention toward him yet more strongly. The night had been rainy, and just where the young gentleman stood, a small quantity of mud interrupted the Queen's passage. As she hesitated to pass on, the gallant, throwing his cloak from his shoulders, laid it on the miry spot, so as to insure her passing over it dry-shod.

Elizabeth looked at the young man, who accompanied this act of devoted courtesy with a profound reverence and a blush that overspread his whole countenance. The Queen was confused, blushed in her turn, nodded her head, hastily passed on, and embarked in her barge without saying a word.

"Come along, Sir Coxcomb," said Blount; "your gay mantle will need the brush to-day, I wot."

"This cloak," said the youth, taking it up and folding it, "shall never be brushed while in my possession."

— *Sir Walter Scott, in "Kenilworth."*

Read the historical incident given above until you are quite familiar with it; then answer the following questions:

When and where was this scene laid? By whom was Elizabeth surrounded as she advanced? How were the spectators kept back from the Queen and her retinue? Why did the young cavalier press forward? What happened as the result of his companion's trying to restrain him? Why did Elizabeth notice him particularly? Relate the incident which showed his quick wit and knightly courtesy. How did the Queen receive this attention? What did the young man reply to the bantering remark of his companion as the Queen embarked in her barge?

Give four or more characteristics of Walter Raleigh which prepossessed observers in his favor. What is the climax, or chief point, of this story?

ABSTRACT.

Write an abstract of the above story.

[In writing an abstract of an historical scene, be careful to make prominent only the chief actors and events. Arrange the incidents in such order as to lead up to the point of special interest; the narrative may then quickly close.]

LESSON 169.

AMPLIFICATION.

Write an amplification based upon your own abstract of the incident of Walter Raleigh, vivifying the points given by brief descriptions of the crowd, the barge, the dress and appearance of the Queen and of Raleigh, and of the retinue.

[In preparing to write an amplification of an historical event, read all you can find in history, fiction, and poetry, relative to the same. Make extracts bearing directly upon your topic after the manner of the extracts made below. When you are thoroughly familiar with the incident and its historical setting, put aside both the original sketch and the extracts you have made, and write from memory and imagination. Be sure that the details which you supply from your imagination are in keeping with the time, the place, and the characters represented.]

EXTRACTS IN AID OF AN AMPLIFICATION OF THE RALEIGH INCIDENT.

Queen Elizabeth was fond of making magnificent public appearances surrounded by the ladies and gentlemen of her court in their most splendid attire.—*Morris.*

During one of these pageants, "the bells of the churches were set ringing; bonfires were kindled; tables were spread in the streets agreeably to the hospitality of the times, and there was plentiful eating, drinking, and making merry."—*Lancelott, in "The Queens of England."*

The yeomen of the guard, the tallest and handsomest men whom England could produce, guarded with their halberds the passage from the palace gate to the river-side, and all seemed in readiness for the Queen's coming forth, although the day was yet so early. The royal barge, manned by the Queen's watermen, richly attired in the regal liveries, and having the banner of England displayed, did indeed lie at the great stairs which ascended from the river.—*Sir Walter Scott, in "Kenilworth."*

The costume of that age was magnificent. Gowns of velvet or satin, richly trimmed with silks, furs, or gold lace; and caps or hoods of rich materials adorned with feathers, decorated on all occasions the persons, not only of nobles and courtiers, but also of their retainers and even of the substantial citizens.—*Lancelott, in "The Queens of England."*

The cloaks were of white, red, black, green, yellow, purple, russet, some of silk, velvet, and others of taffety and satin. Some were short and reached

scarce to the girdle, others to the knees, and many were trailing to the ground. They were striped with velvet, or bordered with gold lace or silk. They were generally richly lined of a different color, and were hung or studded with bugles or points, and tassels of gold and silver.—*Thornbury, in "Shakespeare's England."*

In one of the royal chambers at Holyrood Palace is a picture of Queen Elizabeth. The chin is pointed, the face long, the complexion fair, the eyes dark and piercing, while large ruffles about the neck give the head the appearance of being sunk between the shoulders.—*Herbert.*

The wax-work figure of Elizabeth at Westminster exhibits her in her royal robes as she may have appeared at Tilbury or Kenilworth. She wears a kirtle and bodice of very rich crimson satin, embroidered with silver; the bodice is very long and embroidered with rosettes and crosses of large, round Roman pearls, medallions of rubies, sapphires, and diamonds, and is edged with silver lace and ermine. About her neck are large, round pearls, rubies, and emeralds. Her royal mantle is of purple velvet, trimmed with rows of ermine and gold lace. Her earrings are pearl and ruby medallions, her crown is placed far back on her head, above her light auburn hair, which is frizzed very short above the ears, but descends behind in rich, stiff curls.—*Thornbury, in "Shakespeare's England."*

LESSON 170.

PREPOSITIONS.

We have already learned that prepositions connect nouns and pronouns with other words by showing relation.

Prepositions express so great a variety of relations that they cannot easily be classified according to meaning. But since the choice of prepositions depends upon a ready recognition of the relation to be expressed, the pupil should begin to study these meanings as early as possible.

1. The sun shall not smite thee *by* day.—*Bible.*
2. *By* cool Siloam's shady rill how sweet the lily grows.—*Heber.*
3. The way to God is *by* the road of men.—*Arnold.*
4. Announced *by* all the trumpets of the sky arrives the snow.—*Emerson.*
5. The crows flapped over *by* twos and threes.—*Lowell.*

In which of the above does the preposition indicate *place*? In which does it indicate *time*? In which does it indicate *direction*? In which does it indicate *instrumentality*? In which does it indicate *number*?

Many other relations are expressed by prepositions, such as cause, accompaniment, possession, agency, separation, opposition, similarity.

In the following sentences select the prepositions, and tell what relations they express:

1. Detroit was surrendered through Hull's cowardice.
2. David killed Goliath with a stone.
3. The British were conquered by the Saxons.
4. Sunnyside was the home of Washington Irving.
5. Bunyan's Pilgrim's Progress was written in prison.
6. Napoleon marched toward Moscow.
7. The Spaniards came to California in 1769.
8. Æschylus lived after Homer.
9. Sheffield is famous for its cutlery.
10. The telephone was not invented till 1876.
11. Lake Tahoe is said to be much like Lake Geneva.
12. The Crusaders advanced against Jerusalem.
13. Stevenson died at Samoa.

LESSON 171.

CHOICE OF PREPOSITIONS.

A discriminating use of prepositions can be acquired only by a careful observance of the best usage among good writers.

The following are some of the conclusions generally accepted as such usage:

Agree **with** a person.

Agree **to** a proposition.

Compare **with** in respect to quality.

Compare **to** by way of illustration.

Die **by** an instrumentality.

Die **of** a disease.

Die **for** a cause.

Differ **from** *in regard to qualities.*

Differ **with** *in opinion.*

Disappointed **of** *what we cannot obtain.*

Disappointed **in** *what we have obtained.*

Reside **at** *a point without regard to its boundaries.*

Reside **in** *a place having definite boundaries.*

Reconcile **to** *to make friendly.*

Reconcile **with** *to make consistent.*

Walk **in** *something already entered.*

Walk **into** *from without, indicating entrance.*

Divide **between** *two.*

Divide **among** *more than two.*

[In the introduction to Worcester's Dictionary, and in Campbell's Handbook of Synonyms and Prepositions, may be found many useful suggestions relative to the choice of prepositions.]

Fill the following blanks with the proper prepositions :

1. I agree —— Froebel's idea of educating young children.
2. The United States agrees —— proposals made by Great Britain for arbitration.
3. Mexico does not compare —— the United States in advancement.
4. The granite pinnacles of Yosemite may be compared —— cathedral spires.
5. Lincoln died —— the assassin's hand.
6. Thousands of people died —— the London plague in 1665.
7. Stephen, the first martyr, died —— his faith.
8. Some people differ —— the theory that Mars is inhabited.
9. Queen Elizabeth differed —— her cousin, Mary, Queen of Scots, both in appearance and character.
10. Henry Clay was disappointed —— being elected President of the United States.
11. President Faure, of France, was disappointed —— the support of his party.
12. Queen Victoria resides —— Windsor Castle —— England.
13. The Emperor of Germany is reconciled —— Bismarck.
14. Science can be reconciled —— religion.
15. One of the East India islands lately sank —— the sea.
16. Moses led the Israelites —— the wilderness.
17. Moses led the Israelites —— the wilderness for forty years.

18. The honor of the discovery of the planet Neptune is equally divided
 —— two eminent astronomers.
19. The Promised Land was divided —— the twelve tribes of Israel.

LESSON 172.

Form short sentences, using the following words with each of the accompanying prepositions, being careful to select in each case the preposition that will express the shade of meaning required :

inquire— <i>after, for, into, of</i>	intrude— <i>into, upon</i>
strive— <i>about, for, with</i>	argue— <i>against, with</i>
share— <i>in, of, with</i>	smile— <i>at, on</i>
careless— <i>about, in, of</i>	set— <i>in, upon</i>
influence— <i>on, over, with</i>	insensible— <i>of, to</i>
attend— <i>on, upon, to</i>	familiar— <i>to, with</i>
defend— <i>against, from</i>	touch— <i>on, upon</i>
abide— <i>at, by, with</i>	angry— <i>at, with</i>
	part— <i>from, with</i>

LESSON 173.

DERIVATION OF PREPOSITIONS.

Prepositions are not numerous in the English language, being fewer than one hundred in number.

The following are primitive prepositions :

after	but	ere	in	over	through	under
at	by	for	of	on	till	up
against	down	from	off	since	to	with

The following are derivative and compound prepositions :

among <i>or</i>	between <i>or</i>	beside <i>or</i>	amid <i>or</i>	except <i>or</i>
amongst	betwixt	besides	amidst	excepting
into	upon	behind	about	without
unto	underneath	beyond	toward	throughout
until	before	above	within	athwart
along	aslant	save	touching	around
below	despite	saving	concerning	past
across	notwithstanding	during	respecting	onto

The following phrases may also be used as prepositions:

in place of	out of	as for
in regard to	on account of	as to
instead of	according to	from under

Construct sentences, using in them the above phrases as prepositions.

MODEL: He failed *on account of* sickness.

Use the following words, first as participles, then as prepositions:

MODEL: Stonewall Jackson, *respecting* Barbara Frietchie's courage, protected her.

All who vote should be required to know something *respecting* the laws of our country.

concerning	regarding	saving
excepting	touching	past

LESSON 174.

DIRECTIONS FOR PARSING PREPOSITIONS.

To parse a preposition —

1. Name it as a preposition.
2. Tell what it connects.
3. State the relation shown.

MODEL: Heaped *in* the hollows *of* the grove the autumn leaves lie dead.
—Bryant.

In is a preposition connecting its object *hollows* with the participle *heaped*, by showing a relation of place.

Of is a preposition connecting its object *grove* with the noun *hollows*, by showing a relation of possession.

Parse the prepositions in the following:

1. One midst the forest of the west,
By a dark stream is laid:
The Indian knows his place of rest
Far in the cedar shade.—Hemans.

2. We lay beneath a spreading oak
Beside a mossy seat,
And from a turf a fountain broke,
And gurgled at our feet.—*Wordsworth.*
3. I saw two clouds at morning,
Tinged by the rising sun,
And in the dawn they floated on
And mingled into one.—*Brainard.*

LESSON 175.

Following the directions given in Lesson 169, write an amplification of some one of the following outlines :

The Rescue of Captain John Smith by Pocahontas.

Captain John Smith, the hero of the Virginia colonists, is taken prisoner by Indians. They decide to kill him. The executioner is ready to beat out his brains. Pocahontas entreats in vain for his life. She takes his head in her arms and lays her own head upon it. Powhattan relents.

(For details, see "United States History, California Series," and "Virginia," by Cooke, in "American Commonwealth Series.")

Una and the Lion.

Princess Una wanders through the world seeking a hero to release her imprisoned parents. A poor young man volunteers to go with her. A wicked enchanter separates them. While Una is sleeping a lion lies down by her, and when she awakens refuses to leave her. The knight and Una are reunited after many adventures. The knight releases Una's parents.

(For details, see "New California Fourth Reader," and Wright's "Children's Stories in English Literature.")

Rip Van Winkle.

Rip Van Winkle is a good-natured fellow, averse to work. He wanders into the mountains with his gun, and encounters some phantom figures and drinks with them. He falls into a deep sleep, which lasts twenty years. He awakens and returns home. Many of his friends are dead, and he is not recognized for some time.

(For details, see Irving's "Sketch Book.")

Ulysses and Circe.

Ulysses returns from the Trojan War. He meets with many adventures. He arrives at Circe's island. He sends messengers to investigate. Circe is

found surrounded by creatures changed by her from men to beasts. Circe turns Ulysses's men to swine. Ulysses goes to rescue his companions. Mercury gives him aid. Ulysses's men are restored to manhood, and the vessel sails onward.

(For details, see "Stories of the Old World," by Church. "Adventures of Ulysses," by Lamb. "The Odyssey," by Homer.)

The Story of Miranda.

Prospero, the magician, raises a wild storm on the sea. The storm strands a vessel containing Prospero's brother Antonio and a king, both of whom once wronged the magician. The crew is scattered. The king's son, Ferdinand, is brought before Prospero and his daughter Miranda. By and by Ferdinand tells Miranda that he is some day to be a king, and asks her to be his queen. Miranda consents, and Prospero rejoices. Prospero now summons his brother and the king. Antonio and the king recognize Prospero and beg his forgiveness. Ferdinand appears and presents Miranda. Both are welcomed. Prospero and Miranda sail away with the travelers.

(For details, see Lamb's "Tales from Shakespeare," and Shakespeare's play "The Tempest.")

LESSON 176.

CONJUNCTIONS.

COÖRDINATING CONJUNCTIONS.

1. The minstrel was infirm and old.—*Scott*.
2. To seek thee, did I often rove
Through woods and on the green.—*Wordsworth*.
3. Where shall wisdom be found, and where is the place of understanding?—*Bible*.

Name the attribute complements in the first sentence. By what conjunction are they connected? In the second sentence, what two phrases modify *rove*? By what conjunction are they connected? Name the clauses of equal rank in the third sentence. By what conjunction are they connected?

Conjunctions that connect parts of a sentence having equal rank (that is, two or more words, phrases, or clauses in the same construction) are called **Coördinating Conjunctions**.

The most important coördinating conjunctions are *and, but, or, for*.

1. *And* connects parts by signifying addition. *Likewise, besides, moreover, and also* connect in the same way.
2. *But* connects parts in contrast, as do also *yet, nevertheless, still, only, and notwithstanding*.
3. *Or* connects parts by implying a choice between two things. *Either, else, neither, nor*, often connect in the same way.
4. *For* connects parts by pointing out a reason or explanation of something previously said. *Therefore, hence, then*, connect in the same way.

Select the coördinating conjunctions in the following sentences; tell whether they connect words, phrases, or clauses, and what they signify:

1. Thy rod and Thy staff they comfort me.
2. Come away, for the winter is past.
3. Many are called, but few are chosen.
4. He is in haste, therefore, I pray you, go.
5. We have met the enemy and they are ours.
6. Let him speak now, or forever after hold his peace.
7. A genius rare but rude was honest John.
8. Wealth may seek us, but wisdom must be sought.
9. I lisped in numbers, for the numbers came.

LESSON 177.

SUBORDINATING CONJUNCTIONS.

1. If the Persians had not been defeated at Marathon, Europe might have been another Asia.—*Hill*.
2. Take heed that ye do not your alms before men.—*Bible*.
3. Though I was acquainted with books, I had no practical acquaintance with men.—*Godwin*.
4. Bonaparte was the ideal of common men, because he had in transcendent degree the qualities and powers of common men.—*Emerson*.

Name the clauses in the first sentence. Are they of equal or unequal rank? Name the dependent clause; the independent clause. Name the connective.

Name the dependent and the independent clauses in the second sentence. Name the connective. Name the clauses and connective in the third sentence; in the fourth.

*A conjunction that connects clauses of unequal rank (that is, dependent with independent clauses) is called a **Subordinating Conjunction**.*

Subordinating conjunctions may denote—

1. **Place and Time**; as, *after, before, since, until, when, while, where, whence.*
2. **Cause and Condition**; as, *although, because, if, except, since, though, unless.*
3. **End or Purpose**; as, *that, lest.*
4. **Comparison**; as, *as, than.*

To draw a distinct line between a conjunction and a conjunctive adverb is difficult, the same words being used as both.

When the connective modifies some word in the clause which it also introduces, it is a *conjunctive adverb*; when it does nothing but connect the parts of a sentence, it is a *conjunction*; as,

1. *While* he is merciful, he is also just. (*conjunction.*)
While there is life there is hope. (*connective adverb.*)
2. Washington was content to be a private citizen, *when* he might have been king. (*conjunction.*)
Washington retired to Mount Vernon *when* the war closed. (*connective adverb.*)

That, when equivalent to *in order that*, or when merely introducing a noun clause, is a *subordinating conjunction*. When it connects, and, at the same time, relates to an antecedent, it is a *relative pronoun*; as,

1. The Connecticut charter was hidden in a hollow oak, *that* Andros might not get it. (*conjunction.*)
2. The people knew *that* he was a tyrant. (*conjunction.*)
3. All is not gold *that* glitters. (*connective pronoun.*)

The following phrases are sometimes used as conjunctions:

as if as though as well as provided that seeing that, etc.

Complete each of the following sentences by a clause, and then tell what the conjunction denotes:

1. The stars appear smaller than the moon, *because* ——.
2. The Czar of Russia dare not walk the streets, *lest* ——.
3. The Prince of Wales will be king of England, *unless* ——.
4. Abraham Lincoln would have been president for eight years, *if* ——.
5. Gladstone is still a power in politics, *although* ——.
6. The sun is now eclipsed, *as* ——.
7. San Francisco Bay is a safe harbor *since* ——.
8. How can good people be indifferent to temperance reform *when* ——.
9. The Pilgrims sought a New World *that* ——.

Be careful to use the proper pronoun after the conjunction; thus,

He is as tall as *I*. (not *me*.)

I am taller than *she*. (not *her*.)

You write as well as *he*. (not *him*.)

LESSON 178.

Select the subordinating conjunctions and tell what they connect, and what the clauses introduced by them denote; also, whether the clauses are adjective, adverbial, or substantive:

1. Thou shalt love thy neighbor as thyself.—*Bible*.
2. Except ye repent, ye shall all likewise perish.—*Bible*.
3. I slept, and dreamed that life was beauty,
I woke, and found that life was duty.—*Hooper*.
4. Sappho survives because we sing her songs; Æschylus, because we read his plays.—*Browning*.
5. Some must follow and some command,
Though all are made of clay.—*Longfellow*.
6. Grievances can not be redressed, unless they are known; and they can not be known, but through complaint.—*Franklin*.
7. Let me die, since I have seen Thy face.—*Bible*.
8. I recall the sense of what he said, although I mar the force of his expressions.—*Shelley*.
9. These are mine empire, more glorious far than that which thou surveyest.—*Shelley*.
10. This do, lest we should fall as from a glorious pinnacle.—*Shelley*.

Coördinate clauses, when slightly connected, are generally separated by the semicolon, omitting the conjunction.

In an enumeration of particulars, if the parts are separated from each other by commas, they should be separated from the general term by a semicolon; but if the parts are themselves separated by semicolons, they should be separated from the general term by a colon.

Give the reason for the use of the semicolon and the colon in each of the following sentences:

1. Tic-tac, tic-tac go the wheels of thought; our will can not stop them; they can not stop themselves; sleep can not still them.
2. It may cost treasure, and it may cost blood; but it will stand, and it will richly compensate for both.
3. That the diamond should be made of the same material as coal; that water should be chiefly composed of an inflammable substance; that acids should be chiefly composed of different kinds of air: these, surely, are things to excite the wonder of any thinking mind.

LESSON 179.

CORRELATIVES.

Words used in pairs as connectives are called *Correlatives*. The following are the principal correlatives:

1. **Such - as** : *Such* advice *as* Polonius gave his son profits us all.
2. **As - as** : Lady Macbeth was *as* wicked *as* her husband.
3. **So - as** : Juliet's life was not *so* sad *as* Ophelia's.
4. **Neither - nor** : Desdemona was *neither* false *nor* fickle.
5. **So - that** : Shylock was *so* revengeful *that* he claimed the pound of flesh.
6. **Either - or** : Othello was *either* insane *or* madly jealous.
7. **Though - yet** : *Though* King Lear loved his elder daughters, *yet* they cast him out.
8. **Whether - or** : *Whether* Hamlet was mad *or* feigning madness we can not tell.
9. **As - so** : *As* Portia is the type of dignity, *so* Miranda is the type of innocence.
10. **Not only - but also** : In Henry IV, Falstaff figures *not only* as a soldier, *but also* as a wit.

11. **Both - and :** *Both* Rosalind *and* Celia wore disguises in the Forest of Arden.

The first word of each pair of correlatives is either (a) an adjective, as in sentences 1, 11; (b) an adverb, as in sentences 2, 3, 5; (c) or a conjunction, as in sentences 4, 6, 7, 8, 9. The second word is always a conjunction. Both members of a correlative may be doubled, as in sentence 10.

Fill the following blanks with the proper correlatives:

1. ——— Eric, the Red, ——— Christopher Columbus was the discoverer of America.
2. Grant exhibited ——— great genius for war ——— he was made commander-in-chief of the Union forces.
3. France ——— ——— gave America encouraging words ——— ——— sent troops and fleets.
4. ——— singers ——— Jenny Lind are rare.
5. ——— Shakespeare ——— Bacon wrote the plays ascribed to the former is disputed.
6. ——— Bismarck ——— Gladstone is a young man.
7. ——— three is to six, ——— is five to ten.
8. ——— men jeered at the Abolitionists ——— they persevered until the slaves were freed.
9. ——— Thomas Jefferson ——— John Adams died July 4, 1826.
10. ——— Franklin ——— Morse could have looked forward to the marvelous development of electrical appliances.
11. George Sand was not ——— great a novelist ——— George Eliot.
12. Wellington was ——— brave a general ——— the world has ever seen.
13. ——— Westminster Abbey is England's temple of fame ——— is the Pantheon that of France.

LESSON 180.

The omission of connectives often gives greater strength to a sentence; as,

I came, I saw, I conquered.—*Cæsar*.

In the following sentences, supply the connectives omitted and tell what they connect :

1. Charity beareth all things, believeth all things, hopeth all things, endureth all things.—*Bible*.
2. Good-bye, proud world! I'm going home.—*Emerson*.
3. Fear not each sudden sound and shock,
'T is of the wave, and not the rock;
'T is but the flapping of the sail,
And not a rent made by the gale.—*Longfellow*.
4. A beautiful form is better than a beautiful face; a beautiful behavior is better than a beautiful form.—*Emerson*.
5. The shades of eve come slowly down,
The woods are wrapt in deeper brown,
The owl awakens from her dell,
The fox is heard upon the fell;
Enough remains of glimmering light
To guide the wanderer's steps aright.—*Scott*.

LESSON 181.

DIRECTIONS FOR PARSING CONJUNCTIONS.

To parse a conjunction, state:

1. Class—Coördinating or subordinating.
2. Construction—Words, phrases, or clauses, connected.

MODEL: Hear me for my cause, *and* be silent *that* you may hear.

—*Shakespeare*.

And is a coördinating conjunction, connecting the independent clauses *hear me* and *be silent*.

That is a subordinating conjunction, connecting the dependent clause modifier *you may hear* with the independent clause *be silent*.

Parse the conjunctions in the following sentences:

1. Neither a borrower nor a lender be.—*Shakespeare*.
2. I am not a Virginian, but an American.—*Patrick Henry*.
3. I only regret that I have but one life to lose for my country.—*N. Hale*.
4. He heard it, but he heeded not—his eyes
Were with his heart, and that was far away.—*Byron*.
5. Either he is talking, or he is pursuing, or he is in a journey, or peradventure he sleepeth, and must be awaked.—*Bible*.
6. And the stars never rise but I feel the bright eyes
Of the beautiful Annabel Lee.—*Poe*.

7. Men must be taught as if you taught them not.—*Pope*.
8. Sir, I would rather be right than be president.—*Clay*.
9. But whether by magic's or alchemy's powers we know not.—*Taylor*.
10. As thy days so shall thy strength be.—*Bible*.
11. Millions of spiritual creatures walk the earth unseen, both when we wake and when we sleep.—*Milton*.
12. We must all hang together, or, assuredly, we shall all hang separately.—*Benjamin Franklin*.
13. As the hart panteth after the water brooks, so panteth my soul after thee, O God.—*Psalms*.
14. Hannah, the housemaid, laughed with her eyes as she listened, but governed her tongue and was silent.—*Longfellow*.
15. In fact, there is nothing that keeps its youth,
So far as I know—but a tree and truth.—*Holmes*.
16. I sometimes think that never blows so red
The rose as where some buried Cæsar bled.—*Omar Khayyam*.
17. Though the mills of God grind slowly, yet they grind exceeding small.—*Friedrich von Logau*.
18. Let a child read and understand such stories as those of the friendship of Damon and Pythias, the integrity of Aristotle, the fidelity of Regulus, the purity of Washington, the invincible perseverance of Franklin, and he will think differently and act differently all the days of his remaining life.

—*Horace Mann*.

LESSON 182.

REVIEW OF CONJUNCTIONS.

By Topics.—

CLASSES.

- Coördinating (176).
- How they connect (176).
- Subordinating (177).
- What they denote (177).

CONSTRUCTION.

- Connecting words (181).
- Connecting phrases (181).
- Connecting clauses (181).

CORRELATIVES (179).

By Questions.—What four things do coördinating conjunctions denote? (176) How is the conjunction *and* used? (176) What other conjunctions are used in the same way? (176) Answer the same questions concerning the conjunction *but* (176); concerning the conjunction *or* (176); concerning the conjunction *for*. (176) Give and use in a sentence two subordinating conjunctions denoting place and time (177); two denoting cause and condition (177); two denoting end or purpose (177); two denoting comparison. (177) State the distinction between a conjunctive adverb and a pure adverb. (177) What phrases may be used as conjunctions? (177)

Define the uses of the semicolon and the colon used in place of conjunctions.

In correlatives, of which three parts of speech must the first word always be? (179) What part of speech is the second word?

LESSON 183.

INDIRECT QUOTATIONS.

1. Paul said, "I have fought a good fight."
2. Paul said that he had fought a good fight.

In which sentence are the exact words of the speaker given? When the exact words of another are repeated, what do we call the expression? How is a direct quotation, like that in sentence one, punctuated and capitalized?

In the second sentence, what clause takes the place of the direct quotation? Is it set off by quotation marks? What change is made in the pronoun? What change is made in the verb?

*A quotation which repeats the thought but not the exact words of another is called an **Indirect Quotation**.*

The indirect quotation is usually introduced by the conjunction *that*, a comma being placed, in formal quotations, before the conjunction, unless the quotation consists of a single statement. No quotation marks are used and the quotation does not begin with a capital.

Note that the indirect quotation is not only less vivid than the direct quotation, but also that it is necessarily somewhat inaccurate in conveying the speaker's exact thought.

Single quotation marks may indicate a quotation within a quotation; as,

But Hector to his loving spouse replied, "Well I know that the sacred city of Troy will perish; yet it is not Troy, nor the people, nor even my father and mother, for whom I shall care as I do for thee, when some Greek shall carry thee away captive, and some one shall say when he sees thee, 'This was Hector's wife, who was bravest of the sons of Troy.' O let the earth cover me before I hear thy cries as thou art borne away."—*Hector's Parting with Andromache, in Homer's "Iliad."*

Change the following sentences from the direct to the indirect form of quotation:

1. Socrates remarked, "How many things there are which I do not need."
2. Marcus Aurelius wrote, "A wrongdoer is often a man who has left something undone."
3. Raising his voice till the old arches of Irish oak resounded, "Therefore," said he, "I impeach Warren Hastings of high crimes and misdemeanors."
4. Hypatia said, "I have done no wrong and I fear no punishment."
5. Thus answered Basil, the blacksmith: * "Benedict Bellefontaine, thou hast ever thy jest and thy ballad."
6. Webster said, "I was born an American, I will live an American, I shall die an American."
7. Sir Isaac Newton said, "I do not know what I may appear to the world; but to myself I seem to have been only like a boy playing on the sea-shore, and diverting myself in now and then finding a smother pebble or a prettier shell than ordinary, whilst the great ocean of truth lay all undiscovered before me."
8. Pilate saith unto him, "What is truth?"
9. Evarts spoke of him as follows: "In the sphere of literature, Webster has a clear title to be held as one of the greatest authors and writers of our mother tongue that America has produced."

LESSON 184.

Change the following indirect quotations to direct quotations:

1. In speaking of his visit to Westminster Abbey, Irving says that he passed some time in the Poet's Corner, which occupies an end of one of the transepts, or cross isles, of the abbey; that the monuments are generally simple, for the lives of literary men afford no striking themes for the sculptor;

* Note that a quotation formally introduced is preceded by a colon, not by a comma.

that Shakespeare and Addison have statues erected to their memories; that the greater part have busts, medallions, and sometimes mere inscriptions; and that, notwithstanding the simplicity of these memorials, he observed that the visitors to the abbey remained longest about them.

2. Morley says, that the great successes of the world have been affairs of a second, a third, nay, a fiftieth trial, and that the history of literature, of science, of art, of industrial achievements—all testify to the truth that success is only the last term of what looked like a series of failures.

3. John Bright said, that he believed there is no permanent greatness for a nation except it be based upon morality; that he did not care for military greatness or military renown, but that he cared for the condition of the people among whom he lived.

LESSON 185.

SIMILE AND METAPHOR.*

[See pages 56 and 126, New Fourth Reader.]

1. Youth is like the springtime of life.
2. Youth is the springtime of life.

To what is *youth* compared in both of the above sentences? What part of life is youth? What part of the year is spring? In what respect, then, may the two be said to be alike?

In which sentence above is the comparison directly expressed by means of the word *like*?

In which sentence is youth spoken of as if it were really springtime? In this sentence is the comparison fully expressed, or only suggested or implied?

*A direct expression of resemblance between two things, in most respects unlike, is called a **Simile**; as,*

1. The Assyrian came down *like* a wolf on the fold.—*Byron*.
2. *As* a flower of the field, so he flourisheth.—*Bible*.

A simile is usually introduced by the words *like* and *as*; but *so*, *just so*, *similar to*, etc., may be used to express the comparison.

*A suggested or implied comparison between two things, in most respects unlike, is called a **Metaphor**; as,*

* Personification, metaphor, and simile are called *Figures of Speech*.

1. Spare moments are the gold-dust of time.—*Anon.*
2. Aloft on sky, on mountain wall,
Are God's great pictures hung.—*Whittier.*

Select the metaphors and similes from the following; tell what things are compared, and in what respect they bear resemblance to each other:

1. Thy word is a lamp unto my feet.—*Bible.*
2. His words were shed softer than leaves from the pine,
And they fell on Sir Launfal as snows on the brine.—*Lowell.*
3. The little bird sits at his door in the sun,
Atilt like a blossom among the leaves.—*Lowell.*
4. Earth proudly wears the Parthenon
As the best gem upon her zone.—*Emerson.*
5. What was it passed? Were they pigeons or sparrows
That whispered away like a hurtle of arrows?—*C. E. Markham.*
6. There is no frigate like a book
To take us lands away,
Nor any coursers like a page
Of prancing poetry.—*E. Dickinson.*
7. The work an unknown good man has done is like a vein of water
flowing hidden under ground, secretly making the grass green.—*Carlyle.*
8. There is sweet music here that softer falls
Than petals from blown roses on the grass.—*Tennyson.*
9. They shall be as the morning cloud, as the chaff that is driven with
the whirlwind out of the floor, and as the smoke out of the chimney.—*Bible.*
10. Like the lily fallen lies she there,
Like the lily's pollen is her hair.—*Virna Woods.*
11. Sweet friends! what the women lave
For its last bed of the grave,
Is but a hut which I am quitting,
Is a garment no more fitting,
Is a cage from which, at last,
Like a hawk, my soul hath passed.
'T is an earthen jar, whose lid
Allah sealed, the while it hid
That treasure of his treasury,
A mind that loved him; let it lie.—*E. Arnold.*
12. By the street called By-and-By, you reach the house called Never.
—*Proverb.*

LESSON 186.

A metaphor may be expressed by a single word—a noun, an adjective, or a verb—the rest of the words in the sentence being used in the ordinary way; as,

1. Little Marjorie Fleming was loved for the *sunniness* of her disposition.
2. Our public school system offers a *golden* opportunity to the young.
3. The friends about the death-bed of Socrates were *melted* in grief.

Change the following expressions from metaphorical to plain language :

<i>corroding</i> cares	<i>inflamed</i> by anger	the <i>flight</i> of time
the <i>sunset</i> of life	a <i>roseate</i> future	<i>puffed</i> with pride

Explain the meaning of the following expressions :

the voyage of life	the whirligig of time	a gleam of reason
a flash of wit	a pillar of the church	a flight of fancy
a ray of hope	the ship of state	the head of a class
the hub of the universe	the staff of life	a shade of doubt

LESSON 187.

A word is used in its literal sense when it has its simplest and most natural meaning.

A word is said to be used in its figurative sense when it is employed to carry its idea to an object to which it does not naturally belong.

In which of the following has the adjective a literal, in which a figurative meaning ?

a dull knife	a light answer	a tender heart
a dull* boy	a light weight	a tender steak
golden sunlight	the happy day	a bright mind
golden ornaments	the happy child	a bright dollar
a bitter almond	a deep sorrow	a clear head
a bitter experience	a deep well	a clear glass

* Metaphors like this, so common that we scarcely think of them as unusual expressions, are sometimes called *faded metaphors*.

a rough road	a soft voice	an angry sea
a rough answer	a soft plum	an angry man
a heavy stone	a sunny day	the thirsty ground
a heavy discourse	a sunny smile	the thirsty boy

Select or compose ten figurative expressions similar to the above.

LESSON 188.

Compose similes by filling the blanks in the following:

1. Life is —— a river flowing to the ocean of eternity.
2. Sorrows are —— clouds, sure to pass away.
3. Kindness is —— sunshine, brightening human lives.
4. A lake is —— a mirror reflecting the clouds.

Change your similes to metaphors by omitting the term of comparison.

How many similes and metaphors can you find in "The Village Blacksmith," "The Ship of State," and "The Sheep-Shearing," New Fourth Reader.

LESSON 189.

Select the name of an animal from the list below, and from the list of qualities select one of which the animal is a type or symbol:

Qualities.		Animals.	
strength	wisdom	lamb	lion
meekness	vanity	lark	horse
cunning	bravery	fox	wolf
happiness	cowardice	dog	donkey
faithfulness	ferocity	dove	ox
industry	obstinacy	bee	peacock
patience	gentleness	owl	tiger

Compose similes comparing a person with each of the above animals in respect to the quality which the animal stands for, or symbolizes.

MODEL: He is as *poor* as a church mouse. (A church mouse symbolizes poverty.)

What flower or tree may be named in a simile speaking of:

purity

modesty

strength

sweetness

LESSON 190.

HISTORY OF WORDS.

In every living language, words are gradually changing their meaning or becoming obsolete. Many words are in themselves faded metaphors.

The dictionary is the best guide to the study of words, and should be diligently consulted by every student of language.

For example, suppose you read the sentence, "Ponce de Leon's search for the fountain of eternal youth was a *quixotic* enterprise." The word *quixotic* is unfamiliar.

Consulting Webster's Unabridged Dictionary, you find

Quixotic, a. Like Don Quixote; romantic to extravagance.

Turning to "Don Quixote," in the "Noted Names of Fiction," at the back of the dictionary, you find that Don Quixote was the hero of a celebrated Spanish romance by Cervantes, and you find, also, a sketch of his character.

You will then be interested to re-read the Lessons on pages 157 and 159, New Fourth Reader, which relate to this Spanish story.

Putting together all you have read, you will have the history of the word *quixotic*, which, from the name of the hero of a popular book has come into the language as a common adjective, meaning *highly or extravagantly romantic*.

In addition to words rich in historical associations, common, every-day words should be studied. They, too, contain wonders. Each word has its root-meaning—the single cell from which other cells have developed. Thus, the familiar word *green* probably traces its history back to the word *grow*, being first used to describe the color of growing things. No branch of language-study will be found more delightful or more profitable than that of the origin, the birth, of living words.

The following extract from W. D. Whitney's "Life and Growth of Language" will reveal still further the nicer meanings of words:

"The relics of forgotten derivations, of faded metaphors, are scattered thickly through every part of our vocabulary. *Perplex* means 'braid together, intertwine.' *Simple* is 'without fold,' as distinguished from what is *double*, or 'two-fold'; in *simplicity* and *duplicity* we have a moral contrast more distinctly brought to view. * * * *Trivial* is what is found 'at the street-crossings'; anything is *obvious* which meets 'us in the way,' which 'occurs to,' or 'runs against' us. To *suggest* is to 'carry under,' or supply, as it were, from beneath, not conspicuously—and so on."

By persisting in the careful study of words as suggested in this Lesson, your thought will be enriched so that you will see many new relations of ideas, and thereby acquire a larger stock of words as well as a more discriminating use of language.

If you were to notice the number of words you use and hear used by the people with whom you are acquainted, you would be surprised to find how few they are.

O. F. Emerson, in his "The History of the English Language," says:

"The vocabulary of the individual is far more restricted than might ordinarily be supposed. Even the word-stock of our greatest writers includes a comparatively small proportion of the words actually found in the dictionary or existing in the speech itself. We know, for example, that Shakespeare in his works used about fifteen thousand words, and Milton about eight thousand. It has been estimated that the ordinary individual does not use half of the latter number."*

Study the history of the following words, consulting the dictionary and such other helps as are accessible:

lilliputian	laconic	hermetically	tantalize
dandelion	chimera	July	artesian
picnic	dunce	August	canter
poach	epicure	panic	calico
squirrel	flora	phaeton	silhouette

* In addition to the works of Whitney and Emerson quoted here, the student will receive valuable aid from Skeat's "Primer of English Etymology"; Sweet's "New English Grammar"; Kellner's "Lessons in English Syntax"; Green's "A Short History of the English People."

LESSON 191.

VERBS.

TRANSITIVE AND INTRANSITIVE.

1. Cæsar loved Brutus.
2. Brutus stabbed Cæsar.
3. Cæsar fell at the foot of Pompey's statue.
4. Mark Antony spoke at Cæsar's funeral.

In the first sentence, what word asserts action? What is the subject of the verb? What noun used as the object of the verb names the receiver of the action?

What is the verb in the second sentence? What is the subject? What noun names the receiver of the action?

*Verbs which take objects are called **Transitive* Verbs**; because they express action as passing over from the subject to the object (i. e., as being exerted upon something).*

Name the verb in the third sentence. Does the action expressed by the verb pass to an object?

Does the verb in the fourth sentence assert the action as passing over to an object?

*Verbs which do not take objects are called **Intransitive Verbs**.*

Some intransitive verbs have a complete meaning in themselves; as, Brutus; thou *sleep'st*. Some must be followed by a noun or adjective, expressed or understood; as, I *am* no orator, as Cassius *is* [*an orator*]; Cassius *is* *awearry* of the world.

Select the transitive and intransitive verbs in the following extracts:

1. The sun rears, as I have said, the whole vegetable world, and through it the animal; the lilies of the field are his workmanship, the verdure of the meadows, and the cattle upon a thousand hills. He forms the muscles, he urges the blood, he builds the brain. His fleetness is in the lion's foot; he springs in the panther, he soars in the eagle, he slides in the snake. He builds the forest and hews it down; the power which raised the tree, and which wields the ax, is one and the same. The clover sprouts and blossoms, and the scythe of the mower swings by the operation of the same force.

— Tyndall.

* *Transitive*, from the Latin *transire*, meaning to pass over.

2. A breeze thro' all the garden swept,
A sudden hubbub shook the hall,
And sixty feet the fountain leapt.
- The hedge broke in, the banner blew,
The butler drank, the steward scrawled,
The fire shot up, the martin flew,
The parrot screamed, the peacock squalled,
The maid and page renewed their strife,
The palace banged, and buzzed, and clacked,
And all the long-pent stream of life
Dashed downward in a cataract.

—From Tennyson's "The Day-Dream."

3. Down through the ether I hurl constellations; up from their earth-bed I wake the carnations. I laugh in the flame as I kindle and fan it; I crawl in the worm; I leap in the planet. Forth from its cradle I pilot the river; in lightning and earthquake I flash and I quiver. I am the monarch uniting all matter; the atoms I gather; the atoms I scatter. I always am present, yet nothing can bind me; like thought evanescent, they lose me who find me.—From Pushkin's *Hymn to Force*.

4. The grass of yesteryear
Is dead; the birds depart, the groves decay;
Empires dissolve and peoples disappear;
Song passes not away.—William Watson.

LESSON 192.

The distinction between a transitive and an intransitive verb is dependent, not so much upon the verb itself, as upon the way it is used in the sentence.

Many verbs, as you may see by consulting the dictionary, are both transitive and intransitive in use; as,

1. Would'st thou both *eat thy cake* and have it? (*transitive.*)
2. *Eat, drink, and be merry.* (*intransitive.*)

Verbs usually intransitive are sometimes followed by an object complement similar in meaning to the verb itself; as, I *dreamed a dream* to-night; I have *fought a good fight*.

Select the verbs from the following. Tell in respect to each verb whether it is transitive or intransitive; if transitive, give the object; if intransitive, the predicate noun or adjective (if any):

1. Soldier, rest! thy warfare o'er,
Sleep the sleep that knows not breaking;
Dream of battled fields no more,
Days of danger, nights of waking.—*Scott*.
2. Strange, was it not? Far from its native deep,
One song it sang—
Sang of the awful mysteries of the tide,
Sang of the misty sea, profound and wide.—*Eugene Field*.
3. And the milk-maid singeth blithe,
And the mower whets his scythe,
And every shepherd tells his tale
Under the hawthorn in the dale.—*Milton*.

Write sentences containing the following words used as transitive verbs:

capture	observe	expect	forsake	design
declare	deliver	conceal	guess	notice

Write sentences containing the following words used as intransitive verbs:

promenade	persevere	converses	endeavor	meditate
reclines	arises	blossom	gaze	crouch

Write sentences containing each of the following words used both as a transitive and as an intransitive verb:

called	tolls	stand	wish	understood
grows	died	sing	mourned	compose

LESSON 193.

INFLECTION.

PERSON AND NUMBER.

- 1st per. I see before me the gladiator lie.
2d per. Thou seest I am pacified.
3d per. He sees the blessings of domestic peace.

- 1st per. For now we *see* through a glass darkly.
 2d per. You *see* this chase is hotly followed, friends.
 3d per. They *see* the work of their own hearts.

In the first group of sentences, what three pronouns are used as subjects? Are they in the singular or the plural number?

In the second group, what three pronouns are used as subjects? Are they singular or plural?

What three forms of the verb *see* are used with the singular subjects? What one form of the verb is used with the plural subjects?

What form has the verb when the subject is in the second person singular; in the third person singular?

What is meant by the inflection of a word? (See Lesson 105.)

There are certain inflections of the verb which depend upon the person and number of the subject. These inflectional forms of the verb are called *Person* and *Number*.

A verb is said to be in the first, second, or third person, according as its subject is in the first, second, or third person.

A verb is also said to be in the singular number when its subject is singular, and in the plural number when its subject is plural.

The second person singular of the verb generally has the ending *est* or *st*. The third person singular, in present time, generally has the ending *s* or *es*.*

Verbs have the forms of the first and second persons only when the subjects are pronouns of the first or second person singular.

The irregular verb *be* has special person and number forms; as,

Sing.	Plu.	
1. I <i>am</i>	1. we	} <i>are</i>
2. thou <i>art</i>	2. you	
3. he <i>is</i>	3. they	

The verb *have* has the special form *has* for the third person singular, and *hast* for the second person singular. For other irregular person and number forms, see Lesson 206.

Turn to the selections in Lesson 191, and give the person and number of each verb.

* There is also an old form of the third person singular ending in *th* or *eth*; as, Whom the Lord loveth he chasteneth.

Write the forms of the following verbs required to go with the subjects **I, thou, he, and we**, in asserting an action in present time:

MODEL: 1. I draw		2. thou drawest	3. he draws	4. we draw	
know	hear	move	speak	sing	am
see	stand	choose	lift	come	have
find	forget	know	take	stand	go

LESSON 194.

MODE.

1. He *speaks* the common tongue.
2. *Speak*, citizens, for England.
3. If he *speaks* of Buckingham, pray tell him you met him.

In which of the above sentences does the verb *speaks* make a direct assertion; in which a conditional assertion; in which does it express a command?

Mode is the form of the verb which shows the manner of the assertion.

The form of the verb which is used to state a fact or ask a question is called the **Indicative Mode**; as,

Brutus is an honorable man. — Is Cassius near? — Ophelia, walk you here?

The form of the verb which is used to express a command or an entreaty is called the **Imperative Mode**; as,

1. Friends, Romans, countrymen, *lend* me your ears.
2. Romans, countrymen, lovers, *hear* me for my cause.

The imperative has only one form, which is used for both the singular and the plural. The subject *thou, ye, or you*, if expressed, comes after the verb, but is usually omitted.

The form of the verb which is used to express something doubtful or depending on a condition is called the **Subjunctive Mode**; as,

1. If there *be* any friend of Cæsar's here, to him I say that Brutus's love to Cæsar is no less than his.
2. Ye shall not eat of it, neither shall ye touch it, lest ye *die*.

The subjunctive is nearly always found in a dependent (subjoined) clause, which is generally introduced by *if, that, though, lest, unless, except*. It must be noted, however, that these conjunctions are not signs of the subjunctive mode, except when introducing clauses that indicate something doubtful or depending on a condition.

The subjunctive is occasionally used in certain independent antiquated and poetic expressions indicating wish or desire less forcibly asserted than in the imperative; as, Heavenly powers *guide* us; God *bless* us all; *Part* we in friendship from your land.

Dependent clauses are sometimes used in this way, also, the main clause being replaced by an interjection; as, O that we two *were* Maying!

The subjunctive as a mode is rapidly dying out of modern English. In its place we use the indicative or some of the compound forms made with auxiliaries.

Except in the verb *be*, the subjunctive mode differs from the indicative only in the second and third person singular (present time), and the second person singular (past time); as,

	Present.			Past.
Ind.—	I come	Thou comest	He comes	Thou comest
Subj.—	(If) I come	(If) thou come	(If) he come	(If) thou came

Further distinctions of the verb *be* are made as follows :

Ind. Pres.	Subj. Pres.	Ind. Past.	Subj. Past.
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

LESSON 195.

Give the mode of each verb in the following sentences :

1. Success is counted sweetest by those who ne'er succeed.

—*Emily Dickinson.*

2. Write it on your heart that each day is the best day of the year.

—*Emerson.*

3. Look not mournfully into the past. It comes not back. Wisely improve the present. It is thine.—*Longfellow.*

4. If one straight line meet another straight line, the sum of the adjacent angles is equal to two right angles.—*Geometry*.

5. If thy right eye offend thee, pluck it out, and cast it from thee. And if thy right hand offend thee, cut it off, and cast it from thee.—*Bible*.

6. Consider the lilies of the field how they grow; they toil not, neither do they spin.—*Bible*.

7. If money go before, all ways do lie open.—*Shakespeare*.

8. Find time still to be learning something good.—*Marcus Aurelius*.

9. The ornaments of a house are the friends who frequent it.—*Emerson*.

10. I find the great thing in this world is not so much where we stand as in what direction we are moving.—*Holmes*.

11. These are the times that try men's souls.—*Paine*.

12. If it were so, it was a grievous fault.—*Shakespeare*.

13. Therefore, if thine enemy hunger, feed him; if he thirst, give him drink.—*Bible*.

14. O that I were a little child!—*German Hymn*.

15. Thy will be done.—*Bible*.

16. Hold the fleet angel fast until he bless thee.—*Longfellow*.

LESSON 196.

TENSE.

1. I *remember* you, sir, by the sound of your voice.

2. What I saw, to my good use I *remembered*.

3. I *shall remember* this bold language.

In which of the above sentences does the verb *remember* assert an action in present time? In which does it assert an action in past time? What change is made in the form of the verb to indicate past time? What verb-phrase asserts an action in future time?

Tense is the form of the verb which indicates the time of the action or condition.

Observe that present and past time are indicated by inflections of the verb, while future time is indicated by a verb-phrase taking the place of an inflection.

There are three divisions of time: the present, the past, and the future.

The *Present Tense* is the form of the verb which asserts action or condition in the present time; as, I *come* to bury Cæsar.

The speaker may assume any period as the present time, provided it includes the real present.

The present tense is also used to assert what is habitually or universally true; as, The earth *revolves*; Economy *is* wealth; Truth *survives*.

The *Past Tense* is the form of the verb which asserts action or condition in past time; as, Great Cæsar *fell*.

The *Future Tense* is the form of the verb-phrase which asserts the action or condition in future time; as, I *shall find* time, Cassius.

Write the forms of the following verbs to be used with the subjects **I** and **he** in the present and past tenses of the indicative :

find	break	come	drive	forget
give	know	see	draw	sell

Write the verb-phrases which express the future tense of the verbs given above.

LESSON 197.

Give the tense of the italicized verbs :

1. "Rhæcus, I *am* the dryad of this tree,"
Thus she *began*, dropping her low-toned words,
Serene, and full, and clear, as drops of dew,
"And with it I am doomed to live and die;
Now *ask* me what thou *wilt*, that I can give,
And with a thankful joy it *shall be* thine."—Lowell.

2. Not many generations ago, where you now *sit*, encircled with all that *exalts* and *embellishes* civilized life, the rank thistle *nodded* in the wind, and the wild fox *dug* his hole unscared. Here *lived* and *loved* another race of beings. Beneath the same sun that *rolls* over your heads, the Indian hunter *pursued* the panting deer; gazing on the same moon that *smiles* for you, the Indian lover *wooded* his dusky mate.

3. Here the wigwam blaze *beamed* on the tender and helpless, and the council fire *glared* on the wise and daring. Now they *dipped* their noble limbs in your sedgy lakes, and now they *paddled* the light canoe along your rocky shores. Here they *warred*; the echoing whoop, the bloody grapple, the defying death-song, all *were* here; and when the tiger strife *was* over, here *curled* the smoke of peace.—Sprague.

4. I *go* into my library, and all history *unrolls* before me. I *breathe* the morning air of the world, I *see* the building of the pyramids, I *hear* the shouting of the armies of Alexander, I *feel* the ground shake beneath the march of Cambyses. I *sit* as in a theater—the stage *is* time, the play *is* the play of the world. What a spectacle it *is*! What kingly pomp, what processions *file* past, what cities *burn* to heaven, what crowds of captives are dragged by the chariot wheels of conquerors. I *hear* or *cry*, “Bravo,” when the great actors *come* on, shaking the stage. I *am* a Roman emperor when I *look* at a Roman coin. I *lift* Homer, and I *shout* with Achilles in the trenches. Across brawling centuries I *hear* the bleating of Abraham’s flocks, the tinkling of the bells of Rebekah’s camels.—*Alexander Smith.*

5. Nothing *is* too late
 Till the tired heart *shall cease* to palpitate.
 Cato *learned* Greek at eighty;
 Chaucer, at Woodstock with the nightingales,
 At sixty *wrote* the Canterbury Tales;
 Goethe at Weimar, toiling to the last,
Completed Faust when eighty years were past.—*Longfellow.*

LESSON 198.

PRINCIPAL PARTS OF THE VERB.

1. I *love* the name of honor more than I fear death.
2. Not that I *loved* Cæsar less, but that I *loved* Rome more.
3. The king, *loving* us, will protect us.
4. The king, *loved* by all, led the army.

What time is indicated by the verb *love* in the first sentence?

In the second sentence, what time does the verb *loved* indicate? How is the verb *love* inflected to show past time?

In the third sentence, what participle derived from the verb *love* assumes* an action as going on at the present time? How is the verb *love* inflected to form this participle?

In the fourth sentence, what participle derived from the verb *love* assumes the action as completed? How is the verb *love* inflected to form this participle?

* A participle *assumes*, that is, *takes for granted*; the verb *asserts*. Grass *grows* (action asserted). Grass *growing* (action assumed).

The four forms of the verb in the foregoing sentences—**love, loved, loving, loved**—are called the **Principal Parts** of the verb.

The principal parts of a verb are named:

1. Present (or root form)	love	3. Present participle	loving
2. Past	loved	4. Past participle	loved

The present and past participles, though not used to assert, are commonly given with the other inflectional forms of the verb, because they are used in making verb-phrases.

Write the principal parts of the following verbs:

avoid	change	dare	doubt	drop
guide	invite	purr	shelter	travel

LESSON 199.

REGULAR AND IRREGULAR VERBS.*

1. I remember, I remember

The fir-trees dark and high.—*Hood*.

2. When He was risen they remembered.—*Bible*.

3. Sorrows remembered sweeten present joys.—*Pollock*.

How many forms of the verb *remember* in these sentences? Name the root form or present tense. What is added to the present tense of the verb *remember* to make the past tense? What is added to the present tense to make the past participle?

* The Old English verb comprised two principal groups, the strong and the weak, or, as we call their descendants respectively, the irregular and the regular. The first, or strong verb (except in a few cases), distinguished its preterit [past] tense and usually its perfect [past] participle by different vowels, from the present. The second, or weak verb, distinguished the same forms by a verbal suffix, the antecedent of the present *-ed, -d(t)*, in regular verbs. * * * Although these strong verbs are few in number, only about one hundred or one-third of the original number being preserved, they are in many respects the most characteristic verbs of the language, and merit special attention. * * * But from the standpoint of the present speech the weak, or regular, verb is far more important. This alone is the living and growing class to-day. The strong verb, in spite of a few accessions, has been the losing class in the whole history of English. The weak verb alone has been gaining ground from the earliest times by additions both from within the language and from without.—*O. F. Emerson, in his "The History of the English Language."*

Verbs whose past tense and past participle are formed by adding **ed** or **d** to the present tense without change in the vowel of that tense, are called **Regular Verbs**.

The following are examples of regular verbs:*

Pres.	delight	remember	love	look
Past	delighted	remembered	loved	looked
Past Part. . . .	delighted	remembered	loved	looked

Verbs whose past tense and past participle are formed in ways different from those in which the past tense and past participle of the regular verbs are formed, are called **Irregular Verbs**.

The following are examples of irregular verbs:

Pres.	drive	spring	mēan	hēar
Past	drove	sprang	mēant	hēard
Past Part. . . .	driven	sprung	mēant	hēard

Observe that in adding *ed* to the regular verb *delight*, and *d* to the regular verb *love*, the vowel sound remains unchanged; while in adding *d* to the irregular verb *hear* the vowel sound of the present tense is changed.

In a few verbs such as *dwelt*, *rend*, *send*, *lend*, the only irregularity consists in forming the past tense and past participle with *t* instead of *d*. Some verbs also have either the regular or irregular form for the past tense or past participle, or both; as,

hew	<i>hewed</i>	<i>hewed, hewn</i>
build	<i>built, builded</i>	<i>built</i>
blend	<i>blended, blent</i>	<i>blended, blent</i>

* When *ed* (or *d* after silent *e*) is added to regular verbs that end with a vowel sound, or with any consonant sound except the breath sounds (*p, f, th* [in *thin*], *k, s, t, sh, ch*) and *d*, the *e* is silent; as, *pay, free, sigh, flow, view; rob, drag, rage, fell, dream, lean, roar, move, glaze*. But when *ed* (or *d*) is added to verbs ending with the sound of *d* or *t*, the *e* is sounded; as, *nod, pat, wade, create*.

In verbs of the foregoing groups it will be noticed that the terminal sound of the past tense and past participle is the sound of *d*.

When, however, *ed* is added to verbs ending with a *breath* sound (*p, f, th* [in *thin*], *k, s, sh, ch*), except the sound of *t*, the *e* is silent, and the past tense and past participle end with the sound of *t*; as, *pop, stuff, betroth, look, hiss, rush, clinch*.

In solemn style, after all roots, the *ed* is sometimes sounded.

Divisions of Irregular Verbs.

The irregular verbs fall into a number of divisions according to the mode of forming their past tense and past participle. Of these the following are the principal :

1. Verbs that add *d* or *t* to the present tense accompanied by a change of the vowel ; as,

hear, heard, heard; teach, taught, taught; mean, meant, meant.

2. Verbs that undergo merely a change of the vowel of the present tense, some of which, however, add *en* to form the past participle ; as,

give, gave, given; wring, wrung, wrung; sit, sat, sat.

Nearly all the verbs of this division of the irregular verbs belong to the class of strong verbs in the Old English described on page 204 in the extract from Emerson's "The History of the English Language," while most of the remaining verbs, both regular and irregular, belong to the weak verbs of the Old English. The present distinction between regular and irregular verbs is one made upon a descriptive and not an historical basis ; that is, upon the basis of the forms in modern use.

Besides the verbs of these two principal divisions, there are some verbs whose past tense and past participle are still more irregularly formed ; as, *go, went, gone; can, could, ———*; and still others that are alike in all parts ; as, *let, let, let; cast, cast, cast.*

*From the list of irregular verbs in the Appendix, select and give the present and past tenses and the past participle of five verbs that form their past tense and past participle by the addition of **d** or **t** to the present, and tell what change takes place in the vowel of the present tense.*

Select and give the present and past tenses and the past participle of five verbs that form their past tense and past participle by a change of the vowel of the present tense, and tell what change takes place in the vowel.

Select five verbs that undergo no change in forming the past tense and past participle.

Select and give the present and past tenses and the past participle of five verbs either regular or irregular in form.

LESSON 200.

CONJUGATION * OF A REGULAR VERB.

Below are given, as a model, all the inflections of the regular verb *love* for mode, tense, person, and number; and also the verb-phrases that form the future tense:

PRINCIPAL PARTS: love loved loving loved

INDICATIVE MODE.

Present Tense.		Past Tense.	
Sing.	Plu.	Sing.	Plu.
1. I love	We love	1. I loved	We loved
2. Thou lovest	You (ye) love	2. Thou lovedst	You loved
3. He loves	They love	3. He loved	They loved

Future Tense. (*Verb-phrases.*)

Sing.	Plu.
1. I shall love	1. We shall love
2. Thou wilt love	2. You (ye) will love
3. He will love	3. They will love

SUBJUNCTIVE MODE.

Present Tense.		Past Tense.	
Sing.	Plu.	Sing.	Plu.
1. (If) I love	(If) we love	1. (If) I loved	(If) we loved
2. (If) thou love	(If) you love	2. (If) thou loved	(If) you loved
3. (If) he love	(If) they love	3. (If) he loved	(If) they loved

IMPERATIVE MODE.

Present Tense.	
Sing.	Plu.
2. Love thou	2. Love (ye) you

VERBALS.

Infinitives.	{ Root-infinitive: (to) love.
	{ Infinitive in <i>ing</i> : loving.
Participles.	{ Present participle: loving.
	{ Past participle: loved.

* The inflection of a verb to show difference of person, of number, of tense, and of mode, is called its *conjugation*. But, as in English, verb-phrases often take the place of inflectional forms, these compounds are, for convenience, included in the general scheme of conjugation. For the various meanings of conjugation, see some complete dictionary.

CONJUGATION OF AN IRREGULAR VERB.

Below are given, as a model, all the inflections of the irregular verb *drive*, and also the verb-phrases that form the future tense:

PRINCIPAL PARTS: drive drove driving driven

INDICATIVE MODE.

Present Tense.		Past Tense.	
Sing.	Plu.	Sing.	Plu.
1. I drive	We drive	1. I drove	We drove
2. Thou drivest	You (ye) drive	2. Thou drovest	You (ye) drove
3. He drives	They drive	3. He drove	They drove

Future Tense. (*Verb-phrases.*)

Sing.	Plu.
1. I shall drive	1. We shall drive
2. Thou wilt drive	2. You (ye) will drive
3. He will drive	3. They will drive

SUBJUNCTIVE MODE.

Present Tense.		Past Tense.	
Sing.	Plu.	Sing.	Plu.
1. (If) I drive	(If) we drive	1. (If) I drove	(If) we drove
2. (If) thou drive	(If) you (ye) drive	2. (If) thou drove	(If) you (ye) drove
3. (If) he drive	(If) they drive	3. (If) he drove	(If) they drove

IMPERATIVE MODE.

Present Tense.	
Sing.	Plu.
2. Drive thou	2. Drive (ye) you

VERBALS.

Infinitives.	{ Root-infinitive: (to) drive.
	{ Infinitive in <i>ing</i> : driving.
Participles.	{ Present participle: driving.
	{ Past participle: driven.

How many tenses has the indicative mode? Which of these tenses are shown by inflection? Which is shown by verb-phrases?

How many tenses has the subjunctive mode? How are these shown?

How many tenses has the imperative mode? What person and numbers has it?

Write, according to the above models, the conjugation of the regular verb *study* and of the irregular verb *see*.

LESSON 201.

Write the principal parts of the following verbs. Then indicate which verbs are regular and which are irregular:

get	lie	drive	engage	break
ride	learn	wash	repose	pray
sing	freeze	incline	tear	fly
grow	sink	borrow	destroy	ring

Use in sentences the past tense and past participle of the following:

- I. Two Irregular Verbs*—
 - (a) Whose past tense and past participle are different in form.
 - (b) Whose past tense and past participle are alike in form.
- II. Two Regular Verbs—
 - (a) Whose past tense and past participle end in *d* or *ed*.
 - (b) Whose past tense and past participle end in *t*.
- III. Two verbs which have more than one form of the past tense or past participle, or of both.

LESSON 202.

yesterday

recently

formerly

Use in a sentence some form of the following verbs with some one of the three adverbs above:

hang	give	sing	do	break
wear	choose	draw	blow	eat
steal	grow	know	hear	go
walk	freeze	ring	have	play

Write the past tense of the verbs below. Indicate whether the verb is irregular or regular:

lose	derive	break	surround	sever
protect	surge	arouse	domineer	lie
shelter	bear	dwindle	sink	swing

* For lists of irregular verbs and verbs having more than one form of the past tense or past participle, or of both, see Appendix.

spin	denote	emerge	flee	embellish
throw	complete	burst	contrast	subdue
sit	fling	sleep	think	acquaint
fly	express	seek	descend	anticipate

LESSON 203.

THE VERB "LIE."

1. Hush, my dear, lie still and slumber.—*Watts*.
2. He lay like a warrior taking his rest.—*Wolfe*.
3. The gentle race of flowers are lying in their lowly beds.
—*Bryant*.
4. This skull has lain in the earth three and twenty years.
—*Shakespeare*.

What forms of the verb *lie*, meaning *to recline*, are found in the above sentences? What is the past tense of this verb? What is the present participle? What form is used with the auxiliary *has*?

Use the correct forms of the verb lie in the following sentences:

1. Mother has —— down to rest.
2. Lord Nelson's body —— in state.
3. The Romans used to —— down to eat.
4. Robert Bruce —— in the peasant's hut.
5. Rip Van Winkle had —— asleep for twenty years.
6. Jacob —— down with a stone for a pillow.
7. The baths of the Roman emperors have —— in ruins for centuries.
8. The Sleeping Beauty was —— in the castle behind the hedge.
9. The ruins of Pompeii had —— concealed by the ashes of Vesuvius.
10. In England vast fields of coal —— under the surface.
11. —— down to rest.
12. Do not —— on the wet grass.
13. —— down to sleep, Jacob beheld a vision.
14. Half the Mayflower's passengers —— dead before the springtime.

[Many errors of speech arise from confusing the verb *lie*, *to recline*, with *lay*, *to put in place*. As nearly all these mistakes are made when some form of the verb *lie* is required, it has been found more effective to confine exercises to this verb rather than to complicate the subject by exercises upon both verbs.]

LESSON 204.

THE VERB "SIT."

1. Sit thou at my right hand.—*Bible*.
2. Lo! he sat on horseback at the door.—*Tennyson*.
3. I am sitting on the stile, Mary.—*Lady Dufferin*.
4. They have sat the livelong day with patient expectation.

—*Shakespeare*.

What forms of the verb *sit* are used in the above sentences? What is the past tense of this verb? What is the present participle? What form is used with the auxiliary *have*?

Use the correct forms of the verb sit in the following sentences:

1. Napoleon aspired to —— upon the throne of France.
2. The Israelites —— by the rivers of Babylon.
3. Lincoln was —— in his box at Ford's Theater when assassinated by Booth.
4. Since the time of Edward I., all the sovereigns of England have —— in the great coronation chair in Westminster Abbey to be crowned.
5. Queen Victoria has —— upon the throne since 1837.
6. In representations of Odin, a raven —— upon each shoulder.
7. Come in, and —— down.
8. Who has been —— in my chair?
9. Who —— in this seat last term?

LESSON 205.

GOOD USAGE WITH "LIE" AND "SIT."

[See direction, Lesson 22.]

I lie on the grass.

I lay on the grass.

I will lie on the grass.

I sit on the grass.

I sat on the grass.

I will sit on the grass.

I have lain on the grass.

I had lain on the grass.

I will have lain on the grass.

I have sat on the grass.

I had sat on the grass.

I will have sat on the grass.

Be careful not to say, I *laid* on the grass; I will *lay* on the grass; I *set* on the grass; I will *set* on the grass, etc.

LESSON 206.

AUXILIARY VERBS.

The verbs *may, can, must, shall, will* are chiefly used with the infinitives and participles of other verbs to form verb-phrases, and are called *Auxiliary Verbs*. They lack two or more of the principal parts, and are therefore said to be *defective*.

The verbs *do, be, and have* are also used as auxiliaries, although they have all the principal parts, and may be used as independent verbs.

LIST OF AUXILIARY VERBS.

Present.	Past.	Present Participle.	Past Participle.
can	could	_____	_____
may	might	_____	_____
shall	should	_____	_____
will	would	_____	_____
must	_____	_____	_____
ought	_____	_____	_____
be	was	being	been
do	did	doing	done
have	had	having	had

In the solemn style the second person singular of these verbs has also the following forms:

Present: canst, mayest (mayst), shalt, wilt, oughtst, art, dost (doest), hast.

Past: couldst, mightst, shouldst, wouldst, wast (wert), didst, hadst.

VERB-PHRASES.

Many variations in time and manner can not be expressed by the simple or inflected forms of the verb. To express these variations verb-phrases are formed by the union of an auxiliary with either an infinitive or a participle.

Thus, in the sentence, Truth *will prevail*, the auxiliary *will* and the infinitive *prevail* together express future time.

In the sentence, Civilization *is advancing*, the auxiliary *is* and the present participle *advancing* together express the idea of an action continuing in present time.

In the sentences, I ought *to study*, I expected him *to come*, I invited him *to speak*, the *to* of the infinitive is expressed. In the sentences, I saw him *come*, I heard him *speak*, the *to* does not appear. Just so we may understand that in such verb-phrases as I do *try* (I perform an act of trying), I will *try* (I intend to try), *try* is not the bare root of the verb, but, as the older English shows, the infinitive without *to*, used as the object of the real verbs *do* and *will*.

We might properly analyze and parse the above, and all other verb-phrases, as auxiliary verbs combined with infinitives or participles, but we generally find it convenient not to analyze them, but to treat them as simple verb-forms.

Write the principal parts of the defective auxiliary verbs. Write the auxiliaries having all the principal parts. Use the present and past tenses of all the auxiliaries in verb-phrases.

LESSON 207.

PERFECT VERB-PHRASES.

We have learned that the present and past tenses are indicated by inflections, while the future tense is indicated by a verb-phrase composed of the auxiliary *shall* or *will*, and the infinitive of the verb expressing the action.

Besides these tenses expressing the time of the action, there are three verb-phrases (sometimes called tenses) which show not only the time of the action, but also that the action is completed or perfected.

1. I *bring* thee tidings of the prince's doom.—*Shakespeare*.

2. I *have brought* my lord, the Archbishop, as you commanded me.—*Shakespeare*.

What verb in the above sentences denotes an action going on at the present time? What verb-phrase denotes an action completed at the present time? What auxiliary is used with the past participle to denote that the action is completed, or perfected, at the present time?

*A verb-phrase that denotes an action completed, or perfected, at the present time, is called a **Present Perfect Verb-Phrase**.*

The auxiliary of the present perfect verb-phrase is *have*, with its inflected forms *has* (*hath*), *has*.

1. I *brought* my master news of Juliet's death.—*Shakespeare*.

2. She *had brought* them up [before the messenger came] to the roof and hid them with the stalks of flax.—*Bible*.

What verb in the above sentences denotes past time? What verb-phrase denotes that an action was completed at some stated time in the past? What was that stated time?

What auxiliary is used with the past participle to denote that the action was completed, or perfected, at some stated or understood time in the past?

*A verb-phrase that denotes an action completed, or perfected, at some stated time in the past, is called a **Past Perfect Verb-Phrase**.*

The auxiliary of the past perfect verb-phrase is *had*, with its inflected form *hadst*.

1. Advise thyself what word I *shall bring* again to him that sent me.—*Bible*.

2. For when I *shall have brought* them into the land, then will they turn unto other gods.—*Bible*.

Which of the verb-phrases in the above sentences denotes future time? Which denotes an action completed at some future time? What auxiliary is used to denote future time? What two auxiliaries are used with the past participle to denote an action completed, or perfected, at some future time?

*A verb-phrase that denotes an action to be completed, or perfected, at some future time, is called a **Future Perfect Verb-Phrase**.*

The auxiliaries of the future perfect verb-phrase are *shall have*, *shalt have*, *will have*, *wilt have*.

The perfect verb-phrases are as follows:

	PRESENT PERFECT.	
Singular.		Plural.
1. I have loved		1. We have loved
2. Thou hast loved		2. You have loved
3. He has loved		3. They have loved

Singular.	PAST PERFECT.	Plural.
1. I had loved		1. We had loved
2. Thou hadst loved		2. You had loved
3. He had loved		3. They had loved

FUTURE PERFECT.	
1. I shall have loved	1. We shall have loved
2. Thou wilt have loved	2. You will have loved
3. He will have loved	3. They will have loved

Of the six so-called tenses of a verb, three indicate time only; as, Present, I *come*; Past, I *came*; Future, I *shall come*.

Three indicate (1) time, (2) completed or perfected action; as, Present perfect, I *have come*; Past perfect, I *had come*; Future perfect, I *shall have come*.

The present and past perfect verb-phrases are composed of the present and past tense forms of the verb *have*, combined with the past participle of the verb expressing the action.

The future perfect verb-phrase, in addition to the present tense form of *have*, takes also the present tense forms of the auxiliaries *shall* and *will*, combined with the past participle of the verb expressing the action.

Write the six tenses of the following verbs:

choose fly drive begin authorize

LESSON 208.

From the following sentences, select the present perfect, the past perfect, and the future perfect verb-phrases:

1. Then cometh the end when he shall have delivered up the kingdom of God; when he shall have put down all rule and all authority.—*Bible*.

2. I have fought a good fight, I have finished my course, I have kept the faith.—*Bible*.

3. His imperial fancy has laid all nature under tribute, and has collected riches from every scene of the creation and every walk of art.—*Hall*.

4. Myriads of daisies have shown forth in flower
Near the lark's nest, and in their natural hour
Have passed away.—*Wordsworth*.

5. Breathes there the man with soul so dead,
Who never to himself hath said,
This is my own, my native land!
Whose heart hath ne'er within him burned,
As home his footsteps he hath turned
From wandering on a foreign strand?—*Scott*.
6. On his bold visage middle age
Had slightly pressed its signet sage,
Yet had not quenched the open truth
And fiery vehemence of youth.—*Scott*.
7. Sweet Auburn! loveliest village of the plain,
How often have I loitered o'er thy green.—*Goldsmith*.
8. I have had playmates, I have had companions,
In my days of childhood, in my joyful school days.
All, all are gone, the old familiar faces.—*Lamb*.

LESSON 209.

GOOD USAGE IN PAST TENSE AND PAST PARTICIPLE OF CERTAIN VERBS.

[See direction, Lesson 22.]

I saw it.	I did it.	I went there.
You saw it.	You did it.	You went there.
He saw it.	He did it.	He went there.
I have seen it.	I have done it.	I have gone there.
You have seen it.	You have done it.	You have gone there.
He has seen it.	He has done it.	He has gone there.
I knew it.	I took it.	I broke it.
You knew it.	You took it.	You broke it.
He knew it.	He took it.	He broke it.
I have known it.	I have taken it.	I have broken it.
You have known it.	You have taken it.	You have broken it.
He has known it.	He has taken it.	He has broken it.

Never use the auxiliary *have*, *had*, or *has* with the past tense. Say, *I went*, not *I have went*; *I saw*, not *I have saw*.

Never use the past participle to make an assertion without some auxiliary of *be* or *have*. Say, *I have seen it*, not *I seen it*; *I have done it*, not *I done it*.

LESSON 210.

"SHALL" AND "WILL" IN FUTURE TENSE VERB-PHRASES.

1. I *shall lie* alone, mother, within the moldering grave.
2. I have been wild and wayward, but you *will forgive* me now.
3. She *will be* a better child to you than ever I have been. .

—Tennyson.

1. Hear me, for I *will speak*.
2. If I do live I *will be* good to thee.
3. You *shall not stir* out of your house to-day.
4. Here's Decius Brutus, he *shall tell* them so.—Shakespeare.

Notice that while the italicized verb-phrases in the first group of sentences simply indicate future time, those in the second group indicate also determination or promise on the part of the speaker.

To show simply future time, as in the first group of sentences, what auxiliary is used with the first person? What one with the second and third persons?

To show determination or promise, as in the second group of sentences, with which person is *will* used? With which two persons is *shall* used?

To denote simply future time, it is customary to use *shall* in the first person and *will* in the second and third. .

To express determination or promise in future time, it is customary to use *will* in the first person and *shall* in the second and third; as,

Simple Future Time.

I shall do my duty.
 You will do your duty.
 He will do his duty.

Determination or Compulsion.

I will do my duty.
 You shall do your duty.
 He shall do his duty.

In asking questions, *shall* is used in the first person, and either *shall* or *will* in the second person, according as one or the other is to be used in the reply; as,

Shall I descend? And will you give me leave?

Usage similar to the above prevails in regard to *should* and *would*.

Fill the following blanks with **shall** or **will** properly used:

1. ——— you help me?
2. Certainly I ———.
3. I ——— drown and nobody ——— help me.
4. ——— we take the next lesson?
5. If you ——— call I ——— be happy to go with you.
6. ——— you be at home to-night?
7. I ——— never see him again.
8. I ——— never see him again. (*determination.*)
9. They do me wrong, and I ——— not endure it.
10. I ——— be greatly obliged if you ——— do me the favor.
11. ——— you be unhappy if I do not come?
12. When ——— we get through this lesson?

LESSON 211.

Justify the use of **shall** and **will** in these passages:

1. And there will I keep you forever,
 Yes, forever and a day,
Till the walls shall crumble to ruin,
 And moulder to dust away.—*Longfellow.*
2. This child I to myself will take;
She shall be mine, and I will make
 A lady of my own.
The stars of midnight shall be dear
To her; and she shall lean her ear
 In many a secret place
Where rivulets dance their wayward round,
And beauty born of murmuring sound
 Shall pass into her face.—*Wordsworth.*

3. Ten years I will allot to the attainment of knowledge, and ten I will pass in foreign countries; I shall be learned, and therefore shall be honored; every city will shout at my arrival, and every student will solicit my friendship. Twenty years thus passed will store my mind with images, which I shall be busy, through the rest of my life, in combining and comparing. I shall revel in inexhaustible accumulations of intellectual riches; I shall find new pleasures for every moment, and shall never more be weary of myself.

— *Dr. Johnson.*

LESSON 212.

POTENTIAL VERB-PHRASES.

1. Lives of great men all remind us
We can make our lives sublime.—*Longfellow*.
2. E'en though vanquished he could argue still.—*Goldsmith*.
3. It may be we shall touch the Happy Isles
And see the great Achilles whom we knew.—*Tennyson*.
4. Imperial Cæsar, dead, and turned to clay,
Might stop a hole to keep the wind away.—*Shakespeare*.
5. You may go; would that she had never given you leave to come.—*Shakespeare*.
6. She must weep or she will die.—*Tennyson*.
7. A friend should bear his friend's infirmities.—*Shakespeare*.
8. I would not spend another such a night
Though 't were to buy a world of happy days.—*Shakespeare*.

In sentences one and two, what auxiliaries express *power*? In sentences three and four, what auxiliaries express *possibility*? In sentence five, what auxiliary expresses *permission*? In sentence six, what auxiliary expresses *necessity*? In sentence seven, what auxiliary expresses *duty*? In sentence eight, what auxiliary expresses *determination*?

*Verb-phrases expressing power, obligation, possibility, permission, or necessity, etc., are called Potential Verb-Phrases.**

In potential verb-phrases the infinitive names the action, or state, and the auxiliary expresses the *power, possibility, permission, necessity, duty, or determination* of some person or thing represented by the subject.

*Some grammarians class the Potential (and the so-called Conditional) verb-phrases together as a Potential Mode; thus,

Present. I may, can, or must try.

Past. I might, could, should, or would try.

Present Perf. I may have, can have, or must have tried.

Past Perf. I might have, could have, would have, or should have tried.

And so on through all the persons and numbers of the present, past, present perfect, and past perfect.

Can and its past form *could* are used to express power or ability, as in sentences one and two.

May and its past form *might* express possibility or permission, as in sentences three, four, and five.

Must is used to express necessity, as in sentence six.

Should, with the meaning of *ought*, expresses duty or obligation, as in sentence seven.

Would expresses determination, as in sentence eight.

Verb-phrases composed, like the above, of the auxiliaries *may*, *can*, *must*, *might*, *could*, *would*, and *should*, combined with other verb-forms, may be found in all instances to make either a *direct* assertion, in which case they are used as the indicative mode, or an assertion that is *doubtful* or *conditional*, in which case they are used as the subjunctive mode; thus,

Indicative.

Perseverance *may overcome* all obstacles.

Public opinion *might err*.

No man *can foretell* the future.

Each man *must work* out his own destiny.

Subjunctive.

Teach me that I *may know* the truth.

I trembled lest he *might fall*.

When verb-phrases composed of an infinitive with *should* or *would* are used to express an assertion depending on a condition, they are called *Conditional Verb-Phrases*; as, I *should try* if I had the opportunity.

These same forms are also used in the condition itself; as, If he *should come*, you could ask him.

Phrases with *should* and *would* are often used where we might also use the subjunctive past; as, If I *should be* so fortunate, *i. e.*, If I *were* so fortunate.

Potential verb-phrases may be used in asking questions by placing the subject after the first auxiliary.

LESSON 213.

Name the potential verb-phrases in the following, and tell what each expresses:

1. If thou wouldst visit fair Melrose aright,
Go visit it by the pale moonlight.—*Scott*.

2. I would not live alway.—*Bible*.
3. May there be no sadness of farewell when I embark.—*Tennyson*.
4. If ever you should come to Modena,
Stop at a palace near the Reggio gate.—*Rogers*.
5. All Switzerland is in the field,
She will not fly; she can not yield,
She must not fall.—*Montgomery*.
6. Who would guess
If ever more should meet those mutual eyes,
Since upon night so sweet such awful morn could rise.—*Byron*.
7. All who joy would win,
Must share it, happiness was born a twin.—*Byron*.
8. Be silent that you may hear.—*Shakespeare*.
9. May love of all thy people comfort thee.—*Tennyson*.
10. The good old rule
Sufficeth them, the simple plan
That they should take who have the power,
And they should keep who can.—*Wordsworth*.
11. "If I might choose," said the camel to Jupiter, "I would have the neck of the swan and the legs of the horse, then I should be the king of beasts." "You could not have made a greater mistake," said Jupiter. "If you had your own way, you would be nothing but a giraffe."—*Fable*.
12. An officer in the West Indies was told by a lady, at whose house he was dining, that he might not like the soup, as it was made from snakes.
— *English Magazine*.

LESSON 214.

EMPHATIC VERB-PHRASES.

1. He knows thee not. But I *do know* thee.—*Coleridge*.
2. *Cassius*. I denied you not.
Brutus. You *did* [*deny* me].
Cassius. I *did* not [*deny* you]: he was but a fool that brought my answer back.—*Shakespeare*.

What time is expressed by the verbs in the first quotation? By which is the greater emphasis shown? What auxiliary expresses this emphasis?

What time is indicated by the verbs in the second quotation? What difference in the form of the first denial by Cassius and the second denial? By which is the greater emphasis expressed?

The present and past tenses of the verb *do* are used as auxiliaries with infinitives to make *Emphatic Verb-Phrases*.

Do is also used in making negative and interrogative assertions; as, I *do* not like your faults; *Do* you confess so much?

In the following sentences, select the verb-phrases constructed by the aid of some form of the verb do, and tell for what purpose this auxiliary is used:

1. States fall, arts fail, but nature doth not die.—*Byron*.
2. Did not great Cæsar bleed for justice' sake?—*Shakespeare*.
3. I do not believe in violent changes, nor do I expect them.—*Lowell*.
4. I did not think to shed a tear.—*Shakespeare*.
5. I do not love thee, Dr. Fell,
The reason why I can not tell.—*Thomas Brown*.
6. You don't say so, Mr. Jobson? But I do say so.—*Scott*.
7. I did love him, but scorn him now.—*Latham*.
8. I do not blame men who draw different conclusions from the facts.
—*Bright*.

LESSON 215.

PROGRESSIVE VERB-PHRASES.

1. Franklin *gained* friends for the Thirteen Colonies, while Washington *destroyed* their enemies.

2. Franklin *was gaining* friends for the Thirteen Colonies, while Washington *was destroying* their enemies.

By observing the above sentences, you will see that the same thought is expressed in both.

In which is a verb employed to express the thought; in which a verb-phrase?

In which is the action most distinctly represented as being in progress? What participle is used in the verb-phrase? What form of the verb *be* is used as an auxiliary?

A verb-phrase which represents the action as continuing or progressing is called a **Progressive Verb-Phrase**.

The form of the verbs in sentence one is known as the simple or indefinite form.

The progressive verb-phrase is composed of the present participle and some form or phrase of the verb *be* as an auxiliary; as,

Thou *art* advancing.

Thou *wert* advancing.

(If) thou *be* advancing.

(If) thou *wert* advancing.

Be (thou) advancing.

Thou *hast been* advancing.

Thou *hadst been* advancing.

Thou *wilt be* advancing.

Thou *wilt have been* advancing.

Thou *mayst be* advancing.

In the following sentences, select the progressive verb-phrases, and tell how each is formed :

1. In such clear air as this by Tiber's wave,
Daisies are trembling over Keats's grave.—*Aldrich.*
2. The day is ending, the night is descending;
The marsh is frozen, the river dead.
Shadows are trailing, my heart is bewailing
And tolling within like a funeral bell.—*Longfellow.*
3. We must be fiddling and performing
For supper and bed, or starve in the street.—*Trowbridge.*
4. We may shut our eyes, but we cannot help knowing
That skies are clear and grass is growing;
The breeze comes whispering in our ear,
That dandelions are blossoming near,
That maize has sprouted, that streams are flowing,
That the river is bluer than the sky,
That the robin is plastering his house hard by.—*Lowell.*

LESSON 216.

PASSIVE VERB-PHRASES.

1. Lincoln *freed* the slaves.
2. The slaves *were freed* by Lincoln.

Read the first and second sentences, and notice that the same thought is expressed by both.

In the first sentence, what action is asserted of *Lincoln*? What is the object of the verb *freed*?

The word *slaves* becomes what, in the second sentence?

In which of these sentences does the verb represent its subject as acting?
In which sentence does the verb-phrase represent its subject as acted upon?

A verb that represents its subject as acting is said to be **Active**.

A verb-phrase that represents its subject as being acted upon is said to be **Passive**.

The object of the active verb becomes the subject when the verb is changed to a passive verb-phrase.

The subject of the active verb becomes (if retained) the object of the preposition *by*; as,

	Subj.		Obj.
Active. —	<i>Ericsson</i>	built the	<i>Monitor</i> .

	Subj.		Obj. Prep.
Passive. —	The <i>Monitor</i>	was built by	<i>Ericsson</i> .

1. The nation honors the heroes of the Civil War.
2. The heroes of the Civil War are honored by the nation.

Observe these sentences. In which is the *actor* made prominent? In which is *the thing acted upon* made prominent? In which does the subject name the actor? In which does it name the thing acted upon?

In the passive verb-phrase, what verb do you find used as an auxiliary? Which participle of the verb *honor* is used?

The active verb makes the actor prominent. The passive verb-phrase makes the receiver of the action prominent.

Passive verb-phrases are formed by using the past participle (never the past tense) of a transitive verb with some form or phrase of the verb *be* as an auxiliary; thus,

You <i>are</i> persecuted.	You <i>have been</i> persecuted.
You <i>were</i> persecuted.	You <i>had been</i> persecuted.
(If) you <i>be</i> persecuted.	You <i>will be</i> persecuted.
(If) you <i>were</i> persecuted.	You <i>will have been</i> persecuted.
<i>Be</i> (ye or you) persecuted.	You <i>may be</i> persecuted.

Name the passive verb-phrases in the following, and tell how each is formed:

1. I must be measured by my soul,
The mind's the standard of the man.—*Watts*.
2. Some work of noble note may yet be done;
It may be that the gulfs will wash us down,
It may be we shall touch the Happy Isles.—*Tennyson*.

3. The everlasting gates of life and summer are thrown open. Ah! what a wilderness of floral beauty was hidden, or was suddenly revealed upon the tropic islands through which the pinnacle moved. Then, as at some signal from heaven, the music and the carols all are hushed. Behold! the pinnacle was dismantled; the revel and the revelers were found no more.—*De Quincey*.

LESSON 217.

Intransitive verbs are sometimes made passive by making the object of a preposition the subject of a passive verb-phrase; as,

1. The Spaniards *scoffed at* Columbus.
2. Columbus *was scoffed at* by the Spaniards.

Strictly speaking, however, the action of an intransitive verb is confined to its subject, and there is, consequently, no object to be acted upon.

Infinitives and participles may be changed from active to passive in the same manner that verbs are changed; as,

1. Sherman, marching to the sea, gave orders *to cut* all telegraph and railroad lines.

Sherman, marching to the sea, ordered all telegraph and railroad lines *to be cut*.

2. The Monitor, *having conquered* the Merrimac, was praised by all.

The Merrimac, *having been conquered* by the Monitor, was destroyed by the Confederates.

In the following sentences, change the transitive verbs or verb-phrases from active to passive, or vice versa:

1. Vulcan made Achilles' shield.
2. Ceres carried poppies and sheaves of corn.
3. Literature and art were encouraged by the Muses.
4. Mercury wore a winged cap and winged shoes.
5. The flashing of the armor the Valkyrs wore, made the Aurora Borealis.
6. My wife was chosen as her wedding dress was chosen, not for a fine, glossy surface, but for such qualities as would wear well.
7. The law of gravitation was discovered by Newton, who wrote the Principia.
8. The Barons compelled King John to sign the Magna Charta, which insured civil liberty to England.

9. Moses, whom Pharaoh's daughter educated, led the Israelites out of Egypt.

10. The Declaration of Independence was signed by delegates whom the people elected.

11. The chariot of Mars was drawn by the swiftest winds.

The past participle used with the verb *be* does not always make a passive verb-phrase; sometimes the participle has lost its verbal nature and is used as a predicate adjective merely; thus,

1. Lady Jane Grey *was accomplished*. (*predicate adjective*, showing condition.)

2. Many noble deeds *have been accomplished* by unknown heroes. (*passive verb-phrase*, representing the subject as receiving the action.)

To test a passive verb-phrase, note (*a*) whether the person or thing named by the subject is acted upon; (*b*) whether the verb may be followed by *by* before the name of the actor.

LESSON 218.

Select the passive verb-phrases in the following, and explain their composition:

1. Beth played her gayest march, Amy threw open the door, and Meg enacted escort with great dignity. Mrs. March was both surprised and touched; and smiled with her eyes full as she examined her presents and read the little notes which accompanied them. The slippers went on at once, a new handkerchief was slipped into her pocket, well scented with Amy's cologne; the rose was fastened in her bosom, and the nice gloves were pronounced a perfect fit.—*Louisa Alcott*.

2. The lofty crest of the bell-tower was hidden in the folds of falling snow, and I could no longer see the golden angel upon its summit. But looked at across the piazza, the beautiful outline of St. Mark's Church was perfectly penciled in the air, and the shifting threads of the snowfall were woven into a spell of novel enchantment around a structure that always seemed to me too exquisite in its fantastic loveliness to be anything but the creation of magic.—*William D. Howells*.

3. It was observed that Ho-Ti's cottage was burnt down more frequently than ever. At length Ho-Ti and his son were watched, the terrible mystery discovered, and the father and son summoned to take their trial at Peking.

—*Charles Lamb*.

LESSON 219.

Table showing how the more important verb-phrases are formed :

Future Tense.

(Shall or will, with present infinitive.)

Perfect.

(Have, had, or shall have, with past participle.)

Potential.

(May, can, must, might, could, would, or should, with present infinitive.)

Emphatic.

(Do or did, with present infinitive.)

Progressive.

(Some form or phrase of the verb *be*, with the present participle.)

Passive.

(Some form or phrase of the verb *be*, with the past participle of a transitive verb.)

}	Present.
	Past.
	Future.
}	Present.
	Past.
}	Present.
	Past.
	Future.
}	Present.
	Past.
	Future.
}	Present.
	Past.
	Future.

From each of the following verbs form all the verb-phrases named above :

invite

forget

The auxiliaries of the verb-phrases are united with participles in many further combinations to express different ideas of *time*, *manner*, etc. ; as,

1. The Junius letters *may have been written* by Burke. (*potential perfect passive*.)

2. Before the year 2000, America *will have been enjoying* liberty for over two centuries. (*future perfect progressive*.)

Both participles and infinitives may be combined with forms of *have* and *be* to form perfect, passive, progressive, and further combined phrases; as,

1. The current *being stopped*, impatiently doth rage.
2. The prince was much afflicted by the disaster, *having suffered* himself to hope for a happier event.
3. The power of Athens *having been declining* for years, it was easily destroyed by Philip of Macedon.
4. It is a little village of great antiquity, *having been founded* by some of the Dutch Colonists.
5. Truth is as impossible *to be soiled* by any outward touch as the sunbeam.
6. The murderer seemed to himself *to be taking part* in a play.
7. 'Tis better *to have loved* and lost
Than never to have loved at all.
8. The Renaissance is said *to have been influenced* largely by the study of ancient poetry and art.
9. Arnold is known *to have been conspiring* against his country long before the capture of Andre.
10. The private life of Burke, the great English orator, is said *to have been stained* by no vices.

A scheme of the verb *be*, and an explanation of the formation of passive and progressive verb-phrases in all the modes and tenses, may be found in the Appendix.

LESSON 220.

Select and name the verb-phrases in the following:

1. If all the crowns of Europe were placed at my disposal on condition that I should abandon my books and my studies, I should spurn the crowns and stand by the books.—*Fenelon*.
2. Books can never teach the use of books; the student must learn to reduce speculation to practice. No man should think so highly of himself as to suppose he can receive but little light from books.—*Johnson*.
3. If I were to look over the whole world to find out the country most richly endowed with all the wealth, power, and beauty that nature can bestow, I should point to India. If I were asked under what sky the human mind has most fully developed some of its choicest gifts, I should point to India. And if I were to ask myself from what literature we may draw that which is most wanted to make our inner life more truly human, again I should point to India.—*Max Muller*.

4. I was soon enacting the part of an annual periodical to him [Livingstone]. The world had witnessed and experienced much the last few years. The Pacific Railroad had been completed; Grant had been elected President of the United States; Egypt had been flooded with savans; a Spanish revolution had driven Isabella from the throne of Spain, and a regent had been appointed; a Castelar had electrified Europe with his advanced ideas upon the liberty of worship; Prussia had humbled Denmark, and annexed Schleswig-Holstein, and her armies were now around Paris; the "Man of Destiny" was a prisoner at Wilhelmshöhe; the Queen of Fashion and the Empress of the French was a fugitive; and the child born in the purple had lost forever the imperial crown intended for his head; the Napoleon dynasty was extinguished by the Prussians—Bismarck and Von Moltke; and France, the proud empire, was humbled to the dust.—*Meeting of Stanley and Livingstone in 1872. H. M. Stanley.*

5. And when those who have rivaled her [Athens's] greatness shall have shared her fate; when civilization and knowledge shall have fixed their abode in distant continents; when the scepter shall have passed away from England; when, perhaps, travelers from distant regions shall in vain labor to decipher, on some moldering pedestal, the name of our proudest chief; her influence and her glory will still survive, fresh in eternal youth.

—*Macaulay.*

LESSON 221.

THE VERB "BE."*

1. As surely as I am, I know that God is.
2. We were two daughters of one race,
She was the fairest in the face.

In the first sentence, what verbs are used to assert existence?

In the second sentence, what verbs are used as copulas, or connecting words, to join to the subject words describing or identifying it?

* The verb *be* is made up of fragments [am, was, been] of three different verbs. As when in a battle several companies of a regiment have been severely cut up, and the fragments of those that came out safely are afterwards formed into one company, so it has been with the verb *be*. Hence the verb ought to be printed thus:

am [*as*, breathe]

was [*vas*, abide]

been [*bhu*, grow]

—*Meiklejohn.*

The verb *be*, in its various forms, when used to assert existence, and also when used as a copula, is an independent and not an auxiliary verb.

The verb *be* is called a copula (coupler), when it stands as a mere connective of assertion between a subject and some word or words describing or identifying that subject.

The following eleven forms are found in the full conjugation of the verb **be**: *am, art, is, are, was, wast, were, wert, be, being, been.*

*In which of the following sentences is the verb **be** used independently? In which as an auxiliary?*

1. Whatever is, is right.—*Pope.*
2. I stood on the bridge at midnight
As the clocks were striking the hour.—*Longfellow.*
3. I am that Rosamond whom men call fair
If what I was, I be.—*Tennyson.*
4. I was, e'er Nineveh and Babylon
I was, and am, and evermore shall be.—*Aldrich.*
5. I am the mark that is missed
And the arrow that misses.—*Swinburne.*
6. Be noble, and the nobleness that lies
In other men, sleeping, but never dead,
Will rise in majesty to meet thine own.—*Lowell.*
7. There are more things in heaven and earth, Horatio,
Than are dreamt of in your philosophy.—*Shakespeare.*
8. Wherefore, if God so clothe the grass of the field, which to-day is, and to-morrow is cast into the oven, shall he not much more clothe you, O ye of little faith?—*Bible.*
9. When we see a soul whose acts are all regal, graceful, and pleasant as roses, we must thank God that such things can be and are.—*Emerson.*

LESSON 222.

DERIVATION AND COMPOSITION OF VERBS.

Verbs, like nouns, adjectives, adverbs, and prepositions, are either primitive, derivative, or compound.

Primitive Verbs are such as have no simpler form in our own language; as, *go, raise, blow, dig, rake, see, bake, bless, flow, eat.*

Derivative Verbs are such as are derived from other words by the addition of suffixes or prefixes, or both;* as, broad+en, en+courage, dis+heart+en, em+bold+en.

Compound Verbs are such as are composed of two or more simple words, either of which may be used alone; as, back+bite, white+wash, over+turn.

Write and define verbs that may be formed by combining with one or more of the words below each of the suffixes **-en, -ize, -(i)fy, or -ate:**

fast	person	terror	hard	author
fright	just	captive	false	ample
authentic	broad			

Write and define verbs that may be formed by combining with one or more of the words below each of the prefixes **a-, fore-, un-, re-, be-, mis-, dis-, en-, em-:**

wake	large	capture	rise	head
come	speak	new	behave	bear
danger	fasten	please	force	little
do	fresh	give	turn	take

Form compound verbs by combining words from the following lists:

fore	with	spread	hold
over	brov	number	see
out	under	beat	bite
up	back	set	go

Classify the following verbs as primitive, derivative, or compound, and use each in a sentence:

brutalize	ride	disown	understand	dishearten
benumb	repay	play	withdraw	swerve
dislike	ennoble	befall	shove	undermine
outgrow	overlook	enlighten	misspell	tranquelize

LESSON 223.

Use in a sentence each derivative and compound word in the following lists. Tell what part of speech it has become, and what

* A few verbs are derived from other verbs by vowel changes; as, fell from fall, lay from lie, set from sit.

changes have been made from the primitive in its form and in its meaning:

<u>sweet</u>	<u>friend</u>	<u>love</u>	<u>home</u>
sweets	friends	loves	homely
sweetness	friendship	lover	homelike
sweeter	friendless	lovely	homespun
sweetest	unfriendly	loveliness	homeward
sweetly	unfriendliness	loveless	homeless
sweeten	befriend	unlovely	homelessness
sweetens	befriended	loved	homeliness
sweetening	befriending	loving	homesick
sweetened	friendlessness	unloving	homestead
sweetmeats	friendlike	unloved	homing

Write, in manner similar to the above, a list of derivatives and compounds for the following words:

brotherworklikeheartworth

LESSON 224.

CHOICE OF WORDS.

Each of the words given below means to think, but has, in addition to this, a peculiar meaning of its own. Study the peculiar meaning, and use each word in two sentences:

To guess is to judge at random.

To expect is to look forward in thought to some future event. This verb is never used in reference to a present or past event.

To suspect is to mistrust, to doubt.

To reckon is to calculate to obtain a result.

To imagine is to form an idea in the mind without a material basis.

To suppose is to assume to be true.

The words of the following pairs are often confounded on account of their similarity in sound. Define each, and use correctly in a sentence:

1. accept
except

2. affect
effect

3. prosecuted
persecuted

4. emigrate
immigrate

LESSON 225.

DIRECTIONS FOR PARSING VERBS AND VERB-PHRASES.

To parse a verb give :

1. Class—(a) Transitive or intransitive.
(b) Regular or irregular.
2. Principal Parts—Present, past, present participle, past participle.
3. Mode—Indicative, subjunctive, or imperative.
4. Tense—Present or past.
5. Person and number.
6. Agreement with its subject.

To parse a verb-phrase give :

1. Kind—(Lesson 219).
2. Formation—Auxiliary and infinitive, or auxiliary and participle.
3. Use—As tense and mode of some verb.
4. Class—Transitive or intransitive.
5. Person and number.
6. Agreement with its subject.

MODEL: 1. They *fail*, and they alone, who *have not striven*.

Fail is an intransitive, regular verb; principal parts, *fail, failed, failing, failed*. It is in the indicative mode; present tense; third person, plural number, agreeing with its subject *they*.

Have striven is a perfect verb-phrase, made up of the auxiliary *have* and the past participle of the verb *strive*; it is used as the present perfect tense, indicative mode, of the verb *strive*. It is intransitive; third person, plural number, agreeing with its subject *who*.

2. Ye *may trace* my step o'er the wakening earth.

I feared lest he *might fall*.

May trace is a potential verb-phrase, made up of the auxiliary *may* and the infinitive of the verb *trace*; it is used as the present tense, indicative mode, of the verb *trace*. It is transitive; second person, plural number, agreeing with its subject *ye*.

Might fall is a potential verb-phrase, made up of the auxiliary *might* and the infinitive of the verb *fall*; it is used as the subjunctive mode, present tense, of the verb *fall*. It is intransitive; third person, singular number, agreeing with its subject *he*.

While it is convenient to regard verb-phrases as compound forms to be disposed of in the same manner as simple forms, it must be remembered that they are composed of a verb and a participle or an infinitive used as its complement, and that each of these may be parsed separately.

Parse the verbs and verb-phrases in the following :

ALADDIN.

1. When I was a beggarly boy,
 And lived in a cellar damp,
 I had not a friend nor a toy,
 But I had Aladdin's lamp;
 When I could not sleep for cold,
 I had fire enough in my brain,
 And builded with roofs of gold
 My beautiful castles in Spain!

 Since then I have toiled day and night,
 I have money and power good store,
 But I'd give all my lamps of silver bright
 For the one that is mine no more;
 Take, Fortune, whatever you choose,
 You gave, and may snatch again:
 I have nothing 't would pain me to lose
 For I own no more castles in Spain!

—James Russell Lowell.

THE HOLY LAND.

2. This is the earth He walked on; not alone
 That Asian country keeps the sacred stain;
 'T is not alone the far Judean plain,
 Mountain and river! Lo, the sun that shone
 On him shines now on us; when day is gone,
 The moon of Galilee comes forth again
 And lights our path as his; an endless chain
 Of years and sorrows makes the round world one.
 The air we breathe, he breathed—the very air
 That took the mold and music of his high
 And godlike speech. Since then shall mortal dare
 With base thought front the ever sacred sky,
 Soil with foul deed the ground whereon he laid
 In holy death his pale, immortal head?

—Richard Watson Gilder.

LESSON 226.

REVIEW OF VERBS.

By Topics.—Upon these topics make a connected statement of the main grammatical facts found in the Lessons indicated :

CLASSES:

- } Transitive (191-192).
- } Intransitive (191-192).
- } Regular (199).
- } Irregular (199).

INFLECTION.

Person and Number (193).

Mode (194).

1. Indicative (194).
2. Subjunctive (194).
3. Imperative (194).

Tense (196).

1. Present (196).
2. Past (196).

Auxiliary Verbs (206).

VERB-PHRASES.

Formation (206).

Kinds.

1. Future Tense (196, 207).
2. Perfect (207).
3. Potential (212).
4. Emphatic (214).
5. Progressive (215).
6. Passive (216).

DERIVATION AND COMPOSITION (222).

By Questions.—**Classes.**—By what sort of object complement may intransitive verbs be followed? (192) Give an example. (192) Tell how a transitive verb is employed in forming a passive verb-phrase. (216) How

are intransitive verbs sometimes made passive? (217) Illustrate in a sentence the change of an active infinitive to a passive infinitive. (217) Illustrate in a sentence the change of an active participle to a passive. (217)

Describe the two principal divisions of irregular verbs. (199) From the dictionary or your Reader, select twelve verbs that add *ed* for the past tense and past participle and in which the *e* is silent. Tell which of these end in consonant sounds in the present tense, and which in vowel sounds. Select ten verbs adding *ed* for the past tense and past participle in which the *e* is sounded. With the sound of what letter does each of these verbs end in the present tense? Select five verbs whose past tense and past participle end with the sound of *d*; five whose past tense and past participle end with the sound of *t*. With what sound does the present tense end in each case?

Inflection.—When have verbs the form of the first person? (193) When have they the form of the second person? (193) Give the peculiarities of *have* in respect to number and person. (193) How does the imperative mode differ from the others in respect to form? (194) Give an instance of the subjunctive mode used to express wish or desire. (194) In what sort of clause is the subjunctive usually found? (194) In what respect does the present tense of the subjunctive differ from the present indicative in form; the past tense from the past indicative? (194) What are the principal parts of the verb? (198) How are the present and past tenses indicated? (196, 207) How is the future tense indicated? (196, 207)

Conjugation.—Define conjugation. (200*n*) Give the first person singular of all the modes and tenses of the verb *laugh*. Give the first person singular of all the modes and tenses of the verb *give*.

Lie—Sit.—Give the past tense of the verb *lie*. Give the past tense of the verb *lay*. Give the present participle of each verb. Give a sentence using the present tense, first person, of the verb *sit*; of the verb *set*. Give the principal parts of the verb *sit*; of the verb *set*.

Verb-Phrases.—In what two ways may verb-phrases be parsed? (206) Name the auxiliaries of each of the perfect verb-phrases. (207) How is the present perfect verb-phrase formed; the past perfect; the future perfect? (207, 219) Of the six so-called tenses, which are indicated by verb-phrases? (207) What two things do the perfect verb-phrases indicate? (207) How is *shall* used in future tense verb-phrases? (210) How is *will* used in the same tense? (210)

How are potential verb-phrases formed? (212, 219) In potential verb-phrases by what is the power, possibility, etc., expressed? (212) What does the infinitive express in these phrases? (212) In potential verb-phrases what does *can* express; *may*; *must*; *should*; *would*? (212) In what modes are the potential verb-phrases used? (212) What are conditional

verb-phrases? (212) When a transitive verb is changed to a passive verb-phrase, what change takes place in its object; in its subject? (216) How are passive verb-phrases formed? (216, 219) How can you tell whether a verb-phrase passive in *form* is really passive or not? (217) Into what verb-phrases does the verb *be* enter? (219)

Be.—When is the verb *be* independent? (221) When is it a copula? (221) What does *copula* mean? (221) Name the eleven forms of the verb *be*. (221) Give the peculiarities of *be* in respect to number and person. (193)

LESSON 227.

PARAPHRASING.

Rewrite the following, substituting for each italicized word or expression some word, phrase, or clause, which has the same or nearly the same meaning:

The characters of Elizabeth of England, and of Isabella of Spain, *afford* scarcely a *point of contact*. Elizabeth, *inheriting* a large share of the bold and bluff King Harry's *temperament*, was *haughty, arrogant, and irascible*; while with these fiercer qualities she mingled deep *dissimulation* and strange *irresolution*. Isabella, on the other hand, *tempered* the *dignity* of royal station with the most *bland* and *courteous* manners. Once *resolved*, she was *constant* in her *purposes*; and her *conduct* in public and private life was *characterized* by *candor* and *integrity*. Both may be said to have shown that *magnanimity* which is *implied* by the *accomplishment* of great objects in the face of *great obstacles*.—*Wm. H. Prescott.*

LESSON 228.

BIOGRAPHICAL NARRATIVE.

HENRY WADSWORTH LONGFELLOW.

A biography is a written account of a person's life and character. Such an account may be expanded into one or more volumes, or it may be condensed into a paragraph. Reproduce the following, adding as many facts as possible on each topic:

Henry Wadsworth Longfellow, born in 1807, was the son of a lawyer of Portland, Maine. His mother was a descendant of

John Alden of Puritan fame. Longfellow's early life was spent in Portland. His poem, "My Lost Youth," contains reference to his boyhood home.

When only fourteen years old Longfellow entered Bowdoin College, in the same class with Nathaniel Hawthorne, and in 1825 was graduated with high rank as a scholar.

In school, Mr. Longfellow was regarded as retiring in disposition, but was distinguished for his wide reading and the general excellence of his composition. He was careful in his choice of companions, and loved to stroll in the woods, but took no interest in hunting or fishing.

At nineteen years of age, Mr. Longfellow was chosen Professor of Modern Languages and Literature in a department to be established in Bowdoin College. In order to prepare for this work he spent four years traveling and studying in Spain, France, Italy, and Germany. Then, full of enthusiasm and determination to succeed, he began his work of teaching.

In a few years he was called from Bowdoin College to Harvard to occupy the chair of Modern Languages there. To further prepare for the duties of the position, Mr. Longfellow again went abroad and spent about two years studying the languages of northern Europe. In 1836 he began his work at Harvard, and continued teaching there for eighteen years, when he resigned to devote himself wholly to literary work, and was succeeded in his professorship by James Russell Lowell.

For over forty years before his death Mr. Longfellow's home was at Cambridge, in the historic mansion once occupied by Washington, when general of the army, as a reception room.

Mr. Longfellow was twice married. Five of his children—three sons and two daughters—grew to maturity. A beautiful allusion to his daughters is found in his poem, "The Children's Hour."

Mr. Longfellow was noted, even in his college days, for his gift of verse-writing. Literary work was his recreation and delight, and occupied him constantly between intervals of study and teaching. Besides his many poems, notable among which are

“Evangeline,” “Hiawatha,” “The Building of the Ship,” and “Miles Standish,” Mr. Longfellow wrote three volumes of prose—“Outre-Mer,” consisting of sketches of travel; and two romances, “Hyperion” and “Kavanagh.”

In addition to many minor translations from the German, French, and Spanish, Mr. Longfellow made a translation of Dante’s noble poem, “The Divine Comedy,” a work upon which he was engaged for more than thirty years.

He also edited several volumes, among which are “Poems of Places” and “The Poets and Poetry of Europe.”

In 1882, a month after his seventy-fifth birthday had been celebrated by schools all over the United States, Longfellow passed away. He has been called the Household Poet, and also the Poet of the Children, because of his love for these little ones. His poetry is distinguished for grace, beauty, and simplicity, and an element of sweet sympathy with all humanity. He was one of the most influential founders of American literature, as well as one of its brightest ornaments.

A biography describes the parentage and birthplace of its subject, his childhood home, his early life and surroundings, his education, his talents or characteristics, his life work, his own home and family, his achievements, his influence upon his times, and, incidentally, any other notable fact showing how or why the man became what he was.

Let the class be divided into four sections. Then, with the foregoing statement and biographical sketch as a guide, let one section write a brief biography of Hawthorne; another section, of Holmes; another, of Whittier; another, of Lowell.

Compare the sketches as to facts brought out, order of treatment, correctness of English, etc.

In the same way let sketches be written and reviewed of the statesmen Franklin, Webster, Clay, and Sumner.

Excellent material to use in writing these sketches may be found in “Appleton’s Cyclopaedia of American Biography”; “Famous American Authors.”—*Bolton*; “Famous American Statesmen.”—*Bolton*.





PART III.

SUMMARY OF CONSTRUCTIONS.

PRINCIPLES OF EXPRESSION.

In Parts I. and II. of this book we studied the chief constructions of the elements composing the sentence.

In Part III. we are to gather together in review the constructions already noted in Parts I. and II., adding to them a few other constructions comparatively rare.

In conclusion, we are to follow this grammatical scheme with a brief study of the principles underlying a clear, forcible, and graceful style in composition.

SUMMARY OF CONSTRUCTIONS.

LESSON 229.

WHAT MAY CONSTITUTE THE SUBJECT.

[Syntax treats of the grammatical relations of the elements of a sentence.

The elements of a sentence are the *words*, *phrases*, and *clauses* that perform a distinct office in that sentence.

The relation that one element bears to another in the same sentence is called its *Construction*.

The two necessary elements of any sentence are the *Subject* and the *Predicate*. All others are subordinate elements.

Interjections, nouns in some constructions, and certain phrases not grammatically related to the other parts of the sentence, may be called independent elements.

As we have learned how to analyze the sentence by showing the relation of its larger parts to each other (Lessons 98 and 100) and how to dispose of the elements of a sentence in ordinary construction, we need now only to learn a few constructions of less frequent occurrence in order to acquire a complete knowledge of the syntax of the sentence. These rarer constructions will be found included in the following general summary.]

The subject of a sentence may be—

1. A Noun; as,

The *reward* of one duty is the power to fulfill another.—*George Eliot*.

2. A Pronoun; as,

I find the great thing in this world is not so much where *we* stand, as in what direction *we* are moving.—*Holmes*.

3. An Infinitive, or an Infinitive with its complement; as,

1. *To be ignorant* of one's ignorance is the malady of ignorance.—*Alcott*.

2. *Remaining ignorant* of the lives of the most celebrated men of antiquity is continuing in a state of childhood all one's days.—*Plutarch*.

4. A Clause; as,

What makes life dreary is the want of motive.—*George Eliot*.

MODIFIERS OF SUBJECT.

The subject of a sentence may be modified by—

1. An Adjective; as,

The *silent* organ loudest chants the master's requiem.—*Emerson*.

2. A Possessive Noun or Pronoun; as,

Each *man's* chimney is *his* golden milestone.—*Longfellow*.

3. Appositives:

(a) A Noun; as,

There Honor comes, a *pilgrim* gray,
To bless the turf that wraps their clay.—*Collins*.

(b) A Pronoun; as,

I tell you that which you *yourselves* do know.—*Shakespeare*.

4. A Participle; as,

Multitudes of dense, white, fleecy clouds
Were wandering in thick flocks along the mountains,
Shepherded by the slow, unwilling wind.—*Shelley*.

5. An Infinitive; as,

The right of citizens of the United States *to vote* shall not be denied.

— *Constitution*.

6. A Preposition and its object; as,

The poetry *of earth* is never dead.—*Keats*.

7. A Clause; as,

1. He *that is of a merry heart* hath a continual feast.—*Bible*.

2. Loveliness is, *when unadorned*, adorned the most.—*Thomson*.

LESSON 230.

WHAT MAY CONSTITUTE THE PREDICATE.

The predicate of a sentence may be—

1. A Verb or Verb-Phrase alone; as,

1. Creation *sleeps*. 'Tis as the general pulse of life stood still.—*Young*.
2. The desert *shall rejoice* and blossom as the rose.—*Bible*.

2. A Verb or Verb-Phrase with its complement; as,

1. He who *has* a thousand *friends* *has* not a *friend* to spare.—*Lowell*.
2. Time *is* the *image* of eternity.—*Diogenes*.

The complement may be—

(a) A Noun; as,

1. I fetched my sea-born *treasures* home.—*Emerson*.
2. Old Tubal Cain was a *man* of might.—*C. Mackay*.

(b) A Pronoun; as,

1. We buried *him* darkly at dead of night.—*Wolfe*.
2. This is *he*, whom the great prophet
Mocked with the curse of immortality.—*Shelley*.

(c) An Infinitive, or an Infinitive with its complement; as,

1. I love at eventide *to walk* alone.—*John Clare*.
2. I have ever loved *reposing myself*, whether sitting or lying.—*Montaigne*.
3. The highest purpose of culture is *to give knowledge* and *mastery* of one's inner self.—*Von Hardenberg*.
4. Rest is not *quitting* the busy career.—*J. Dwight Sullivan*.

(d) A Clause; as,

1. I know not *where His islands lift their fronded palms in air*.—*Whittier*.
2. Life is *what our thoughts make it*.—*Marcus Aurelius*.

(e) An Adjective; as,

Youngest of all was he of the men who came in the Mayflower.—*Longfellow*.

(f) A Participle; as,

The fog came *pouring* in at every chink.—*Dickens*.

(g) A Preposition and its object; as,

My days are *in the yellow leaf*.—Byron.

The noun complement may have the same modifiers as the subject.

Note that adjective and noun clauses may be introduced by either relative pronouns or conjunctive adverbs; as,

1. Tell me *why you were tardy*. Tell me *who detained you*.

2. This is the city *that the poet loved*. This is the city *where the poet died*.

Predicate adjectives may take adverbial modifiers; as,

Truth is stronger *than falsehood can ever be*.

MODIFIERS OF THE PREDICATE.

The verb may be modified by—

1. An Adverb; as,

What he *greatly* thought, he *nobly* dared.—Pope.

2. A Preposition and its object; as,

The mountains look *on Marathon*, and Marathon looks *on the sea*.—Byron.

3. A Clause; as,

He lies *where pearls lie deep*.—Hemans.

LESSON 231.

Questions.—Give sentences to illustrate four different elements of which a subject may consist; to illustrate seven different modes of modifying the subject.

Give a sentence to illustrate a predicate consisting of a verb or verb-phrase alone.

Give a sentence to illustrate a verb or verb-phrase completed (a) by a noun in two constructions, (b) by a pronoun in two constructions, (c) by an infinitive, or an infinitive with its object, (d) by a clause, (e) by an adjective, (f) by a participle, (g) by a preposition and its object.

Give sentences to illustrate three different elements used as modifiers of the predicate. Illustrate clauses introduced (a) by relative pronouns, (b) by conjunctive adverbs. What modifiers may the complement take if substantive in office; if adjective in office? Illustrate the latter in a sentence.

LESSON 232.

CONSTRUCTIONS OF NOUNS AND PRONOUNS.

The constructions of nouns and pronouns are as follows:

1. Subject of the Verb; as,

1. All *service* ranks the same with God.—*Browning*.
2. I hear a voice *you* can not hear.—*Tickell*.

2. Complement of the Verb:

(a) *Predicate Noun or Pronoun* (sometimes called Predicate Nominative), completing the assertion made by an intransitive verb and describing the *subject*; as,

1. Life is a short *summer*, man a *flower*.—*Johnson*.
2. Vengeance is *mine*; I will repay, saith the Lord.—*Bible*.

(b) *Object Complement*, completing the assertion made by a transitive verb (or its infinitives or participles) by naming the receiver of the action; as,

1. Silence does not always mark *wisdom*.—*Shakespeare*.
2. I saw *him* once before.—*Holmes*.
3. I am afraid to do a mean *thing*.—*Garfield*.
4. New empires rise, gathering the *strength* of hoary centuries.—*Prentice*.

(c) *Objective Complement*,* completing the assertion made by a verb, and describing the *object*; as,

1. Make Cressid's name the very *crown* of falsehood.—*Shakespeare*.
2. They anointed David *king* over Israel.—*Bible*.

The verbs which take objective complements have the sense of making, causing, or bringing about something; as, *make, name, choose, call, elect, appoint, create, crown, proclaim*, etc.

When the verbs *make, elect, appoint*, etc., are changed from the active to the passive form, the objective complement becomes a predicate noun; as,

The queen's kindred *were made* gentlefolks.—*Shakespeare*.

Nouns used as objective complements are said to be in the *Objective Case*.

* Sometimes called *Factitive Complements*, from Latin *facere*, to make; because the verb *make* stands as the type of this class of verbs.

3. Object of a Preposition; as,

1. Green be the turf above *thee*.—*Halleck*.2. In the *market-place* of *Bruges* stands the belfry old and brown.—*Longfellow*.

4. Indirect Object of the Verb; as,

1. Give the *king* this scroll.—*Shakespeare*.2. Give *me* three grains of corn, mother.—*Edwards*.

In the first sentence, the noun *scroll* is the direct object of the verb *give*, and the noun *king* is the indirect object. The sentence is equivalent to—"Give this scroll *to the king*."

A noun or pronoun used after a transitive verb to show *to whom* or *for whom* an act is done, no preposition being expressed, is called an *Indirect Object*.

When the indirect object is separated from the verb by the direct object, the preposition is expressed.

In changing a sentence from the active to the passive form, the indirect object may be made the subject of the passive; as,

1. Isabella promised Columbus aid. (*active*.)2. Columbus was promised aid by Isabella. (*passive*.)

A noun or pronoun used as the indirect object of a verb is in the *Objective Case*.

5. Adverbial Modifier; as,

1. Five *times* received I forty stripes save one.—*Bible*.2. The land is worth four hundred *shekels* of silver.—*Bible*.

Nouns expressing *time*, *distance*, *weight*, *value*, *number*, *age*, may be used to modify verbs, adjectives, and adverbs, being equivalent to adverbial phrases without the preposition; as,

1. One *morn* a Peri at the gate of Eden stood disconsolate.—*Moore*.2. I will not budge an *inch*.—*Shakespeare*.3. Perhaps 't will cost a *sigh*, a *tear*.—*Barbauld*.

A noun used as an adverbial modifier is in the *Objective Case*.

6. Possessive Modifier; as,

1. These are *Clan-Alpine's* warriors true.—*Scott*.2. *My* heart is in the Highlands.—*Burns*.

7. Appositive Modifier ; as,

1. Now the bright morning star, day's *harbinger*,
Comes dancing from the east.—*Milton*.
2. Then the handsome Pau-Puk-Keewis,
He the merry *mischief-maker*,
Rose among the guests assembled.—*Longfellow*.

A noun used in apposition may be either in the *nominative*, *possessive*, or *objective* case, according to the case of the noun with which it is in apposition.

8. Independently :

(Nouns and pronouns are said to be used independently when they have no grammatical connection with the rest of the sentence.)

(a) In Address; as,

1. Come, dear old *comrade*, you and I
• Will steal an hour from days gone by.—*Holmes*.
2. O *thou* that rollest above! whence are thy beams?—*Macpherson*.

(b) In Exclamation; as,

1. Alas, poor *Yorick*! I knew him well, Horatio.—*Shakespeare*.
2. Happy *he* with such a mother! faith in womankind beats with his blood.—*Tennyson*.

(c) Absolutely, with a participle phrase; as,

1. The loose *rein* dangling from his head,
Lord Marmion's steed rushed by.—*Scott*.
2. *She* being down, I have the placing of the British crown.—*Shakespeare*.

A noun or pronoun used independently is said to be in the *Nominative Case*.

Write sentences, using the following as absolute phrases :

1. A storm having arisen ———.
2. Our time being occupied ———.

Write sentences illustrating five different constructions of the noun in the nominative case ; six different constructions of the noun in the objective case ; two different constructions of the noun in the possessive case.

LESSON 233.

AGREEMENT OF PRONOUNS.

1. We have already learned that pronouns must agree with the nouns for which they stand in number and gender; as,

1. Simonides said that *he* never repented that he held *his* tongue, but often that he had spoken.—*Plutarch*.

2. The women are watching and wringing *their* hands.—*Kingsley*.

2. Singular nouns connected by *and* require a plural pronoun when they denote different persons or things, and a singular pronoun when they denote the same person or thing; as,

1. Saul and Jonathan were lovely and pleasant in *their* lives, and in *their* death *they* were not divided.—*Bible*.

2. Your lord and master did well to make *his* recantation.—*Shakespeare*.

3. Singular nouns connected by *and*, when they are modified by *each*, *every*, or *no*, require a singular pronoun; as,

Every limb and *every* feature appears with *its* respective grace.

4. Singular nouns joined by *or* or *nor* require a singular pronoun; as,

Neither wealth *nor* honor secures the happiness of *its* votaries.

Singular nouns of different genders, when connected by *or* or *nor*, cannot be represented by one pronoun, as no pronoun applies to both of them. We may say, If any boy or girl shall neglect to pay his or her dues, he or she shall be expelled.

It is better, however, to recast the sentence; thus, Any boy neglecting to pay his dues, or any girl neglecting to pay hers, shall be expelled.

5. With a collective noun conveying the idea of plurality the pronoun should be plural, but with a collective noun conveying the idea of unity the pronoun should be singular; as;

1. The *House* of Representatives shall choose *their* Speaker and other officers.—*Constitution of the United States*.

2. Each *house* may determine the rules of *its* proceedings, punish *its* members, etc.—*Constitution of the United States*.

It is sometimes used indefinitely as the subject or object of a verb; as,

1. "*It* snows!" cries the schoolboy.—*Hale*.
2. Come and trip *it* as you go.—*Milton*.

It often stands as the subject of a verb instead of the phrase or clause which is the real subject, and which is then put after the verb; as,

1. *It* wins my admiration to view the structure of that little work,
A bird's nest.—*Hurdis*.
2. *It* ever is weak falsehood's destiny,
That her thick mask turns crystal to let through
The unsuspecting eyes of honesty.—*Lowell*.

The relative pronoun introducing a clause in this construction is often omitted; as,

It is not strength, but art [that] obtains the prize.—*Pope*.

LESSON 234.

Select the nouns and pronouns in the following sentences, and give their constructions:

1. My story being done,
She gave me for my pains a world of sighs.—*Shakespeare*.
2. Near him was seated John Alden, his friend, and household companion.—*Longfellow*.
3. He being dead, with him is beauty slain.—*Shakespeare*.
4. Cowards die many times before their deaths.—*Shakespeare*.
5. Charge, Chester, charge! On, Stanley, on!
Were the last words of Marmion.—*Scott*.
6. His landlady, Mrs. Bardell, the relict and sole executrix of a deceased custom-house officer, was a comely woman.—*Dickens*.
7. Give every man thy ear, but few thy voice.—*Shakespeare*.
8. Straightway, Virginius led the maid a little space aside.—*Macaulay*.
9. We have met the enemy, and they are ours.—*Lawrence*.
10. They have builded him an altar in the evening dews and damps.—*Howe*.
11. Give me liberty, or give me death!—*Patrick Henry*.
12. I thrice presented him a kingly crown.—*Shakespeare*.
13. To be seventy years young is sometimes far more cheerful and hopeful than to be forty years old.—*Holmes*.

14. Bring forth the royal diadem
And crown Him Lord of all.—*Perronet*.
15. Nor would I forget the countenance of our royal founder, that godly and royal child, Edward the Sixth, the flower of the Tudor name.—*Lamb*.
16. We'll create young Arthur, Duke of Bretagne, and Earl of Richmond.—*Shakespeare*.
17. The bird of dawning singeth all night long.—*Shakespeare*.
18. Soldiers! from yonder pyramids forty centuries look down upon you.
—*Napoleon*.

LESSON 235.

Questions.—Give sentences to illustrate the agreement of pronouns with the nouns for which they stand in number; in gender.

Give sentences to illustrate a construction in which connected nouns in the singular number require a plural pronoun; three constructions in which connected nouns require a singular pronoun. Why may not connected pronouns of different gender be represented by one pronoun? How may we avoid awkwardness with this construction? When may a collective noun take a singular pronoun; a plural pronoun? Give a sentence in which the pronoun *it* takes the place of a phrase or clause as subject of a verb.

Explain the use of the italicized case-form in the following constructions:

- | | |
|--|---|
| 1. If <i>I</i> were <i>he</i> I should go. | 3. <i>We</i> decided <i>it</i> to be <i>him</i> . |
| 2. Do you know <i>who</i> <i>I</i> am? | 4. <i>We</i> concluded <i>it</i> to be <i>her</i> . |
| 5. <i>I</i> am <i>she</i> whom you expect. | |

LESSON 236.

CONSTRUCTIONS OF ADJECTIVES AND ADVERBS.

1. An adjective may be used before a noun or pronoun that it modifies; as,

From Helicon's *harmonious* springs
A *thousand* rills their *mazy* progress take.—*Gray*.

2. An adjective may be used after a noun or pronoun that it modifies; as,

We talked with open heart, and tongue *affectionate* and *true*.
—*Wordsworth*.

3. An adjective may be used in the predicate to complete the assertion and modify the *subject*; as,

Rich and rare were the gems she wore.—*Moore*.

4. An adjective may be used in the predicate to help complete the assertion and modify the *object*; as,

I thank your grace, the gift hath made me *happy*.—*Shakespeare*.

ADVERBS.

1. An adverb may be used to modify a verb; as,

Slow are the steps of Freedom, but her feet turn *never backward*.—*Lowell*.

2. An adverb may be used to modify an adjective; as,

But thou, O Hope, with eyes *so fair*,
What was thy delightful measure!—*Collins*.

3. An adverb may be used to modify another adverb; as,

At length I saw a lady within call,
A daughter of the gods, divinely tall
And *most* divinely fair.—*Tennyson*.

4. An adverb may be used to modify a participle or an infinitive; as,

1. The white dew on the new-bladed grass, *just* piercing the dark earth, hung silently.—*Shelley*.

2. So this Shape might seem *partly* to tread the waves with feet which kissed the dancing foam; *partly* to glide along the air.—*Shelley*.

5. An adverb may be used to modify a phrase; as,

He is *far* above us all in his conceit.—*Shelley*.

6. An adverb may be used to modify a complete assertion; as,

Verily I say unto you, that one of you shall betray me.—*Bible*.

7. An adverb may be used to complete the predication made by a verb; as,

There is no flock, however watched and tended,
But one dead lamb is *there*!—*Longfellow*.

LESSON 237.

Explain the constructions of the adjectives and adverbs in the following sentences :

1. The flower first budded, soonest feels the frost.—*Simms*.
2. Her eyes were fair, and very fair,
Her beauty made me glad.—*Wordsworth*.
3. He rushed into the field, and foremost fighting fell.—*Byron*.
4. Even silent night proclaims my soul immortal.—*Young*.
5. O never star was lost here but it rose afar!—*Browning*.
6. Ayr, gurgling, kissed his pebbled shore
O'erhung with wildwoods, thickening, green.—*Burns*.
7. The rapids are near and the daylight's past.—*Moore*.
8. The best of verities, perhaps, but seem.—*J. Vance Cheney*.
9. How sweet it were, hearing the downward stream,
With half-shut eyes ever to seem
Falling asleep, in a half dream.—*Tennyson*.
10. Mixing its small beginnings with the dregs
Of the pale moonshine, and a few faint stars,
The cold, uncomfortable daylight dawned.—*Henry Taylor*.
11. Though inland far we be,
Our souls have sight of that immortal sea
Which brought us hither.—*Wordsworth*.
12. The point of one white star is quivering still,
Deep in the orange light of widening morn,
Beyond the purple mountains.—*Shelley*.

LESSON 238.

CONSTRUCTIONS OF VERBS AND VERB-PHRASES.

1. A verb may be used in the indicative mode to state a fact or ask a question; as,

1. History *is* philosophy teaching by examples.—*Bolingbroke*.
2. *Seest* thou a man diligent in his business? He shall stand before kings.—*Bible*.

2. A verb may be used in the imperative mode to express a command or an entreaty; as,

Teach me to feel another's woe.—*Pope*.

3. A verb may be used in the subjunctive mode to express something doubtful or conditional; as,

If a man *take* no thought about what is distant, he will find sorrow near at hand.—*Confucius*.

The verb-phrases are:

1. Future tense verb-phrases, used to express future time; as,

The tender grace of a day that is dead *will* never *come* back again.

—*Tennyson*.

2. Perfect verb-phrases, used to express action or condition as completed or perfected at a given time; as,

I have heard the mavis singing its love-song to the morn.—*Jeffreys*.

3. Potential verb-phrases, used to express power, possibility, permission, necessity, duty, determination; as,

Men *must be taught* as if you taught them not.—*Pope*.

4. Emphatic verb-phrases, used in making emphatic statements and in asking questions; as,

I do believe, and yet, in grief I pray for help to unbelief.—*Whittier*.

5. Progressive verb-phrases, used to express an action or condition as continuing or progressing; as,

Others murmured that their May *was passing*.—*Tennyson*.

6. Passive verb-phrases, used to make an assertion when the subject names the receiver of the action; as,

On Fame's eternal camping-ground their silent tents *are spread*.—*O'Hara*.

LESSON 239.

AGREEMENT OF VERBS.

1. Verbs must agree with their subjects in number and person; as,

1. *I am* as free as Nature first made man.—*Dryden*.

2. As *we are* now, so you must be.—*Henshaw*.

2. Singular subjects connected by *and* require a plural verb when they denote different things, and a singular verb when they denote the same thing; as,

1. The *Arve* and *Arveiron* at thy base *rave* ceaselessly.—*Coleridge*.
2. My *lord* and *master* *loves* you.—*Shakespeare*.

3. Singular subjects connected by *and* when they are modified by *each*, *every*, or *no* require a singular verb; as,

Every *limb* and every *feature* *appears* with its respective grace.

4. Singular subjects joined by *or* or *nor* require a singular verb; as,

Neither *wealth* nor *honor* *secures* the happiness of its votaries.

If one of the subjects be in the plural it must be placed next the verb, which must also be in the plural; as,

Neither the queen nor her *maids* *were* happy.

5. When the subject is a collective noun conveying the idea of plurality the verb should be plural, but when it is a collective noun conveying the idea of unity the verb should be singular; as,

1. When they are all agreed the *jury* *return* to the bar.—*Blackstone*.
2. The *jury* *was* to come from the neighborhood of the place where the cause of action was laid.—*Blackstone*.

Be careful not to omit the principal verb when the auxiliaries require different forms of the verb; as,

This opinion never *has prevailed* and never *can prevail*—instead of, This opinion never *has* and never *can prevail*.

When a verb whose subject is singular follows closely a plural noun in a modifier, be careful not to be misled into using a plural verb; say—

The father with all the children *was* here—not, The father with all the children *were* here.

Questions.—Give sentences to illustrate (a) a construction in which connected subjects require a plural verb, (b) three constructions in which the subjects require a singular verb. When may a collective noun take a singular verb, and when a plural verb? Compare this Lesson with Lesson 233, and tell wherein the laws of agreement in pronouns and in verbs are similar.

LESSON 240.

CONSTRUCTIONS OF INFINITIVES.

The two infinitives with or without complements have the following constructions :

1. Subject of a verb; as,

1. *To train the mind* shall be the first object, and *to stock it* the second.
—Gladstone.
2. *Climbing a tree* was of no use with so good a climber in the rear.
—Warner.

2. Complement of a verb :

(a) Predicate Nominative, completing the assertion made by an intransitive verb, and describing the subject ; as,

1. To bear is *to conquer our fate*.—Campbell.
2. A sorrow's crown of sorrows is *remembering happier things*.—Tennyson.

(b) Object, completing the assertion made by a transitive verb; as,

1. Every man desires *to live* long, but no one would be old.—Swift.
2. At about the same moment the bear saw me, stopped *eating* berries, and regarded me with a glad surprise.—Warner.

3. Object of a preposition; as,

1. O Cæsar, we who are about *to die* salute you.—Longfellow.
2. The atrocious crime of *being* a young man I shall neither attempt to palliate nor deny.—Pitt.

The root-infinitive is now used only with *about*, *but*, *save*, *except* (formerly, also, after *for*), but the infinitive in *ing* is very commonly used after all prepositions.

The root-infinitive has the following uses peculiar to itself, in which the infinitive in *ing* does not share. It may be—

1. The real subject of a sentence, the pronoun *it* being used as the grammatical subject; as,

- O that it were my chief delight *to do* the things I ought!—Taylor.

2. Adjective modifier; as,

Hast thou a charm *to stay* the morning *star*?—*Coleridge*.

This construction may occur in the predicate also; as, So heinous an offense is not *to be pardoned*. (pardonable.)

3. Adverb modifier to point out intent, purpose, object, consequence; as,

1. Truth from his lips prevailed with double sway,
And fools who came *to scoff* remained *to pray*.—*Goldsmith*.
2. And there's never a leaf nor a blade too mean
To be some happy creature's *palace*.—*Lowell*.

4. Joined with a noun or pronoun, with or without the *to* expressed, used as the object of a transitive verb:

(a) The direct object of the verb, the noun or pronoun being the indirect object; as,

The queen bade them *pursue* their *way*.—*Shelley*.

(b) The object of the transitive verb seeming to be the subject of the infinitive, the object and the infinitive together having the value of a noun clause; as,

The king commanded *Vashti to be brought* before him.—*Bible*.

(That is, the king commanded *that Vashti should be brought* before him.)

If, in constructions like the foregoing, the infinitive of *be* is followed by a pronoun, the pronoun is in the objective case to agree with the word to which it relates; as,

We knew *it* to be *her*; that is, We knew that it was she.

The active verbs *bid*, *dare*, *feel*, *hear*, *let*, *make*, *need*, *see*, usually take the infinitive after them without *to*; as,

Thy Hector, wrapped in everlasting sleep,
Shall neither hear thee *sigh* nor see thee *weep*.—*Homer*.

The infinitive without *to* is also frequently used after the verbs *please*, *have*, *help*, and the idiomatic expressions *had rather*, *had better*, and *had as lief*.

The infinitive without *to* is used after *do, may, can, must, will,* and *shall*, in making verb-phrases. (With *ought* the *to* is used.)

LESSON 241.

CONSTRUCTIONS OF PARTICIPLES.

A participle or a participle and its complement may be used—

1. As an Adjective Modifier; as,

Matched with an aged wife, I mete and dole unequal laws unto a savage race.—*Tennyson*.

2. As a Predicate Adjective; as,

Phoebe stood *wringing* her hands.—*Irving*.

With verbs of condition and motion the participle seems often to modify both the subject and the verb; as,

The merry brown hares came *leaping*
Over the crest of the hill,
Where the clover and corn lay *sleeping*
Under the moonlight still.—*Kingsley*.

3. Absolutely; as,

He *being* dead, with him is beauty slain.—*Shakespeare*.

LESSON 242.

Questions.—Illustrate the root-infinitive, and the infinitive in *ing*, (*a*) as subject of a verb, (*b*) as predicate nominative, (*c*) as object of a verb, (*d*) as object of a preposition.

Illustrate the root-infinitive (*a*) as real subject of a sentence, *it* being the grammatical subject, (*b*) as adjective modifier, (*c*) as adverb modifier, (*d*) joined with a noun or pronoun used as the object of a transitive verb.

What verbs generally take the infinitive after them without *to*? What verbs take the infinitive without *to* after them in making verb-phrases?

Illustrate the participle (*a*) in two adjective constructions, (*b*) used absolutely.

When does the participle seem to modify both the subject and the verb?

LESSON 243.

In the following, select the verbs and give their modes, tenses, and agreement; also, the verb-phrases, and classify them; the infinitives and participles, and tell how they are used:

1. O, thus I found her straying in the park.—*Shakespeare*.
2. To be silent is the safest course for the man who distrusts his own powers.—*La Rochefoucauld*.
3. I love to lose myself in other men's minds.—*Lamb*.
4. The waters wild went o'er his child
And he was left lamenting.—*Campbell*.
5. Suffer not yourselves to be betrayed with a kiss.—*Patrick Henry*.
6. To be prepared for war is one of the most effectual ways of preserving peace.—*Washington*.
7. He [Hampden] had a head to control, a tongue to persuade, and a hand to execute any mischief.—*Clarendon*.
8. And when the seven thunders had uttered their voices, I was about to write.—*Bible*.
9. The poet's business was to throw into beautiful shapes the current opinions, traditions, and beliefs.—*Froude*.
10. He had learned to speak the truth, to ride, to shoot, to do with little sleep and less food.—*Motley*.
11. Error of opinion may be tolerated where reason is left free to control it.—*Jefferson*.
12. A man living amid the advantages and activities of the nineteenth century is a condensed Methuselah.—*Chapin*.
13. My being here it is that holds thee hence.—*Shakespeare*.
14. The chin was, modestly speaking, as long as my whole face.—*Addison*.
15. 'T was delight to see far off the sunbeams chase the shadows.—*Shelley*.
16. Ah! then and there was hurrying to and fro.—*Byron*.
17. True knowledge consists in knowing things, not words.—*Montague*.
18. It would be superfluous in me to point out to your lordship that this is war.—*Adams*.
19. Artaxerxes could not refuse pardoning him.—*Goldsmith*.
20. We cannot help knowing
That skies are clear and grass is growing.—*Lowell*.
21. Entreat me not to leave thee, or to return from following after thee.—*Bible*.
22. And, to be brief, my practice so prevailed that I returned with similar proof.—*Shakespeare*.

23. The greatest pleasure I know is to do a good action by stealth and have it found out by accident.—*Lamb*.

24. He went through life bearing a load of the people's sorrows upon his shoulders.—*Motley*.

25. And with the silence of her eloquent smile

Bade us embark in her divine canoe.—*Shelley*.

26. I dare do all that may become a man ;

Who dares do more is none.—*Shakespeare*.

27. I count life just a stuff to try the soul's strength on.—*Browning*.

LESSON 244.

CONSTRUCTIONS OF CONNECTIVES.

CONJUNCTIONS.

. A coördinating conjunction may be used to connect—

1. Coördinate Clauses ; that is, clauses neither of which is dependent on the other ; as,

I pass through the pores of the ocean and shores ;

I change, *but* I cannot die.—*Shelley*.

2. Words or Phrases having the same construction ; as,

1. Then up a steep *and* dark *and* narrow stair

We wound, until the torch's fiery tongue

Beamless *and* pallid hung.—*Shelley*.

2. The spirit of the beasts was kindled there,

And of the birds, *and* of the watery forms.—*Shelley*.

A subordinating conjunction may be used to connect a modifying clause with the word it modifies, or to introduce a noun clause ; as,

1. I remember now

How once a slave in tortures doomed to die

Was saved *because* in accents sweet and low

He sang a song his judge loved long ago.—*Shelley*.

2. I do not ask, O Lord, *that* life may be

A pleasant road ;

I do not ask *that* thou wouldst take from me

Aught of its load.—*Proctor*.

RELATIVE PRONOUNS.

1. A relative pronoun may be used to connect an adjective clause with the word that the clause modifies; as,

At night a sea-bird shrieked the knell
Of *him who* thus for freedom fell.—*Moore*.

2. The relative pronoun may introduce a clause used as a noun; as,

Forgive them; for they know not *what* they do.—*Bible*.

In the construction, He gave *what* time he could spare to the cause, *what* is a relative adjective.

3. The compound relative pronouns are used to introduce noun clauses; as,

1. *Whosoever* doeth not righteousness is not of God.—*Bible*.

2. He that receiveth *whomsoever* I send receiveth Me.—*Bible*.

A relative pronoun agrees with its antecedent in person and number, this agreement being shown by the inflection of the verb; as,

1. *I, who am* the least worthy, should not receive the prize.

2. Raphael painted the *Sistine Madonna that is* in the Dresden Gallery.

3. Michael Angelo painted the *frescoes that are* in the Sistine Chapel.

The case of a relative pronoun is determined by its use in the clause which it introduces; as,

1. Here lies one *whose* name was writ in water.—*Keats*.

2. I would not enter on my list of friends the man *who* needlessly sets foot upon a worm.—*Cowper*.

3. And the Lord God planted a garden eastward in Eden; and there he put the man *whom* he had formed.—*Bible*.

 CONJUNCTIVE ADVERBS.

A conjunctive adverb may be used—

1. To connect a modifying clause with the word which it modifies; as,

1. I know a bank *where* the wild thyme blows.—*Shakespeare*.

2. O, what a tangled web we weave,

When first we practice to deceive!—*Scott*.

2. To introduce a noun clause; as,

Knowledge is of two kinds: we know a subject ourselves, or we know *where* we can find information upon it.—*Dr. Johnson.*

PREPOSITIONS.

Prepositions may be used to connect a noun or pronoun, or some expression employed in a substantive sense, with some other word by showing relation; as,

The blessed damozel leaned out
From the gold bar of heaven.—*Rossetti.*

The noun or pronoun so connected is the object of the preposition.

The object of a preposition may also be:

(a) An adverb; as, A sudden light shot from *above*.

(b) An adverb phrase; as, A wan face looked from *behind the bars*.

(c) An infinitive; as, Burroughs delights in *studying nature*.

(d) A clause; as, The characteristic charm of Hawthorne's writing consists of *what may be called the portraiture of the human soul*.

LESSON 245.

Classify the following sentences as complex or compound, or both. Explain the connective of each. Find clauses used in five different constructions:

- Of all sad words of tongue or pen,
The saddest are these: "It might have been."—*Whittier.*
- Hearts that once beat high for praise,
Now feel that pulse no more.—*Moore.*
- And as they rode along, the throstle gave them song.—*Aldrich.*
- They also serve who only stand and wait.—*Milton.*
- Goethe in Weimar sleeps, and Greece
Long since saw Byron's struggle cease.—*Matthew Arnold.*
- Whatever withdraws us from the power of our senses, whatever makes the past, the distant, or the future predominate over the present, advances us in the dignity of thinking beings.—*Dr. Johnson.*
- Archly the maiden smiled, and, with eyes overrunning with laughter,
Said, in a tremulous voice, "Why do n't you speak for yourself, John?"
—*Longfellow.*

PRINCIPLES OF EXPRESSION.

LESSON 246.

THE STRUCTURE OF SENTENCES.

LOOSE, PERIODIC, AND BALANCED SENTENCES.

Grammatically considered, sentences may be *simple*, *compound*, or *complex*, but there is another classification, which we shall now proceed to study.

1. A *Loose Sentence* is a sentence of some length and complexity, having before its close one or more places which could be marked by a period, making complete sense; as,

The Puritans looked down with contempt on the rich and the eloquent, | on nobles and priests. (The sentence could close with the word *eloquent*, and make complete sense.)

2. A *Periodic Sentence* is one consisting of several parts, between which the main thought pauses, remaining incomplete until the end of the sentence is reached; as,

On the rich and the eloquent, on nobles and priests, the Puritans looked down with contempt.

A periodic sentence, with the parts arranged in the order of their strength and importance, gives what is known as the *Climax*; as,

Washington was first in war, first in peace, first in the hearts of his countrymen.

3. A *Balanced Sentence* is one composed of members similar in form, but often contrasted in meaning; as,

“I can not do it” never accomplished anything; “I will try” has wrought wonders.

The loose sentence is the most common and natural construction, but as it may be added to indefinitely it is apt to be used carelessly.

The periodic sentence, requiring to be thought out before it is formulated, is more apt to be clear and concise. In the periodic sentence the atten-

tion is necessarily held to the end, and thus it is often the most forcible construction.

Skillful writers are careful to alternate loose, periodic, and balanced sentences to give an agreeable variety to their language.

Tell whether the following sentences are loose, periodic, or balanced. Describe the example of climax in the third paragraph :

1. If men would permit their minds to associate freely together; if they could agree to meet one another with smiles and frankness instead of suspicion and defiance, the common stock of happiness and wisdom would be centupled.—*Landor*.

2. I impeach Warren Hastings of high crimes and misdemeanors. I impeach him in the name of the Commons' House of Parliament, whose trust he has betrayed. I impeach him in the name of the English nation, whose ancient honor he has sullied. I impeach him in the name of the people of India, whose rights he has trodden under foot and whose country he has turned into a desert. Lastly, in the name of human nature itself, in the name of both sexes, in the name of every age, in the name of every rank, I impeach the common enemy and oppressor of all.—*Burke*.

3. When no man lives who remembers the form of manly beauty and manly strength, and the tones of the mellow and far-sounding voice which arraigned the giant crime of all ages, or set forth for the imitation of the youth of the University, in exquisite eulogy, the four ideals which he kept ever before his own gaze; when no survivor is left of the fifteen years of strife, and labor, and anxiety, and danger, and victory, which began with the passage of the Fugitive-Slave Law, and ended with the surrender at Appomattox and the adoption of the Thirteenth Amendment; when the eloquent voices of eulogy from orator, poet, and pulpit are a tradition and not a memory, the character and career of Charles Sumner will still be efficient forces in history, and will have a still higher place than now in the gratitude of mankind.—*Hoar*.

4. Arnold's prose is luminous like a steel mirror, Newman's like a clear atmosphere or lake. Arnold's prose style is crystal, Newman's liquid.

—*Hatton*.

LESSON 247.

Develop these simple thoughts into (a) periodic, (b) loose sentences of two or three members :

Murder will out.
Age brings wisdom.

Gold cannot buy happiness.
History repeats itself.

LESSON 248.

THE QUALITIES OF STYLE IN COMPOSITION.

Style is the manner in which thought is expressed in language.

Style is but the order and movement that we put into our thoughts. If we build them closely, compactly, the style becomes firm, nervous, concise. If they are left to follow each other negligently, the style will be diffuse, slipshod, and insipid.—*Buffon*.

Style is a peculiar recasting and heightening, under a certain condition of spiritual excitement, of what a man has to say, in such a manner as to add dignity and distinction to it.—*Arnold*.

One of the objects of the study of language is to acquire an easy and graceful style. We may increase our power and beauty of expression by thinking clearly, by reading fine authors, by practicing frequently in reading and speaking after good authors.—*Franklin*.

The necessary qualities of a good style, the principles observed by all correct writers, may be considered under four heads: *Clearness*, *Unity*, *Strength*, and *Harmony*.

I. **Clearness.**—The chief requisite of clearness is that each sentence of a discourse shall be so constructed as to carry at once its exact meaning to the mind of the hearer or reader.

Not only should one use language that may be *understood*, he should use language that cannot be *misunderstood*.

Any sentence that fails to convey its meaning swiftly and fully is not a good sentence, even though it violate no law of syntax.

To insure clearness—

1. Understand your subject thoroughly. Use no word whose direct force and meaning you do not comprehend. Be sure that your grammatical relations are correct.

2. Place modifiers—whether words, phrases, or clauses—as near as possible to the words they modify.

Note that—

(a) The position of an adverb often changes the meaning of a sentence; as,

1. The banker lost *nearly* all his fortune.
2. The banker *nearly* lost all his fortune.

(b) The incorrect placing of a phrase often makes a sentence ambiguous; as,

Ida saw a stranger yesterday when she was going to town riding a bicycle.
(Who was riding a bicycle?)

(c) Every pronoun should be so placed that its antecedent can not be mistaken; as,

1. The melon which we ate was in an Indian basket. (*correct.*)
2. The melon was in an Indian basket, which we ate. (*incorrect.*)

(d) In a sentence mentioning two or more persons, each pronoun should indicate clearly the noun for which it stands; as,

Johnson told Goldsmith that his landlady demanded the rent. (Was it the landlady of Johnson or of Goldsmith?)

Select from Washington Irving, Lord Macaulay, or Nathaniel Hawthorne sentences containing adverb, participle, and clause modifiers so used as to insure clearness.

LESSON 249.

II. **Unity.**—The fundamental principle of unity is that every sentence, paragraph, or discourse shall contain a central thought, and that all subordinate parts shall be so related as to make a whole.

To secure unity—

1. In the course of one sentence, change the subject as seldom as possible.

Express the following thought in two sentences:

After we arrived at the city they took me to the college, where I met many of the professors, who were very kind to me.

2. Avoid placing in one sentence statements having little connection in thought.

Express the following thought in two sentences:

Nathaniel Hawthorne is the most charming of American novelists; and his father was one of the judges in the days of the Salem witchcraft.

3. Avoid long parenthetical clauses, or a series of modifying clauses between subject and predicate.

Recast the following as two or three sentences, keeping the subordinate thoughts in subordinate clauses:

When Orlando (driven from home by the cruelty of his brother) and Rosalind (disguised as a boy, and unknown to her fond lover) meet by accident, Orlando admits that he has cut the name of Rosalind in the bark of the trees, and that he is the author of the verses hanging upon the boughs.

4. Keep modifiers of the same construction in the same form.

I remained a long time *to observe* the beauty of the landscape and *to listen* to the songs of the birds; or,

I remained a long time *observing* the beauty of the landscape and *listening* to the songs of the birds. (*correct.*)

I remained a long time *observing* the beauty of the landscape and *to listen* to the songs of the birds. (*incorrect.*)

Select from Irving, Hawthorne, or Holmes, sentences that observe the above laws of unity.

LESSON 250.

III. **Strength.**—Strength is that quality of style which forces one's meaning upon the comprehension and attention of another.

To acquire strength—

1. Do not use words unnecessary to the sense; as,

They returned *back again* to the *same city from* whence they came *forth*. (The italicized words should be omitted.)

2. Do not repeat a thought in the same, or in different, words; as,

1. *Geometry* treats of lines. *Geometry* treats of surfaces. *Geometry* treats of volumes. (Geometry treats of lines, surfaces, and volumes.)

2. Washington deserves *universal love*, *the affection of all mankind*, and *the esteem of humanity*. (Either italicized term expresses the thought.)

3. Avoid saying a thing in a roundabout way. Say—

The fire spread.—They called the doctor.

Rather than—

The conflagration extended its devastating career.—They called into requisition the services of the family physician.

4. Never put a weaker term after a stronger. Let the strongest statement come last; as,

He then drew a picture of the sufferings of our Saviour, his trial before Pilate, his ascent up Calvary, his crucifixion, and his death.

5. Seek variety of expression. Use loose, periodic, and balanced sentences; figurative, as well as plain language. Use both the declarative and the interrogative forms; the natural and the inverted order.

Select in the extract from Thackeray, page 188, of the New Fourth Reader, and in the extract from Parker, page 144, exemplifications of the principles of strength.

LESSON 251.

IV. **Harmony.**—By harmony in language is meant a pleasing presentation of words and sentences.

Strength and harmony, by their presence or absence, mark the chief difference between language that is interesting and language that is uninteresting. The more marked the attributes of force and grace in one's writing or speaking, the more nearly the writer approaches genius.

To secure harmony—

1. When two or more words are used in similar constructions, place the shortest first; as,

In the midst of her triumphs, Jeanne still remained the pure, gentle, self-sacrificing peasant girl of the Vosges.

2. Avoid a succession of sounds difficult to pronounce; as,

His Excellency had a troublesome tendency to excessive corpulency.

3. Suit the sound to the sense. Express calm, gentle ideas or emotions by smooth and gentle language. Express harsh feeling and strong action by harsh and forcible diction; as,

1. I love the old melodious lays

Which softly melt the ages through,
The songs of Spencer's golden days,
Arcadian Sidney's silvery phrase,
Sprinkling our noon of time with freshest morning dew.

—Whittier.

2. In one rude crash he struck the lyre

And swept with hurried hand the strings.—Collins.

4. Use apt figures of speech. Avoid mixed metaphors. Say—

May the scourge of intemperance be stayed; *or*, May the evil of intemperance be eradicated; *not*, May the scourge of intemperance be eradicated.

Find in Lowell's "Vision of Sir Launfal," Longfellow's "Evangeline," Tennyson's "Idyls of the King," Whittier's "Snow-Bound," or any other piece of good literature, examples of harmony.

LESSON 252.

Write, in words appropriate to the nature of the subject, descriptions of the following:

(a) An evening scene in autumn.—A Sabbath morning in the country.—A lonely walk through the woods.—A moonrise.

(b) A fire in the city.—A thunderstorm.—A shipwreck.—A battle.

Select a sentence illustrating clearness, unity, and strength, with noble thought and pleasing harmony.

LESSON 253.

Questions.—Define and illustrate loose, periodic, and balanced sentences. Which of these is the most forcible? What is meant by style in composition? Name four necessary qualities of a good style. Give and illustrate the chief requisite of each.

LESSON 254.

HOW TO STUDY A SELECTION.

The development of some underlying thought is the object of every piece of artistic writing. In studying a sketch or poem the student should first seek to find this central thought and then observe the relation of all the other parts to it; in other words, he should seek to trace the unity of the whole.

Written outlines and abstracts bringing the foundation to view will aid materially in getting the order of thought and development.

The style may next be considered and its graces noted, as in diction, figures, melody. Then may come the study of the sentence, as loose, periodic, balanced, simple, complex, compound.

THE BELL OF ATRI.

At Atri in Abruzzo, a small town
Of ancient Roman date, but scant renown—
One of those little places that have run
Half up the hill, beneath the blazing sun,
And then sat down to rest, as if to say,
“I climb no farther upward, come what may”—
The *Re Giovanni*,* now unknown to fame,
So many monarchs since have borne the name,
Had a great bell hung in the market-place
Beneath a roof projecting some small space,
By way of shelter from the sun and rain.
Then rode he through the streets with all his train,
And, with the blast of trumpets loud and long,
Made proclamation, that whenever wrong
Was done to any man, he should but ring
The great bell in the square, and he, the king,
Would cause the syndic to decide thereon.
Such was the proclamation of King John.

How swift the happy days in Atri sped,
What wrongs were righted, need not here be said.

* *Re Giovanni* is King John.

Suffice it that, as all things must decay,
The hempen rope at length was worn away,
Unraveled at the end, and strand by strand
Loosened and wasted in the ringer's hand,
Till one who noted this in passing by,
Mended the rope with braids of briony,
So that the leaves and tendrils of the vine
Hung like a votive garland at a shrine.

By chance it happened that in Atri dwelt
A knight, with spur on heel and sword in belt,
Who loved to hunt the wild-boar in the woods,
Who loved his falcons with their crimson hoods,
Who loved his hounds and horses, and all sports
And prodigalities of camps and courts —
Loved, or had loved them; for at last, grown old,
His only passion was the love of gold.

He sold his horses, sold his hawks and hounds,
Rented his vineyards and his garden-grounds,
Kept but one steed, his favorite steed of all,
To starve and shiver in a naked stall,
And day by day sat brooding in his chair,
Devising plans how best to hoard and spare.

At length he said, "What is the use or need
To keep at my own cost this lazy steed,
Eating his head off in my stables here,
When rents are low and provender is dear?
Let him go feed upon the public ways;
I want him only for the holidays."
So the old steed was turned into the heat
Of the long, lonely, silent, shadeless street;
And wandered in suburban lanes forlorn,
Barked at by dogs, and torn by brier and thorn.

One afternoon, as in that sultry clime
It is the custom in the summer-time,
With bolted doors and window-shutters closed,
The inhabitants of Atri slept or dozed;
When suddenly upon their senses fell
The loud alarum of the accusing bell!
The syndic started from his deep repose,
Turned on his couch, and listened, and then rose

And donned his robes, and with reluctant pace
 Went panting forth into the market-place,
 Where the great bell upon its cross-beam swung
 Reiterating with persistent tongue,
 In half-articulate jargon, the old song:
 "Some one hath done a wrong, hath done a wrong!"
 But ere he reached the belfry's light arcade
 He saw, or thought he saw, beneath its shade,
 No shape of human form of woman born,
 But a poor steed, dejected and forlorn,
 Who, with uplifted head and eager eye,
 Was tugging at the vines of briony.
 "*Domeneddio!*" cried the syndic straight,
 "This is the Knight of Atri's steed of state!
 He calls for justice, being sore distressed,
 And pleads his cause as loudly as the best."

Meanwhile from street and lane a noisy crowd
 Had rolled together like a summer cloud,
 And told the story of the wretched beast
 In five-and-twenty different ways at least,
 With much gesticulation and appeal
 To heathen gods, in their excessive zeal.
 The knight was called and questioned; in reply
 Did not confess the fact, did not deny;
 Treated the matter as a pleasant jest,
 And set at naught the syndic and the rest,
 Maintaining, in an angry undertone,
 That he should do what pleased him with his own.

And thereupon the syndic gravely read
 The proclamation of the king; then said,
 "Pride goeth forth on horseback grand and gay,
 But cometh back on foot, and begs its way;
 Fame is the fragrance of heroic deeds,
 Of flowers of chivalry, and not of weeds.
 These are familiar proverbs; but I fear
 They never yet have reached your knightly ear.
 What fair renown, what honor, what repute,
 Can come to you from starving this poor brute?
 He who serves well, and speaks not, merits not
 Than they who clamor loudest at the door.

Therefore, the law decrees that as this steed
Served you in youth, henceforth you shall take heed
To comfort his old age, and to provide
Shelter in stall, and food and field beside."

The knight withdrew abashed; the people all
Led home the steed in triumph to his stall.
The king heard and approved, and laughed in glee,
And cried aloud: "Right well it pleaseth me!
Church-bells at best but ring us to the door;
But go not in to mass; my bell doth more:
It cometh into court, and pleads the cause
Of creatures dumb and unknown to the laws;
And this shall make, in every Christian clime,
The Bell of Atri famous for all time."—*Longfellow*.

Read the whole of this selection often enough to get all the parts and their relations in your mind. Is the selection prose or poetry; narrative or descriptive; historical or imaginary?

Give the central thought of the poem in two lines from the syndic's lips.

Give an abstract of (a) the stanzas describing the town and bell tower; (b) the stanzas describing the knight, his habits, his characteristics, his disposal of his estates and his animals; (c) the stanzas describing the ringing of the bell by the steed, the gathering of the people, the edict of the syndic, the satisfaction of the king.

What is the climax toward which the whole story leads? Can you see any way in which the development could be bettered? What objection would there be to describing the knight and his action at first? What objection to describing the rousing of the people?

What facts of this poem are new to you? What does the poem suggest to you that you never thought of before? What do you learn from it that is not told in it?

Are the modifiers mostly words or phrases? Are there many rare or foreign words? Define *arcade*, *syndic*, *jargon*, *donned*.

Write and name the figures of speech. Describe three pictures suggested to you by the study. Give an adjective that would describe the character of King John; of the knight; of the steed. Write the second stanza, substituting, if possible, for every noun, verb, adjective, and participle some synonym. Write the king's speech in the last stanza, changing the form from direct to indirect quotation. Tell whether your changes have added or subtracted strength or force, and why.

APPENDIX.

I. List of Irregular Verbs whose past tense and past participle are different in form :

<i>Present.</i>	<i>Past.</i>	<i>Past Part.</i>
arise	arose	arisen
be	was	been
bear	bore	born,* borne
beat	beat	beaten, beat
begin	began	begun
bid	bade, bid	bidden, bid
bite	bit	bitten, bit
blow	blew	blown
break	broke	broken
chide	chid	chidden, chid
choose	chose	chosen
cleave	cleft	cleft, cloven
come	came	come
do	did	done
draw	drew	drawn
drink	drank	drunk, drunken
drive	drove	driven
eat	ate (ěat)	eaten (ěat)
fall	fell	fallen
fly	flew	flown
forbear	forbore	forborne
forget	forgot	forgotten, forgot
forsake	forsook	forsaken
freeze	froze	frozen
give	gave	given
go	went †	gone
grow	grew	grown
hide	hid	hidden, hid
know	knew	known
lie (<i>recline</i>) ‡	lay	lain

* *Born* is now used only with reference to birth.

† *Went* is really the past of *wend*, to go.

‡ *Lie*, meaning to tell an untruth, is regular.

<i>Present.</i>	<i>Past.</i>	<i>Past Part.</i>
ride	rode	ridden
ring	rang, rung	rung
rise	rose	risen
run	ran	run
see	saw	seen
shake	shook	shaken
shrink	shrank, shrunk	shrunk, shrunken
sing	sang, sung	sung
slay	slew	slain
slide	slid	slidden, slid
smite	smote	smitten
speak	spoke	spoken
spring	sprang, sprung	sprung
steal	stole	stolen
stride	strode	stridden
strike	struck	struck, stricken
strive	strove	striven
swear	swore	sworn
swim	swam, swum	swum
take	took	taken
tear	tore	torn
throw	threw	thrown
tread	trod	trodden, trod
wear	wore	worn
weave	wove	woven
write	wrote	written

II. List of Irregular Verbs whose past tense and past participle are alike in form:

<i>Present.</i>	<i>Past.</i>	<i>Past Part.</i>	<i>Present.</i>	<i>Past.</i>	<i>Past Part.</i>
abide	abode	abode	sit	sat	sat
bind	bound	bound	sling	slung	slung
cling	clung	clung	spin	spun	spun
fight	fought	fought	stand	stood	stood
find	found	found	stick	stuck	stuck
fling	flung	flung	sting	stung	stung
get	got	got, gotten	string	strung	strung
grind	ground	ground	swing	swung	swung
hold	held	held	win	won	won
sink	sunk	sunk	wring	wrung	wrung

<i>Present.</i>	<i>Past.</i>	<i>Past Part.</i>	<i>Present.</i>	<i>Past.</i>	<i>Past Part.</i>
behold	beheld	beheld	make	made	made
beseech	besought	besought	mean	meant	meant
bleed	bled	bled	meet	met	met
breed	bred	bred	read	rēad	rēad
bring	brought	brought	rend	rent	rent
buy	bought	bought	say	said	said
catch	caught	caught	seek	sought	sought
creep	crept	crept	sell	sold	sold
deal	dealt	dealt	send	sent	sent
feed	fed	fed	shoe	shod	shod
feel	felt	felt	shoot	shot	shot
flee	fled	fled	sleep	slept	slept
have	had	had	spend	spent	spent
hear	heard	heard	sweep	swept	swept
keep	kept	kept	teach	taught	taught
lead	led	led	tell	told	told
leave	left	left	think	thought	thought
lend	lent	lent	weep	wept	wept
lose	lost	lost			

III. List of Irregular Verbs whose present and past tenses and past participle are alike in form :

<i>Present.</i>	<i>Past.</i>	<i>Past Part.</i>	<i>Present.</i>	<i>Past.</i>	<i>Past Part.</i>
burst	burst	burst	set	set	set
cast	cast	cast	shed	shed	shed
cost	cost	cost	shut	shut	shut
cut	cut	cut	spit	spit	spit
hit	hit	hit	split	split	split
hurt	hurt	hurt	spread	spread	spread
let	let	let	thrust	thrust	thrust
put	put	put			

IV. List of Verbs which are both regular and irregular in the form of the past tense or the past participle, or of both. (The preferred form is given first):

<i>Present.</i>	<i>Past.</i>	<i>Past Part.</i>
awake	awoke, awaked	awoke, awaked
bend	bended, bent	bended, bent
bereave	bereaved, bereft	bereaved, bereft
bet	bet, betted	bet, betted

<i>Present.</i>	<i>Past.</i>	<i>Past Part.</i>
blend	blended, blent	blended, blent
bless	blessed, blest	blessed, blest
build	built, builded	built
burn	burned, burnt	burned, burnt
clothe	clothed, clad	clothed, clad
crow	crew, crowed	crowed
curse	cursed, curst	cursed, curst
dare	durst, dared	dared
dig	dug, digged	dug, digged
dive	dived, dove	dived, dove
dream	dreamed, dreamt	dreamed, dreamt
dress	dressed, drest	dressed, drest
dwel	dwelt, dwelled	dwelt, dwelled
gild	gilded, gilt	gilded, gilt
gird	girt, girded	girt, girded
hang	hung, hanged	hung, hanged
heave	heaved, hove	heaved, hove
hew	hewed	hewed, hewn
kneel	knelt, kneeled	knelt, kneeled
knit	knit, knitted	knit, knitted
lade	laded	laded, laden
lean	leaned, leant	leaned, leant
leap	leaped, leapt	leaped, leapt
learn	learned, learnt	learned, learnt
light	lighted, lit	lighted, lit
mow	mowed	mowed, mown
pass	passed, past	passed, past
pen (<i>shut up</i>)	penned, pent	penned, pent
plead	pleaded, plëad	pleaded, plëad
prove	proved	proved, proven
quit	quit, quitted	quit, quitted
rap	rapt, rapped	rapt, rapped
reave	reaved, reft	reaved, reft
rid	rid, ridded	rid, ridded
rive	rived	rived, riven
saw	sawed	sawed, sawn
seethe	seethed (sod)	seethed, sodden
shape	shaped	shaped, shapen
shave	shaved	shaved, shaven
shear	sheared	sheared, shorn
shine	shone, shined	shone, shined

<i>Present.</i>	<i>Past.</i>	<i>Past Part.</i>
show	showed	shown, showed
shred	shred, shredded	shred, shredded
shrive	shrived, shrove	shriven, shrived
slit	slit, slitted	slit, slitted
smell	smelled, smelt	smelled, smelt
sow	sowed	sowed, sown
speed	sped, speeded	sped, speeded
spell	spelled, spelt	spelled, spelt
spill	spilled, spilt	spilled, spilt
spoil	spoiled, spoilt	spoiled, spoilt
stave	staved, stove	staved, stove
stay	stayed, staid	stayed, staid
strew	strewed	strewn, strewed
strow	strowed	strown, strowed
sweat	sweat, sweated	sweat, sweated
swell	swelled	swelled, swollen
thrive	throve, thrived	thrived, thriven
wake	waked, woke	waked, woke
wax (<i>grow</i>)	waxed	waxed, waxen
wed	wedded	wedded, wed
wet	wet, wetted	wet, wetted
whet	whetted, whet	whetted, whet
wind	wound, winded	wound, winded
work	worked, wrought	worked, wrought

CONJUGATION OF "BE."

PRINCIPAL PARTS: *be* *was* *being* *been*

INDICATIVE MODE.

PRESENT TENSE.

<i>Singular.</i>		<i>Plural.</i>
1. I <i>am</i>		1. We <i>are</i>
2. Thou <i>art</i>		2. You <i>are</i>
3. She <i>is</i>		3. They <i>are</i>

PAST TENSE.

1. I <i>was</i>	1. We <i>were</i>
2. Thou <i>wast</i>	2. You <i>were</i>
3. She <i>was</i>	3. They <i>were</i>

FUTURE TENSE. (*Verb-phrases.*)

<i>Singular.</i>	<i>Plural.</i>
1. I <i>shall be</i>	1. We <i>shall be</i>
2. Thou <i>wilt be</i>	2. You <i>will be</i>
3. She <i>will be</i>	3. They <i>will be</i>

PRESENT PERFECT TENSE. (*Verb-phrases.*)

1. I <i>have been</i>	1. We <i>have been</i>
2. Thou <i>hast been</i>	2. You <i>have been</i>
3. She <i>has been</i>	3. They <i>have been</i>

PAST PERFECT TENSE. (*Verb-phrases.*)

1. I <i>had been</i>	1. We <i>had been</i>
2. Thou <i>hadst been</i>	2. You <i>had been</i>
3. She <i>had been</i>	3. They <i>had been</i>

FUTURE PERFECT TENSE. (*Verb-phrases.*)

1. I <i>shall have been</i>	1. We <i>shall have been</i>
2. Thou <i>wilt have been</i>	2. You <i>will have been</i>
3. She <i>will have been</i>	3. They <i>will have been</i>

SUBJUNCTIVE MODE.

PRESENT TENSE.

1. (If) I <i>be</i>	1. (If) we <i>be</i>
2. (If) thou <i>be</i>	2. (If) you <i>be</i>
3. (If) she <i>be</i>	3. (If) they <i>be</i>

PAST TENSE.

1. (If) I <i>were</i>	1. (If) we <i>were</i>
2. (If) thou <i>were</i>	2. (If) you <i>were</i>
3. (If) she <i>were</i>	3. (If) they <i>were</i>

IMPERATIVE MODE.

PRESENT TENSE.

2. <i>Be</i> (thou)	2. <i>Be</i> (you)
---------------------	--------------------

VERBALS.

Inf. {	Root-infinitive: (<i>to</i>) <i>be</i>	Part. {	Present: <i>being</i>
	Infinitive in <i>ing</i> : <i>being</i>		Past: <i>been</i>

The progressive forms of a verb are made by combining the present participle of the verb with the forms of the verb *be*; the passive forms of the verb by combining the past participle with the forms of the verb *be*. (See Lesson 219.)

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