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ELEMENTARY  
ENGLISH



BOOK TWO



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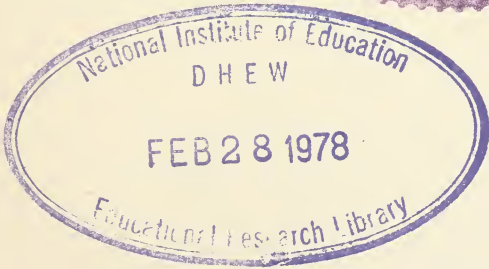
# ELEMENTARY ENGLISH

## BOOK TWO

BY

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## PREFACE

THIS book is intended for use during the seventh and eighth grades, and provides for study along both lines of language work, — grammar and composition.

In preparing the Grammar it was the aim of the author to make the selection and presentation of subject matter pedagogical, such as would interest the child and at the same time be of practical benefit to him. For this reason the historical and the psychological development of language have not been presented for the child's consideration, and many points usually found in textbooks on English grammar have been omitted. The child is interested in the English language as it is spoken and written at the present time. What he needs is an intelligent comprehension of its principles to the end that he may speak and write with correctness, ease, and certainty. To meet this need the author has selected those constructions which are used oftenest, and hence are of greatest value. The method of presentation is inductive; the child studies the construction as exemplified in some familiar instance, draws his conclusion, applies it to other instances selected from good authors, so that it becomes for him a generaliza-

tion; then he has practice in a conscious, intelligent use of the construction to the end that he may be convinced of its value in the communication of his own thought. Not only are common errors pointed out, but the child is drilled on the correct forms to be substituted for them. In the framing of definitions the first aim has been, not logical precision, but true and concise statements that would be intelligible and helpful to the child who is to apply them.

In the Composition all the forms of prose discourse are presented — narration, description, exposition, and persuasion — because the child has occasion to employ all of them. In addition he is introduced to a study of simple poetry, and is given exercises in writing it chiefly because of its language value due to the nice selection of words that it requires. The theory of composition is presented to the child inductively through the study of models. After he understands the method used by a good author, he makes practical application of it to his own material, taking up one point at a time so that he may have clearly in mind just what he is striving for. In his study of each form of discourse he is led to see that his own experience and observation will supply him with the subject matter for his compositions, while through a variety of practical exercises in word study and much use of the dictionary he is enabled to acquire the vocabulary that he needs.

Since a mastery of the use of the dictionary is not



beyond the powers of children in the grammar grades, provision is made for a progressive and complete study of this most important of all reference books. The final chapter is devoted to word analysis, and was designed especially for the benefit of that great majority of grammar school children who never have an opportunity to study any foreign language.

# CONTENTS

## PART ONE — GRAMMAR

	PAGE
I. KINDS OF SENTENCES . . . . .	9
II. SUBJECT AND PREDICATE . . . . .	12
III. NATURAL AND TRANSPOSED ORDER . . . . .	14
IV. THE SUBJECT OMITTED . . . . .	16
V. COMPOUND SUBJECT AND PREDICATE . . . . .	17
VI. THE NOUN . . . . .	19
VII. THE VERB . . . . .	22
VIII. THE PRONOUN . . . . .	23
IX. THE ADJECTIVE . . . . .	26
X. THE ADVERB . . . . .	27
XI. THE PHRASE . . . . .	31
XII. THE PREPOSITION . . . . .	34
XIII. THE CONJUNCTION . . . . .	37
XIV. THE INTERJECTION . . . . .	39
XV. ANALYSIS OF SENTENCES . . . . .	40
XVI. THE TRANSITIVE VERB . . . . .	41
XVII. THE INTRANSITIVE VERB . . . . .	44
XVIII. THE INTRANSITIVE VERB ( <i>Continued</i> ) . . . . .	45
XIX. THE ADJECTIVE AS SUBJECTIVE COMPLEMENT . . . . .	47
XX. ANALYSIS OF SENTENCES . . . . .	49
XXI. COMMON AND PROPER NOUNS . . . . .	50
XXII. NUMBER . . . . .	52
XXIII. GENDER . . . . .	54
XXIV. THE POSSESSIVE NOUN . . . . .	55
XXV. CASE . . . . .	58
XXVI. THE APPOSITIVE . . . . .	59
XXVII. THE TERM OF ADDRESS. THE EXCLAMATORY NOMINA- TIVE . . . . .	60
XXVIII. THE INDIRECT OBJECT . . . . .	62
XXIX. THE ADVERBIAL NOUN . . . . .	64
XXX. THE OBJECTIVE COMPLEMENT . . . . .	66
XXXI. REVIEW OF NOUNS. PARSING . . . . .	68
XXXII. DESCRIPTIVE ADJECTIVES . . . . .	69
XXXIII. LIMITING ADJECTIVES . . . . .	70
XXXIV. COMPARISON . . . . .	73
XXXV. REVIEW OF ADJECTIVES. PARSING . . . . .	76
XXXVI. THE PERSONAL PRONOUN . . . . .	77

# CONTENTS

7

	PAGE
XXXVII. CORRECT USE OF PERSONAL PRONOUNS . . . . .	79
XXXVIII. POSSESSIVE NOUNS . . . . .	81
XXXIX. COMPOUND PERSONAL PRONOUNS . . . . .	83
XL. INTERROGATIVE PRONOUNS . . . . .	85
XLI. ADJECTIVE PRONOUNS . . . . .	87
XLII. REVIEW OF PRONOUNS. PARSING . . . . .	89
XLIII. TENSE . . . . .	89
XLIV. VOICE . . . . .	91
XLV. CONJUGATION . . . . .	94
XLVI. PRINCIPAL PARTS OF VERBS . . . . .	97
XLVII. AUXILIARY VERBS. PROGRESSIVE CONJUGATION . . . . .	99
XLVIII. AUXILIARY VERBS ( <i>Continued</i> ) . . . . .	100
XLIX. THE AUXILIARY VERBS <i>SHALL</i> AND <i>WILL</i> . . . . .	103
L. THE INTERROGATIVE CONJUGATION . . . . .	105
LI. MODE. THE IMPERATIVE MODE . . . . .	107
LII. THE SUBJUNCTIVE MODE . . . . .	108
LIII. AGREEMENT OF VERB AND SUBJECT . . . . .	111
LIV. REVIEW OF VERBS. PARSING . . . . .	114
LV. ANALYSIS OF SENTENCES . . . . .	116
LVI. CLASSIFICATION OF ADVERBS . . . . .	116
LVII. THE CLAUSE. . . . .	119
LVIII. CLASSIFICATION OF CONJUNCTIONS . . . . .	122
LIX. THE ADJECTIVE CLAUSE . . . . .	124
LX. RELATIVE PRONOUNS . . . . .	126
LXI. THE ADVERBIAL CLAUSE . . . . .	129
LXII. THE NOUN CLAUSE . . . . .	132
LXIII. ANALYSIS OF SENTENCES . . . . .	134
LXIV. THE INFINITIVE . . . . .	135
LXV. THE PARTICIPLE . . . . .	144

## PART TWO—COMPOSITION

I. NARRATION . . . . .	151
II. THE DICTIONARY . . . . .	188
III. DESCRIPTION . . . . .	195
IV. LETTER WRITING . . . . .	216
V. PUNCTUATION AND CAPITALIZATION . . . . .	230
VI. EXPOSITION . . . . .	243
VII. PERSUASION . . . . .	259
VIII. POETRY . . . . .	266
IX. WORD ANALYSIS . . . . .	275



## NOTE

BECAUSE the Grammar precedes the Composition in this book, it is not therefore to be inferred that the study of grammar is to be completed before the study of composition is begun. On the contrary, both subjects should be studied simultaneously during the seventh and eighth grades. If it is possible to have but one language period each day, lessons in grammar should alternate with lessons in composition, in the manner that seems best to the teacher. But since grammar and composition present different phases of language study, — grammar being a science and composition an art, — the most profitable arrangement is to have two periods for language each day, even though they are brief, and thus carry on at the same time work in both grammar and composition.

## PART ONE — GRAMMAR

### I. KINDS OF SENTENCES

1. Read the following selection from *Through the Looking Glass* : —

“Manners are not taught in lessons,” said Alice. “Lessons teach you to do sums, and things of that sort.”

“Can you do Addition ?” the White Queen asked. “What’s one and one and one and one and one and one and one and one and one and one ?”

“I don’t know,” said Alice. “I lost count.”

“She can’t do Addition,” the Red Queen interrupted. “Can you do Subtraction ? Take nine from eight.”

“Nine from eight, I can’t, you know,” Alice replied very readily ; “but” —

“She can’t do Subtraction,” said the White Queen. “Can you do Division ? Divide a loaf by a knife. What’s the answer to *that* ?”

“I suppose” — Alice was beginning, but the Red Queen answered for her. “Bread and butter, of course. Try another Subtraction sum. Take a bone from a dog. What remains ?”

Alice considered. “The bone wouldn’t remain, of course, if I took it — and the dog wouldn’t remain ; it would come to bite me — and I’m sure *I* shouldn’t remain !”

“Then you think nothing would remain ?” said the Red Queen.

“I think that’s the answer.”

“Wrong, as usual,” said the Red Queen. “The dog’s temper would remain.”

“But I don’t see how —”

“Why, look here!” the Red Queen cried. “The dog would lose its temper, wouldn’t it?”

“Perhaps it would,” Alice replied cautiously.

“Then if the dog went away, its temper would remain!” the Queen exclaimed triumphantly.

Alice said, as gravely as she could, “They might go different ways.” But she couldn’t help thinking to herself, “What dreadful nonsense we are talking!”

“She can’t do sums a *bit!*” the queens said together, with great emphasis.

—LEWIS CARROLL.

2. Examine the sentences, —

Manners are not taught in lessons.

Can you do Addition?

Which of these sentences makes a statement? Which asks a question? What mark follows each sentence?

A sentence that makes a statement is called a **declarative sentence**. It is always followed by a period.

Find three other declarative sentences in the selection from *Through the Looking Glass*.

A sentence that asks a question is called an **interrogative sentence**. It is always followed by an interrogation point. Find three other interrogative sentences.

3. Notice the sentence, —

Take nine from eight.

Does this sentence make a statement? Does it ask a question? What does it do? What mark follows it?

A sentence that gives a command is called an **imperative sentence**. It is always followed by a period. Find three other imperative sentences.



4. Notice the sentence, —

Why, look here!

What mark follows this sentence? Was this sentence spoken calmly or with some excitement? What kind of sentence would it be if it were spoken calmly?

A sentence that is spoken with sudden or strong feeling is called an **exclamatory sentence**. It is always followed by an exclamation point. Find three other exclamatory sentences. With what feeling was each of them spoken? What kind of sentence would each of them be if it were spoken calmly?

5. You have now discovered that sentences are made for four purposes. What are they? We say, therefore, that there are four kinds of sentences. What are they?

The punctuation mark at the end of a sentence is called a terminal mark. Why? There are only three terminal marks. What are they?

**To be Learned:** A sentence is a group of words that completely expresses a thought.

A **declarative sentence** is one that states, or declares, something.

An **interrogative sentence** is one that asks a question.

An **imperative sentence** is one that expresses a command or an entreaty.

An **exclamatory sentence** is one that expresses sudden or strong feeling.

**Exercise.** — Find in your reading three sentences of each kind. Which kind of sentence is found oftenest in books? Why? Write three interesting original sentences of each kind. Which two kinds of sentences are used oftenest in conversation? Why?

**Exercise.**—Classify each of the following sentences, giving your reasons. Supply the proper terminal mark after each sentence:—

1. What delicious pancakes these are
2. Then take your place in the lists, and look your last upon the sun
3. The little blond head had pressed itself against Maggie's darker cheek with many kisses and some tears
4. Where is my lady
5. Did I mention that he had always one eye wide open, and one eye nearly shut; and that the one eye nearly shut was always the expressive eye
6. I haven't a shilling to bless myself with
7. A great man is always willing to be little
8. Praise ye the Lord
9. What can I do better than to set a thief to catch a thief
10. What an excellent stick this would be for a little boy to ride astride of
11. Drive out these swine and throw down some acorns for them to eat
12. What a piece of work is man

## II. SUBJECT AND PREDICATE

6. Notice how many separate sentences Alice made when she said, —

Manners are not taught in lessons.

Lessons teach you to do sums and things of that sort.

What kind of sentences are they? Why? What is Alice's first statement about? What is her second statement about? That part of the sentence which names what the statement is about is called the **subject** of the sentence.

7. What did Alice say about the subject in the first sentence? in the second? That part of the sentence which says something about the subject is called the **predicate** of the sentence. Every declarative sentence must have a subject and a predicate.

**To be Learned:** The **subject** of a sentence is the part which names that about which something is said.

The **predicate** of a sentence is the part which says something about the subject.

**Exercise.** — Which of the following groups of words could be subjects? Which could be predicates? Make sentences by supplying suitable predicates for the subjects and suitable subjects for the predicates.

1. An old-fashioned sugar-bowl
2. Broke into a million pieces
3. Some silver dollars
4. Every finger on his right hand
5. Rose at the signal
6. Could be seen from the roof
7. Not a soldier
8. Died in 1865
9. Was never heard of again
10. The last game of the season

**Exercise.** — Divide each of the following sentences into subject and predicate. Prove by applying definitions that your division is correct.

1. The brilliant lawyer was trying to conceal his contempt for the pompous judge.
2. The daylight had dawned upon the glades of the oak forest.
3. Nothing is fair or good alone.

4. All the neighboring peoples across the whale roads obeyed Scyld, the king of the Danes.

5. They laid the old king in the middle of the ship beside the mast.

6. Robin Hood put on the long white butcher's frock and the little round cap.

7. The little dogs ran out to bark at the ducks.

8. He called for fish and fowl and veal and marrow pasties and beef and cheese-cakes and tansy-cake and syllabub and jelly and junket and meat and sack.

9. The little girl with dove-like eyes and silken tresses was the daughter of good King Belé.

10. Not a word of anger passed between them all their lives.

11. The appearance of Rip, with his long, grizzled beard, his rusty fowling piece, his uncouth dress, and an army of women and children at his heels, soon attracted the attention of the tavern politicians.

12. Jack made the cat's life a burden to her in a hundred ways.

### III. NATURAL AND TRANSPOSED ORDER

8. Divide each of the following sentences into subject and predicate :—

The whole of the little valley belonged to three brothers, Schwartz, Hans, and Gluck.

Schwartz and Hans, the two elder brothers, were very ugly men, with overhanging eyebrows and small, dull eyes.

Which comes first in each of these sentences, the subject or the predicate? When the subject comes first and then the predicate, the sentence is said to be in its **natural** order. Most declarative sentences are arranged in this order.

9. Divide each of the following sentences into subject and predicate:—

At last came a very wet summer.

On this enormous foam globe reclined a little old gentleman, cap and all.

Has a tornado visited this town?

How many miles can an ox team travel in a day?

What is the order in each of these sentences? When part of the predicate or all of it comes before the subject, the sentence is said to be in the **transposed order**. Some declarative sentences and most interrogative sentences are in the transposed order.

Write three declarative sentences in the transposed order.

**To be Learned :** The **natural order** in a sentence is first the subject and then the predicate.

When the words of a sentence are not in their natural order, we say that the sentence is **transposed**.

**Exercise.**—Divide each of the following interrogative sentences into subject and predicate :—

1. Does the government own the dam?
2. What in the world put that idea into your head?
3. Can you make shoes out of raw hides?
4. Did either of you ever see a ghost in a church?
5. How did you come by all this money?
6. Do you know who the Apostles were?
7. What have you brought us from the fair?
8. To whom does this beautiful tree belong?
9. Where can we lodge this night without any money?
10. Who in this land is the fairest of all?
11. Have you been praying in the church?
12. How did a hedgehog happen to be running about here so early in the morning?
13. Would government management improve the condition of the forests?

14. Who will exchange old lamps for new ones?
15. Do I not see the dust from the camel's feet over yonder?
16. Was her encouragement of the poor pedagogue all a mere sham to secure the conquest of his rival?
17. Why drives on that ship so fast?

**Exercise.** — Rearrange the following sentences so that they will be in the transposed order:—

1. The temperature did not fall below seventy-two during that August night.
2. The girl was moved to laughter in spite of the pain in her sprained ankle.
3. A target was placed for the archers at the upper end of the southern avenue.
4. So strong a hand did never bend a bow before.

#### IV. THE SUBJECT OMITTED

10. What kind of sentence is each of the following?

You let me in.

You never mind your brothers.

You leave the room.

You cast three drops into the river.

What is the subject in each of the sentences above? the predicate? Speak each sentence with the subject omitted. What kind of sentence has each one become? How do you know? What part is lacking? The subject is usually omitted in imperative sentences. It is said to be "understood."

**To be Learned:** The subject of an imperative sentence is generally the word *you*. This subject is seldom expressed.



**Exercise.**— Write five imperative sentences, the first expressing a command, the second a prayer, the third advice, the fourth making a polite request, and the fifth giving directions. At the beginning of each sentence use the name of the person you are addressing.

## V. COMPOUND SUBJECT AND PREDICATE

11. Find the subject in each of these sentences :—

Joe and Walter let their ponies lag.

The plain, warm, story-and-a-half house and the barns beyond were only a little way from the marshes.

An old horse and a young one don't always pull well together.

Do the subjects name one thing or more than one? Of how many distinct subjects does each subject consist? What word joins them into one? When the subject of a sentence consists of two or more distinct subjects joined by some connecting word, it is called a **compound subject**.

By using a compound subject we avoid repeating a predicate. Prove this by making two sentences having the same predicate out of sentence 1. Make two sentences out of sentence 3. What words must you use in each sentence in place of *together*?

12. A compound subject may consist of more than two parts, and then only the last two are likely to be joined by a connecting word; as, —

Washington, Adams, and Jefferson were the first three presidents of the United States.

The dilapidated warehouses, the empty stores, the grass-grown pavements, and the silent streets showed that the little port no longer flourished.

**13.** Select the predicate in each of the following sentences: —

Tony shot out a dexterous little leg, and kicked me viciously on the shins.

Farmer Finch pulled up the fallen buffalo robe over his lap, and sat erect, and tried to look unconcerned.

How many statements does each of these predicates make about the subject? Into how many distinct predicates can each of these predicates be divided? What word joins them into one? What mark separates them? What would be a good name for a predicate consisting of more than one single predicate? What is gained by using a predicate of this sort? Prove this.

**14.** What do you discover about the subject and the predicate in the following sentence?

The wind and the spray together blind, deafen, and strangle you, and take away all power of action.

You conclude that a sentence may have a compound subject, or a compound predicate, or both.

**To be Learned :** A **compound subject** is one that consists of two or more distinct subjects united into one.

Make a good definition of a compound predicate.

**Exercise.** — Write two sentences containing a compound subject, two containing a compound predicate, and one containing both a compound subject and a compound predicate.

**Exercise.** — In the following sentences separate all the compound subjects and the compound predicates into two or more parts: —

1. Sorrow and silence are strong.

2. The long mirror hung in the front hall and brightened a dark corner.

3. Achilles pursued Hector and taunted him bitterly with his cowardice.

4. Candlesticks and snuffers were found in every house in colonial days.

5. Collect the whole bunch of peppers, and send them into my writing room.

6. Naval stores and foodstuffs destined for the enemy's use were declared contraband of war and subject to seizure.

7. Jane ran to her uncle and aunt and welcomed and thanked them with alternate smiles and tears.

8. He shook the ashes from his pipe, replaced the tomahawk, tightened his girdle, and arose.

9. Princes and lords may flourish or may fade.

10. I and all my people will know by the white sails that you are coming back victorious, and will welcome you with a great feast in my banquet hall.

11. A stiff breeze came from the northwest and drove them along merrily over the white-capped waves.

12. Prince Theseus and his companions were led to the king's palace, and ushered into his presence.

## VI. THE NOUN

15. Every sentence is made up of words, but not all words are of the same kind. Many words are names. Find all the name words in the following paragraph, and tell what sort of thing each of these words is the name of: —

The long winter nights were intended for the farmer boy to sleep, but in my day he was expected to open his sleepy eyes when the cock crew, get out of the warm bed and light a candle, struggle into his cold pantaloons and pull on boots in which the thermometer would have

gone down to zero, rake open the coals on the hearth and start the morning fire, and then go to the barn to "fodder." The frost was thick on the kitchen windows, the snow was drifted against the door, and the journey to the barn, in the pale light of the dawn, over the creaking snow, was like an exile's trip to Siberia. The boy was not half awake when he stumbled into the cold barn, and was greeted by the lowing and bleating and neighing of the cattle waiting for their breakfast. How their breath steamed up from the mangers, and hung in frosty spears from their noses! Through the great lofts above the hay, where the swallows nested, the winter wind whistled and the snow sifted. Those barns were well ventilated.

— C. D. WARNER.

Words are classified according to their use in sentences into eight groups called **parts of speech**.

A word that is a name of something — a person, place, object, action, feeling, or anything else — is called a **noun**.

A noun is one of the parts of speech.

Can you think why there must be many nouns in every language?

16. Look at the following sentences : —

Three thousand men were lying on the bare ground in these wretched hospitals.

A large kitchen table stood in the middle of this room.

The fund for the relief of widows and orphans rose by leaps and bounds.

What is the most important word in the subject of each of these sentences? What part of speech is it? The most important word in a subject is called the **simple subject**. The simple subject is generally a noun.

**To be Learned :** A **noun** is a name word. A noun may be used as the simple subject of a sentence.

**Exercise.** — Divide each of the following sentences into subject and predicate. Find the simple subject of each sentence. Tell what part of speech it is, and why.

1. A beautiful stone fountain was erected in the center of the palace court.

2. I was let briefly into his history by Frank Bracebridge.

3. The doors of entrance into the palace were on the inside of the court.

4. A troop of soldiers came to the palace one day in time of war.

5. The birth of Mary Stuart put an end to the war between England and Scotland.

6. The king of England had been fighting against Mary's father.

7. The coronation of a queen always excites a deep interest among all persons in the realm.

8. All the northern and western part of the country consists of vast masses of mountains.

9. Stagecoaches and private carriages now roll over these beautiful roads every summer.

10. Many ships and steamboats continually pass up and down the River Clyde.

11. The king of France and the Scottish nobles opposed Mary's wish to become a nun.

12. The chapels, the monuments, the sculptures, the paintings, and the grotesque carvings made the cathedral very attractive to tourists.

13. The tones of the organ and the voices of the priests are almost always resounding and echoing from the vaulted roof.

14. Everything and everybody conspired to produce kind and happy feelings in this stronghold of old-fashioned hospitality.

How many simple subjects do you find in each of the last six sentences?

**Exercise.** — Write five good sentences containing nouns used as simple subjects.

## VII. THE VERB

17. What is the predicate in each of these sentences?

The archbishop looked at us kindly.

He was loved by little children.

He had been playing jackstraws all the evening.

He might have been bored by grown-ups.

What is the least part of each predicate that would make a statement about the archbishop? How does this part rank in importance with the rest of the predicate? In what part of the predicate does this part come? This part of the predicate is called the **simple predicate**. The simple predicate is always a **verb**. A verb is one of the parts of speech.

18. Look again at the four verbs you have found. How many words does the first verb consist of? the second? the third? the fourth? A verb may consist of one, two, three, or four words, but never of more.

**To be Learned:** A **verb** is an asserting word.

The base, or most important part, of a predicate is always a verb.

The verb is called a **simple predicate**.

19. Every verb has a subject. You can always find the subject of a verb by asking the question made by putting *who* or *what* before the verb. Try this in the four sentences about the archbishop.

**Exercise.** — Select the verbs in the following sentences, and find the subject of each verb: —

1. Charlie's old shoe traveled with them in the parlor car.
2. You must wake and call me early.



3. She had placed him in a foolish position once before, and he would not expose himself to ridicule again.

4. Nothing could have saved him except his remarkable strength.

5. The clerks will fit you out with the supplies that you need.

6. The circulation of these bank notes did not increase as rapidly as the bankers had expected.

7. The weather door of the smoking room had been left open.

8. In those days, dreams were often sent to folk as messages, and nothing could have prevented Balder's dream from coming true.

9. Iduna must have been taking a great many magic apples out of her casket.

10. Loki watched his opportunity, and whenever the mistress's back was turned he whisked a cake or a pie out of the window.

### VIII. THE PRONOUN

20. Read the following, and state what you do not like about the language : —

Gluck had had Gluck's head by this time so long out of the window that Gluck began to feel that it was really unpleasantly cold, and when Gluck turned, and saw the beautiful fire rustling and roaring, and throwing long bright tongues up the chimney, as if the fire were licking the fire's chops at the savory smell of the leg of mutton, Gluck's heart melted within Gluck that the fire should be burning away for nothing. "The old gentleman does look very wet," said little Gluck; "Gluck will just let the old gentleman in for a quarter of an hour." Round Gluck went to the door, and opened the door; and as the little gentleman walked in, through the house came a gust of wind that made the old chimneys totter.

"That's a good boy," said the little old gentleman. "Never mind Gluck's brothers. The little gentleman will talk to Gluck's brothers."

"Pray, sir, don't do any such thing," said Gluck. "Gluck can't let the little gentleman stay till Gluck's brothers come. Gluck's brothers would be the death of Gluck."

“Dear me,” said the old gentleman. “The old gentleman is very sorry to hear that. How long may the old gentleman stay?”

“Only till the mutton is done, sir,” replied Gluck, “and the mutton’s very brown.”

**21.** Rewrite the above, improving it all you can by using other words for those which are repeated. Write a list of the words that you used in place of certain repeated words. What part of speech are these repeated words? The words you used in place of them are called **pronouns**. *Pro* means *for*, and pronouns are used *for nouns*. A pronoun is one of the parts of speech.

The noun that the pronoun is used for is called the **antecedent** of the pronoun.

**To be Learned :** A **pronoun** is a word used instead of a noun.

The **antecedent** of a pronoun is the word for which it stands.

**Exercise.** — Select all the pronouns in the following sentences, and tell the antecedent of each : —

1. “O Amy,” said Miss Gordon, “will you take a picture of the Thomas School for me?”

2. “I know where to go,” said Bartle.

3. Robert was saved by the skin of his teeth, but the terrible strain seemed to take all his old suppleness out of him, and he was never the same lad again.

4. First Sindri took a pig’s skin and laid it on the fire.

5. As soon as the old woman was out of sight from the queen’s palace, she picked up the skirts of her gown and ran as fast as she could to the meadow west of Valhalla.

6. Balder’s brothers lifted up his beautiful body upon their great war shields and bore him on their shoulders down to the seashore, for,

as was the custom in those days, they were going to send him to Hela, the Queen of Death.

7. Then Bragi stood up and said, "O dwellers in Asgard, many months have passed since Iduna was carried away from us; we have mourned for her, but we have not yet had our revenge."

8. Two new citizens, Age and Pain, walked the streets hand in hand, and there was no use in shutting the doors against them.

9. Every day the giant came and thundered at Iduna's door. "Have you made up your mind yet," he used to say, "to give me the apples?"

10. "How gloriously the Golden Fleece shines!" cried Jason, in rapture. "It has surely been dipped in the richest gold of sunset. Let me hasten onward, and take it to my bosom."

**Exercise.** — We must take pains to express ourselves so that the antecedents of our pronouns will be perfectly clear. Improve the following sentences either by using antecedents instead of the pronouns, or by changing indirect to direct quotations: —

1. Last night I left my exercise and my grammar here in my desk, and now it is gone.

2. Nellie's mother made this salad; she told me so.

3. Katherine asked Ella if she would be allowed to remain in the library during the noon hour.

4. The carriage cost less than the automobile, so he decided not to buy it.

5. Mr. Lee told Mr. Brunson that he would never have a chance to buy any more of his hay.

6. The boys reported that when they first saw the tramps they were coming out of a small hickory grove.

7. I met Mr. Dorn and Walter this morning, and he said he couldn't play football any more.

8. Father told Uncle John that he knew he should have to go to a warmer climate.

9. The story is that George has a new Victor phonograph. Albert heard it this morning.

10. The officers informed the men that the Government has ordered a change in their uniforms.

## IX. THE ADJECTIVE

22. Read the following with the italicized words omitted:—

On a *level* spot in the center of the amphitheater was a company of *odd-looking* personages playing at ninepins. They were dressed in a *quaint outlandish* fashion; some wore *short* doublets, others jerkins, with *long* knives in their belts, and most of them had *enormous* breeches. Their visages, too, were *peculiar*; one had a *large* beard, *broad* face, and small *piggish* eyes; the face of another seemed to consist entirely of nose, and was surmounted by a *white sugar-loaf* hat, set off with a *little red* cock's tail.

— WASHINGTON IRVING.

Do you get as clear and definite a picture when the italicized words are omitted? Then what did Irving use these words for? What part of speech does each of these words belong with? These words are called **adjectives**.

An adjective is one of the parts of speech. The commonest adjectives are *a*, *an*, and *the*, which do not describe objects at all, but merely point out or indicate them. These three words are often called **articles**.

23. Adjectives are said to **modify** the nouns they go with, and are often spoken of as **modifiers**.

**To be Learned:** An **adjective** is a word used to point out or describe an object and modify a noun or a pronoun.

A **modifier** is a word or a group of words that goes with another word to affect its meaning.

**Exercise.** — Select all the adjectives in these sentences, and tell what nouns they modify:—

1. The four pretty lakes were set like jewels in the green landscape.

2. They descended the stairs with slow and solemn step, traversed a long gallery, and entered the great hall in which the Grand Master had established his court of justice.

3. Shocks of yellow hair, like the silken floss of the maize, hung over his shoulders.

4. Rich, juicy, lively, fragrant old Chaucer was like a russet apple.

5. The moonlight was streaming in through a low window in one gable, and a fainter light came through a corresponding window in the opposite end.

6. One end of this room furnished space for two small cook-stoves.

7. A wild vine overran one end of the cottage, a few trees threw their branches gracefully over it, and several pots of flowers were tastefully disposed about the door.

8. He was a pale, tallowy creature, wanting two fingers on the left hand.

**Exercise.** — We must be careful to use adjectives that are appropriate for our purpose. Think of five adjectives that would be good to use in describing (1) a fine building, (2) a boy you like, (3) a girl you like, (4) a teacher you admire, (5) a dog, (6) a night, (7) a hat, (8) a flower, (9) a game, (10) a task.

## X. THE ADVERB

24. Notice the sentence, —

The grasshoppers and crickets chirped merrily.

What is the predicate? the verb? How do you know? What other word is in the predicate? What is it there for? What word does it go with? We say that

it modifies this word, and we call it an **adverb**. An adverb is one of the parts of speech.

Find one or more adverbs in each of these sentences. Tell what each adverb modifies, and how you know.

Timothy stepped gently along in the thick grass.

The three boys splashed painfully down the never-ending lane.

The music flowed forth clearly and sweetly.

25. Notice the sentence, —

I bought some extremely white almonds.

What is the use of the word *white*? Then what part of speech is it? What is *extremely* in the sentence for? Then what word does it go with? We say that it modifies this word, and we call it an adverb. What two parts of speech have you learned that adverbs modify?

26. Notice the sentence, —

The ghost stood beneath the low roof quite gracefully.

What part of speech is *gracefully*? How do you know? What is the word *quite* in the predicate for? Then what word does it go with? We say that it modifies this word, and we call it an adverb.

**To be Learned:** An **adverb** is a word that modifies a verb, an adjective, or another adverb.

**Exercise.** — Find all the adverbs in these sentences, and tell what each adverb modifies : —

1. He often brought a bag of perfectly fresh pop corn.

2. Dolly sighed gently as she held out the cakes to Silas, who thanked her kindly.

3. Never had a winter sun shone more brightly or more warmly.



4. The money, of which Chloe was so proud, was still lying on the table.

5. Suddenly the light became intolerably bright, and the shepherds covered their eyes and dropped upon their knees.

6. My teacher scarcely ever appears in my dreams, but I know that she would very often if cruel fate should tear her away from me.

7. Then he glanced inquiringly about him, first at the ground, next at some bare willow branches above his head.

8. Hans and Peter skimmed the ice so easily and lightly that they seemed scarcely conscious of moving.

9. They were now quite dry and warm with the heat of the fire and dancing.

10. Troops were soon called into action.

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

**Exercise.** — Write sentences in which the following words are used as adverbs to modify adjectives or adverbs :

very	rather	more	almost
so	somewhat	much	unusually
too	less	most	remarkably

**Exercise.** — The words *some* and *real* are never adverbs. Instead of saying, — “Grandma is *some* better this morning,” we should use for a modifier of the adjective *better* one of these expressions: *somewhat*, *a little*, *much*, *very much*, *a good deal*.

Instead of saying, — “Alice is a *real* pretty girl,” we should use for a modifier of the adjective *pretty* one of these adverbs: *very*, *extremely*, *unusually*, *remarkably*.

Supply appropriate modifiers for the italicized words in these sentences: —

1. My sister is *older* than I.
2. The new bridge is *heavier* than the old one.
3. The doctor thinks that Joe is *worse* to-day.

4. The captain is *taller* than you.
5. Your house is *larger* than ours.
6. We had a *pleasant* time at the picnic.
7. Your cake looks *nice*.
8. I was *tired* after our long walk.
9. That coin is *old*.
10. The baby is getting *fat*.

**Exercise.** — The adverbs *most* and *almost* have not the same meaning. *Most* denotes degree; as, *most happy, most absurd, most rapidly, most often*.

*Almost* means *nearly* or *not quite*; as, *almost dead, almost open, almost over, almost on the edge*.

Supply the right word, *most* or *almost*, in each of these sentences : —

1. We are — there now.
2. Aren't you — through?
3. — everybody likes the new mayor.
4. We are all — anxious for news.
5. The sick soldiers are — well now.
6. The settlers were — out of flour.
7. The storm is — over now.
8. The teacher was the — fortunate of all.
9. — any man would accept a fortune.
10. I was — asleep when you knocked.
11. — all persons have opinions.
12. The comet was — invisible to any but the — accurate observers.

**Exercise.** — What part of speech is *there* in these sentences?

The beggar stood there.

There stood the beggar.

How do you know? Does the subject in these sentences come before or after the verb?

Notice the sentence, —

There is a beggar there.

Which *there* is an adverb denoting place? Which *there* receives the greater emphasis in reading? Does the subject of this sentence come before or after the verb? The first *there* is called an **expletive**.

Most sentences beginning with the adverb *there* or the expletive *there* are transposed.

Explain the use of each *there* in these sentences : —

1. There comes the postman.
2. There was no letter there for you.
3. There is a pleasure in the pathless woods.
4. There came to the beach a poor exile of Erin.
5. There is no end to the sky.
6. There my father comes.
7. There never was a perfect man.
8. There the old miser dwelt for twenty years.
9. There were forty-five men there at the last meeting.
10. There will I build me a nest.

Write five good sentences beginning with the expletive *there*.

## XI. THE PHRASE

27. What is the subject in this sentence?

Early potatoes from the Finch farm were first in the market.

What is the simple subject? What is the use of the word *early*? What other words are in the subject? What is the purpose of this group of words? Then what word does this group go with? What part of speech is this group of words used like? Could any word in this group

be omitted? A group of related words not containing a subject or a predicate is called a **phrase**.

A phrase modifying a noun is called an **adjective phrase**.

28. Find a phrase in the sentence, —

Polly dug carefully around the roots.

In what part of the sentence is this phrase? What does it tell? Then what word does it go with, or modify? What part of speech is it used like? A phrase modifying a verb is called an **adverbial phrase**.

Phrases are very useful in expressing ideas that we have no adjectives or adverbs to express.

**To be Learned:** A **phrase** is a group of related words having neither a subject nor a predicate and used like a part of speech.

A **phrase** is often used like an adjective to modify a noun, or like an adverb to modify a verb.

**Exercise.** — Select all the phrases in these sentences and tell what each phrase modifies : —

1. This story of life among the Puritans in New England was written by Hawthorne.

2. He lies to-night within seven leagues of Rome.

3. The quality of mercy is not strained,

It droppeth as the gentle rain from heaven upon the earth  
beneath.

4. The Yeehats were dancing about the wreckage of the spruce bough lodge.

5. Gretel flew to the closet and filled a porringer with food and set it upon the floor.

6. He was a lost dog, and he awoke under an empty wagon in a corner of a vacant lot.

7. Nothing in the world is so contagious as laughter and good humor.

8. My aunt's tears of pleasure were positively trickling down into her warm coffee.

9. I heard the tinkling of a cowbell, the twitter of birds, and the pleasant hum of insects.

10. At noonday, in a clear atmosphere, when the sun shone brightly over him, the Giant Antæus presented a very grand spectacle.

11. In the middle of the third sister's forehead, there was a very large, bright, and piercing eye, which sparkled like a great diamond in a ring.

12. The edges and corners of the box were carved with most wonderful skill.

**Exercise.** — Phrases should be placed so that there is no doubt as to what they modify. A phrase denoting time or place is often put at the beginning of the sentence. Other phrases are usually placed as near as possible to the word they modify.

Study the excellent arrangement of sentences 1 and 2, and then improve the arrangement of the other sentences following: —

1. Early in the morning Rikki-tikki came to early breakfast in the veranda riding on Teddy's shoulder.

2. From that height you could see across the tops of the trees down to the plain below.

3. Pandora gave the knot a kind of twist at that moment by the merest accident, which produced a wonderful result.

4. The bull resembled a snowdrift with his spotless hue, wafted along by the wind.

5. Europa drew back at the first thought of mounting the white bull.

6. It was a sorrowful prospect for these wanderers that they

must again set forth on the morrow, and that they would perhaps be no nearer the close of their toilsome pilgrimage after many nightfalls.

7. Cadmus noticed from that day forward that his mother never traveled with the same hopeful spirit.

8. There lived, a long time ago, a little boy named Theseus, in the old city of Troezen, at the foot of a lofty mountain.

9. The rock was as firmly fastened to all appearances as any other portion of the earth's substance.

10. To his grandfather Theseus bade a respectful farewell on the third day.

11. Theseus had done with his father's sword many valiant feats by the time he reached his journey's end.

12. The raven carried to the nest in the high rocks the boy at nightfall.

## XII. THE PREPOSITION

29. Look again at the sentence, —

Polly dug carefully around the roots.

What is the phrase? What part of speech is the word *roots*? *the*? What other word is in the phrase? Could this word come anywhere except at the beginning of this phrase? Look at some of the phrases in the Exercise on page 32, and see if they contain a word that must come at the beginning of these phrases. This word is called a **preposition**. A preposition is one of the parts of speech.

30. What question could you ask with the preposition *around* in the phrase *around the roots* that would give you the rest of the phrase? We call the rest of the phrase the **object** of the preposition.

A phrase that consists of a preposition and its object is called a **prepositional phrase**. Divide some of the phrases in the Exercise on page 32 into preposition and object.



31. If we said, "Polly dug carefully *beside* the roots, *above* the roots, or *below* the roots," would the digging have the same relation to the roots that it has when we say "*around* the roots"? All prepositions show a certain **relation** between their object and the word the phrase modifies.

**To be Learned:** A **preposition** is a word that is used with its object to form a phrase, and shows the relation of its object to the word the phrase modifies.

A **prepositional phrase** in its natural order consists of (1) the preposition and (2) its object.

32. We should always use the preposition that expresses just the relation we intend. This is largely determined by usage, which is recorded in the dictionary, hence we should consult the dictionary whenever we are in doubt. Some of the most troublesome cases are these:—

1. *Between* and *among*. — *Between* refers to two persons or things, and *among* to more than two; hence we say,—

Mother divided the money *between* Tom and Dick, or *among* the five children.

2. *At* and *in*. — When traveling, we say that we arrive *at* a small town, but *in* a large city.

3. We should say,—

The garage is *behind* the house.

We should not say *back of* the house. *In back of* is still worse.

4. *Beside* and *besides*. — *Beside* means *by the side of*. *Besides* means *in addition to*. We say,—

I sat *beside* the fountain.

I have three sisters *besides* Ethel.

5. *By* and *with*. — *By* denotes the performer of an action, and *with* denotes the means employed, hence we say, —

The drum was beaten *by* a small boy, and *with* ebony sticks.

6. *In* and *into*. — *In* is used after verbs denoting position, and *into* after verbs denoting motion, hence we say, —

I live *in* this house.

I went *into* that house.

7. *At* and *to*. — *At* is used after verbs denoting position, and *to* after verbs denoting motion, hence we say, —

Father is *at* home, *at* school, *at* his office.

Father went *to* school, *to* his office.

We never say *to home*, but simply, —

Father went *home*.

8. When we wish to tell what disease caused a person's death, we should say, —

The man died *of* typhoid fever, *of* pneumonia, *of* smallpox.

9. We should be content with the one word *off* instead of saying *off from* or *off of*. We should say, —

The carpenter fell *off* the ladder.

I swept the dust *off* the porch.

**Exercise.** — Make three sentences to illustrate the correct use of each of the prepositions given above.

**Exercise.** — What is the object of the preposition *among* in this sentence?

The birds built their nests *among* the branches of the fir tree.

What is the principal word, or base word, of the object? What part of speech is it?

What two uses of the noun have you learned?

Find all the prepositional phrases in the following sentences. Divide each of them into its two parts. Select the base word of each object.

1. We peeped through the windows of the magnificent palace.
2. A large star of gold tinsel was fixed at the very top of the tree.
3. Three little children came up from a neighboring village with baskets in their hands.
4. The Pig laughed at the poor Camel on the outside of the wall.
5. The thorn remained in the tiger's foot for twelve years.

### XIII. THE CONJUNCTION

33. Make one sentence out of these two : —

My little sister ran against the door.

My little sister bumped her forehead.

What is the predicate of your sentence? What kind of predicate is it? What are its parts? What other word is in your predicate? What is the use of this word? *And* is always a joining word. It is called a **conjunction**. A conjunction is one of the parts of speech.

34. What does *and* join in each of these sentences?

The dining-room table and sideboard were at the other house.

The women expressed a cordial and friendly interest in Miss Beulah.

Trixy limped painfully across the yard and into the woodshed.

The very boys had to fight against the Indians, and the women made bowstrings.

35. There are many conjunctions besides *and*. Some of the commonest are *or*, *nor*, *but*, *therefore*.

You may say, —

I was sick *so* I went home.

*Or*, I was sick *therefore* I went home.

Never say, “*so therefore* I went home.”

*Either* and *or* are often used as a pair of conjunctions; so, too, are *neither* and *nor*. What conjunction should be used in this sentence?

I ate neither bread ——— meat.

**To be Learned:** A conjunction is a word that joins sentences or parts of sentences.

**Exercise.** — Select all the conjunctions in these sentences, and tell what each conjunction joins: —

1. It was on the 14th or the 15th of February that he walked so boldly into the hall and up the front stairs.

2. A rose will not flower in the dark, and a fern will not flower anywhere.

3. All day Buck brooded by the pool or roamed restlessly about.

4. The Indians were numerous and terrible.

5. I have had grand dreams, but they have been only dreams.

6. The bear may be stung on his nose and lips until he howls with pain, but he considers honey a good salve for stings, and keeps right on.

7. If you want to read about giants or mermaids or shipwrecks or athletic contests or enchanters or furious battles or the capture of cities or voyages to strange countries, all you have to do is to open the Iliad and the Odyssey, and you will find stories on all of these subjects.

8. Enceladus rebelled against the gods, therefore they piled the mountain on top of him.

9. The poet Virgil had a handsome villa and a troop of friends.

10. We talk of choosing our friends, but friends are self-elected.

## XIV. THE INTERJECTION

36. What part of speech is each word in this sentence?

The red fox left his den, and crept stealthily toward the chicken house.

If the word *alas* had been placed at the beginning of the sentence, what would it have been there for? A word used for such a purpose is called an **interjection**. An interjection is a part of speech. In written language an interjection is followed by an exclamation point.

Some of the commonest interjections are *oh, alas, hurrah, pshaw*. What feeling does each of these express?

**To be Learned:** An **interjection** is a word used to express sudden or strong feeling.

**Exercise.** — There are only **eight parts of speech**. What are they? Tell what part of speech each word is in the following sentences. Give your reasons.

1. Hurrah! the wind has changed to the northwest.
2. To the best of my belief, on this particular morning the breakfast consisted of hot cakes, some nice little brook trout, roasted potatoes, fresh boiled eggs, and coffee, for King Midas himself, and a bowl of bread and milk for his daughter Marygold.
3. It was dark night before Mother Ceres found out that she must seek her daughter elsewhere, so she lighted a torch and set forth. In her haste and trouble of mind she quite forgot her car and the winged dragons, or maybe she thought she could follow up the search more thoroughly on foot. She had not gone far before she found one of the magnificent flowers which grew on the shrub that Proserpine had pulled up. "Ha!" thought Mother Ceres, "here is mischief in this flower! The earth did not produce it by any help of mine, nor of its own accord. It is the work of enchantment, therefore it is poisonous; and perhaps it has poisoned my poor child."

4. Where is Glaucus? Ho! Tell Glaucus that he must attend the king!

5. "Well-a-day!" answered old Baucis, "I do wish our neighbors felt a little more kindness for their fellow creatures."

## XV. ANALYSIS OF SENTENCES

Analyzing a sentence is separating it into its parts. Study the following model for sentence analysis:—

MODEL.—In the morning the long shadow of the big boulder fell directly on the wigwams.

This is a declarative sentence.

The subject is *the long shadow of the big boulder*. The predicate is *fell directly on the wigwams in the morning*.

The simple subject is the noun *shadow*. It is modified by the adjectives *long* and *the*, and by the prepositional phrase *of the big boulder*.

The simple predicate is *fell*. It is modified by the adverb *directly* and by the prepositional phrases *in the morning* and *on the wigwam*.

**Exercise.**—Analyze the following sentences orally. Write the analysis of one sentence. In your writing underline the words that should be printed in italics.

1. Often the poet sat down on the bench and talked with Ernest.
2. In 1519 Magellan set out on a great and eventful voyage.
3. The frank and bold voice of Richard was heard in joyous congratulation.
4. A carriage dashed round the turn of the road.
5. The Egyptian and the Hindu looked at each other.
6. My ancient silver bowl tells of good old times, of joyous days and jolly nights, and many Christmas chimes.



7. Silently, in the infinite meadows of heaven, blossomed the lovely stars.

8. Already Jane was standing at the door with the hissing urn.

9. The boys turned at a path through a wheat field.

10. The ownership of the slaves was concentrated in a few hands.

11. The life of a river, like the life of a human being, consists in the union of soul and body, of the water and the banks.

12. Little Red Riding Hood lived in a pretty little house at the edge of a wood.

## XVI. THE TRANSITIVE VERB

37. Notice the sentence, —

A tremendous crash shook the house from top to bottom.

What is the verb? What does this verb assert? What performed the action? How are the words *a tremendous crash* used? What received the action? In what part of the sentence do you find the words *the house*? Read the sentence without these words. Is the sentence now complete or incomplete?

You have observed that the verb *shook* in this sentence asserts action performed on something, and needs the name of the receiver of the action to complete its meaning. Such a verb is called a **transitive verb**.

You have observed also that the noun *house* in this sentence names the receiver of an action, and completes the verb *shook*. A noun used in this way is said to be the **object** or **direct object** of the verb.

38. The object of a verb is often called a **complement**, because it completes the meaning of the verb.

The distinction between a **modifier** of a verb and a **com-**

**plement** is that a complement is necessary to the verb, while a modifier is not.

**39.** What transitive verbs do you find in the following sentence? What are their objects? Prove what you say.

Schwartz and Hans shot the blackbirds, because they picked the fruit; and killed the hedgehogs, lest they should suck the cows; they poisoned the crickets, because they ate the crumbs in the kitchen; and smothered the cicadas, which sang all summer in the lime trees.

**To be Learned :** A **transitive verb** is one that asserts action performed upon some person or thing.

A **complement** is a word or a group of words that is necessary to complete the meaning of a verb.

The **direct object** of a verb is a word or a group of words that completes the meaning of a transitive verb, and names the receiver of the action.

**NOTE.** — Action is not always accompanied by motion. There is action of the mind, expressed by such verbs as *know, think, believe, hope, expect, decide*. There is action of the feelings, expressed by such verbs as *like, love, hate, admire*. The verb *have* is transitive, yet it does not assert action of any kind; as, I *have* a dime, He *has* had no breakfast, Will you *have* a chair?

**Exercise.** — Select the transitive verbs in these sentences. Find their objects. You can always find the object of a transitive verb by asking the question made by using *what* or *whom* after the verb.

1. I will pile the wood after you move the storm windows.
2. So Ulysses told his tale.
3. He had thin silver bracelets upon his arms, and on his neck a collar of the same metal.

4. Your master has broken the truce.
5. Miss Lizzie tore the note in pieces and threw them on the floor.
6. He pushed the hair from her wet face.
7. Immediately the slaves brought napkins, and after they had laved their hands and dried them, the three seated themselves under the tent which had served the Wise Men at the meeting in the desert.
8. I like that ancient Saxon phrase, which calls  
The burial ground God's Acre.
9. The wise man shrugged his shoulders, shook his head, cast up his eyes, but said nothing.
10. Who gives himself with his alms feeds three.

**Exercise.** — Notice the sentence, —

Silver-hair tasted the porridge in the largest bowl.

What is the object? How do you know? What is the base word of the object? What part of speech is it? What are its modifiers?

What three uses of the noun have you learned?

Find all the direct objects in the following sentences. Select the base word of each object.

1. In the evening we found a little earthen dish of the plainest food.
2. The little girl rolled a few golden apples to the knight's feet.
3. You must put the old leather saddle upon the horse.
4. Hop-o'-my-Thumb had dropped along the road many little white pebbles.
5. The giants unlocked the heavy iron gate of the castle.
6. We can set the refrigerator in the back hall.
7. The old couple played a few games of bezique every evening.
8. The lady picked a large bunch of lilies of the valley.
9. The strong brine killed every blade of the tender grass.
10. A boy brought the ice cream for the surprise party.

## XVII. THE INTRANSITIVE VERB

40. Notice the sentence, —

Hans laughed long and loud.

What is the verb? What does it assert? Who performed the action? How is the word *Hans* used? Was there any receiver of the action? Read the sentence with only the subject and the verb. Is the sentence then complete or incomplete?

A verb like *laughed*, that asserts action but is not followed by the name of any receiver of the action, is called an **intransitive verb**.

41. Intransitive verbs are usually modified by adverbs or prepositional phrases telling time, place, manner, etc.

42. Some verbs may be transitive in one sentence, and intransitive in another. Notice the verb *curl* in these sentences :—

Mother curled my hair this morning.

My hair curls best in damp weather.

**Exercise.** — Write sentences using the following verbs, first as transitive verbs, then as intransitive verbs: *mow*, *cook*, *drink*, *speak*, *draw*.

**Exercise.** — Select each verb in the following paragraph and tell whether it is transitive or intransitive. Tell how the transitive verbs are completed, and how the intransitive verbs are modified.

Then suddenly the Duckling could flap its wings; they beat the air strongly, and bore the bird strongly away. Soon the Duckling alighted in a great garden, where elder trees bent their long green

branches to a beautiful river. From the thicket came three glorious white swans ; they rustled their wings, and swam lightly on the water. The Duckling knew the splendid creatures, and flew toward them.

### XVIII. THE INTRANSITIVE VERB (Continued)

43. Notice the sentence, —

I am the king of the Golden River.

What is the predicate? What is the verb? Does this verb assert action? We say in grammar that such a verb asserts **being**. Is this verb complete in itself, or does it need a complement? What group of words completes it? What does this group of words tell something about? When a verb asserts being and has a complement that means the same person or thing as the subject, we call it an **intransitive verb**.

44. In the sentence just studied what is the base word of the complement? What part of speech is it? In the following sentences how is the verb *am* completed?

I am wet. I am cold. I am hungry.

Do these complements mean the same person or thing as the subject? What part of speech are they? The complement of an intransitive verb of being may be either a noun or an adjective. Such a complement is called a **subjective complement**, because it tells something about the subject.

45. Some common verbs that take subjective complements are *am, are, is, was, were, has been, will be, might be, appear, become, feel, grow, look, seem, smell, taste*.

**To be Learned:** An **intransitive verb** is one that asserts (1) being, or (2) action that is not received by anything.

A **subjective complement** is a word or a group of words that completes a verb and refers to the same person or thing as the subject.

**Exercise.** — Find all the subjective complements in these sentences. What part of speech is the base word of each complement?

1. Mrs. Merrill was our nearest neighbor for thirty years.
2. Wamba, the son of Witless, is the born thrall of Cedric of Rotherwood.
3. Strange is the heart of man with its quick, mysterious instincts.
4. Some public libraries use a book until it becomes soiled, and then cover it.
5. Some days must be dark and dreary.
6. The affair has been growing suspicious.
7. As we approached the eastern end of the lake, the scenery grew far more beautiful.
8. In a few weeks Bob felt quite strong again.
9. In the eyes of the children, the trapper was the tallest, strongest, most beautiful wise person in the wide world.
10. The march of the human mind has been very slow.
11. Marie Antoinette was a mirthful, beautiful, open-hearted child.
12. This imperial mother was almost a stranger to her own children.
13. The little princess must have been very frank, cordial, and affectionate.
14. Her light brown hair was long and silky.
15. Louis was the young grandchild of the reigning king.

What four uses of the noun have you learned?

**Exercise.** — Add a suitable subjective complement to each of the following: —



- |                                         |                         |
|-----------------------------------------|-------------------------|
| 1. Corn is                              | 6. You are              |
| 2. Abraham Lincoln was                  | 7. The flowers were     |
| 3. Her greatest treasure was            | 8. The night was        |
| 4. Julius Cæsar was                     | 9. The old man has been |
| 5. George Washington might have<br>been | 10. Football is         |

**XIX. THE ADJECTIVE AS SUBJECTIVE COMPLEMENT**

46. You have just learned that the subjective complement of a verb may be either of two parts of speech. What are they? What does the subjective complement always tell something about?

For what purpose is the word *sweet* used in each of the following sentences?

- |                         |                         |
|-------------------------|-------------------------|
| The apple is sweet.     | The apple looks sweet.  |
| The apple became sweet. | The apple seems sweet.  |
| The apple grew sweet.   | The apple smells sweet. |
| The apple tastes sweet. |                         |

What part of speech is the word *sweet* usually? Prove this by applying the definition of an adjective. What is the grammatical use of the word *sweet* in each of the sentences above? What is the verb in each sentence?

47. Some persons make mistakes in using the verbs *appear*, *become*, *feel*, *look*, *seem*, *smell*, and *taste*. They do not know when to use an adjective after them, and when an adverb. In the following sentence, what does the verb assert?

The doctor felt my face roughly.

Who performed the action? How was the action performed? What part of speech then is *roughly*? Why is an adverb used in each of the following sentences?

The corn grew rapidly.  
 The judge looked sternly at the culprit.  
 The mouse sniffed the cheese timidly.  
 The boy tasted the food curiously.

What do verbs assert when they take an adverb to modify them?

48. In the following sentence does the verb assert action?

My face felt rough.

What is the word *rough* in the predicate for? What part of speech is it? Why is an adjective used in each of the following sentences?

The corn grew tall.

The cheese smelled good.

The judge looked stern.

The food tasted queer.

What do verbs assert when they take an adjective to complete them?

Should we say, *I feel bad*, or *I feel badly*? Why?

**Exercise.** — Fill out each of the following sentences with an adjective or an adverb. Give your reason in each case.

1. Don't let Towzer in; he smells so (*disagreeably* or *disagreeable*).
2. I feel (*good* or *well*) this morning; I haven't an ache nor a pain.
3. Maybe it is all right, but it certainly looks (*queerly* or *queer*).
4. Our friends looked (*anxious* or *anxiously*) in the papers for news.
5. Don't eat the fish if it tastes (*badly* or *bad*).
6. The Governor feels very (*strange* or *strangely*) in his new position.

7. Taste the soup (*careful* or *carefully*), for it is pretty hot.
8. I like roses because they smell so (*sweet* or *sweetly*).
9. Look (*merry* or *merrily*) even if you don't feel so.
10. Mother looked (*calm* or *calmly*) at the burglar.

What reasons can you give for not saying, I feel *awfully* or *terribly*, or *wretchedly*?

## XX. ANALYSIS OF SENTENCES

Study the following analysis of a sentence containing a subjective complement: —

MODEL. — Florence Nightingale was a true friend to all sick soldiers.

This is a declarative sentence.

The subject is *Florence Nightingale*. The predicate is *was a true friend to all sick soldiers*.

The simple predicate is *was*. It is completed by the subjective complement *a true friend to all sick soldiers*. The base word of this complement is the noun *friend*, which is modified by the adjectives *true*, and *a*, and by the prepositional phrase *to all sick soldiers*.

**Exercise.** — Analyze these sentences containing direct objects or subjective complements. Write out the analysis of one of them.

1. Frank soon built a cheerful fire in the grate.
2. By lake and stream, by wood and glen,  
Our stately drove we follow.
3. La Fayette was a strong advocate for the rights of the people.
4. She is very sensitive, and shrinks from strangers, and consequently has no friends here.
5. The wine was red, and had stained the ground of the narrow street.

6. The traveler lifted the latch and turned into the bright kitchen on his right hand.
7. Bring her with you in the afternoon.
8. All the orchards were white with flowers.
9. The place was worthy of such a trial.
10. Daily injustice is done, and might is the right of the strongest.

## XXI. COMMON AND PROPER NOUNS

49. Notice the sentence, —

Leo is a good dog.

What nouns do you find? Are they names of the same animal or of different animals? Which of these names would everybody give to this animal at sight? Which of these names was given to this animal by a certain person? For what purpose was it given?

A name that belongs to a person, place, or thing because of the qualities, or nature, of that person, place, or thing is called a **common noun**.

A name that is given to a person, place, or thing to distinguish it from other persons, places, or things having the same qualities is called a **proper noun**.

In written language a proper noun always begins with a capital letter.

Proper nouns are names of special cities, countries, rivers, lakes, ships, hotels, persons, horses, streets, books, etc.

50. Notice the sentence, —

The band plays in the park every evening.

The noun *band* is the name of a group of musicians, but the group is considered as one whole or body. Such a noun as *band* is called a **collective noun**.

**To be Learned :** A **common noun** is a name that belongs in common to every one of a whole class of persons, places, or things.

A **proper noun** is a name that has been conferred upon a particular person, place, or thing.

A **collective noun** is the name of a group of persons or things considered as one whole or body.

**Exercise.** — Capitalize all the proper nouns in the following sentences. Tell why they are proper nouns.

1. On the fourth of july we watched a yacht race on lake winnebago.

2. King richard was a prisoner in the power of the cruel duke of austria.

3. To the whigs of the seventeenth century england owes her house of commons.

4. On the library wall of one of the most famous writers of America hang two crossed swords, which his relatives wore in the great war of independence.

5. The stream led them into the broad expanse of the san luis valley, up which they turned, and speedily came in sight of the low white walls of fort garland.

6. I will honor christmas in my heart and try to keep it all the year.

7. There ensued the most awful fight between theseus and the minotaur that ever happened beneath the sun or moon.

8. Once or twice pegasus stopped, and snuffed the air, pricking up his ears and tossing his head.

9. Nothing remained of the glory of troy but the ruins of its citadel by the river scamander.

**Exercise.** — Write sentences containing the collective nouns *army, crowd, forest, legislature, library*. Which of these nouns are names of collections of persons ?

## XXII. NUMBER

51. Notice the sentence, —

The young bears gamboled around the old bear.

What are the nouns? How many animals does the noun *bears* make you think of? How many does *bear* make you think of? We say in grammar that the noun *bear* is in the **singular number**, and the noun *bears* is in the **plural number**.

52. Most nouns form the plural by adding *s* to the singular. Form the plural of *school*, *book*, *flag*, *soldier*, *pie*.

53. Nouns ending in *s*, *x*, *z*, *sh*, or *ch* soft form the plural by adding *es* to the singular. Form the plural of *gas*, *fox*, *topaz*, *bush*, *crutch*, *fish*, *ax*, *witch*, *lioness*, *six*. Why do these nouns add *es* instead of *s*?

54. Some nouns ending in *f* or *fe* form the plural by changing *f* or *fe* to *v*, and adding *es*. Form the plural of *leaf*, *shelf*, *wife*, *thief*, *knife*.

55. Nouns ending in *y* preceded by a consonant form the plural by changing *y* to *i* and adding *es*. Form the plural of *city*, *fly*, *lady*, *ally*. Form the plural of *monkey*, *chimney*, *bay*, *alley*.

56. Some nouns ending in *o* form the plural by adding *s*, while others add *es*. Consult the dictionary when you are in doubt. Form the plural of *piano*, *solo*, *motto*, *zero*, *potato*, *mosquito*.

57. Some nouns have very irregular plurals. Learn the following: *ox*, *oxen*; *foot*, *feet*; *child*, *children*;



*tooth, teeth ; goose, geese ; mouse, mice ; man, men ; woman, women.*

58. Some nouns derived from foreign languages have kept the foreign plurals. Learn the following : *phenomenon, phenomena ; fungus, fungi ; crisis, crises ; alumnus, alumni ; stratum, strata.*

59. The title *Mr.* has the plural *Messrs.* We say the *Messrs. Keith* or the *Mr. Keiths.*

The title *Miss* has the plural *Misses.* We say the *Misses Peake*, or the *Miss Peakes.*

*Mrs.* has no plural, so we say the *two Mrs. Farleys* or *Mrs. Edward Farley and Mrs. Burton Farley.*

60. Compound words usually form the plural by adding *s* at the end, but sometimes by adding *s* to their most important word. Consult the dictionary for the plural of *manservant, commander-in-chief, forget-me-not, postmaster-general, windowpane.*

61. Figures, letters, and signs form the plural by adding the apostrophe and *s* ; as, *6's, l's, +'s.*

62. Some nouns have the same form in both the singular and the plural. This is true of *deer, sheep, trout,* and *cannon.*

63. Some nouns have no singular form. This is true of *scissors, pincers, shears, tongs, goods, trousers, thanks, tidings, riches, alms.*

64. Some nouns have no plural form. This is true of *measles, news, mathematics.* Consult the dictionary for *athletics* and *politics.*

**Exercise.** — Write the plural of each noun in this list : —

key	life	goose	attorney-general
bus	wolf	tiger	spoonful
sex	cuff	watch	Mr. Mead
o	loaf	candy	Miss Carter
wish	lily	tomato	phenomenon
deer	plate	soprano	mother-in-law

### XXIII. GENDER

65. Since human beings and other animals are either male or female, we have many pairs of words to indicate sex ; as, *man* and *woman*, *boy* and *girl*, *bull* and *cow*.

**To be Learned :** Nouns that indicate the male sex are said to be of the **masculine gender** ; as, *bondman*.

Nouns that indicate the female sex are said to be of the **feminine gender** ; as, *bondwoman*.

Nouns that are names of things without sex are said to be of the **neuter gender** ; as, *flag*, *eye*, *rope*.

Nouns that may indicate a person or animal of either the male or the female sex are said to be of the **common gender** ; as, *parent*, *child*, *mouse*, *serpent*.

66. **Gender** is denoted in several ways : —

1. By **inflection**, that is, by the use of a suffix ; as, *host*, *hostess*.

2. By the use of a **prefix** ; as, *he-goat*, *she-goat*.

3. By the use of **different words** ; as, *lord*, *lady*.

**Exercise.** — What is the gender of each noun in the following list ? Where it is possible, supply the word of the opposite gender, and tell how gender is denoted in each of your pairs of words.

- |                |             |              |                |
|----------------|-------------|--------------|----------------|
| 1. nose        | 9. wife     | 17. duck     | 25. queen      |
| 2. lad         | 10. tent    | 18. ewe      | 26. hand       |
| 3. maidservant | 11. cock    | 19. lion     | 27. typewriter |
| 4. cousin      | 12. bride   | 20. teacher  | 28. emperor    |
| 5. salesman    | 13. apple   | 21. monk     | 29. prince     |
| 6. heroine     | 14. he-bear | 22. wizard   | 30. madam      |
| 7. collar      | 15. goose   | 23. duke     | 31. master     |
| 8. actor       | 16. Henry   | 24. bachelor | 32. heiress    |

## XXIV. THE POSSESSIVE NOUN

67. Notice the sentence, —

I wore mother's ring.

What is the verb? What does it assert? What received the action? What then is the use of the words, *mother's ring*? What is the base word of this group? What is the word *mother's* in the group for? What word does *mother's* go with? Can we call *mother's* an adjective? Why not? What part of speech is the word *mother*? What difference in form is there between *mother* and *mother's*?

Such a noun as *mother's*, denoting ownership, is called a **possessive noun**. It modifies the noun it goes with.

68. To give a singular noun the possessive form, we add the apostrophe and *s*; as, *Fred*, *Fred's*; *fly*, *fly's*; *hero*, *hero's*; *wife*, *wife's*.

69. To give a plural noun the possessive form we add the apostrophe and *s* if the noun does not end in *s*; as, *men*, *men's*; and the apostrophe only if the noun does end in *s*; as, *soldiers*, *soldiers'*.

70. What is the possessive noun in each of these sentences?

Our yard is large, but Everett's is larger.

Father goes to Trinity Church, and mother goes to St. Mary's.

You can buy your algebra at Eastman's.

The best hospital is St. Luke's.

Is there any noun for these possessives to modify? Why is it omitted? We say that it is "understood."

71. How many stores are meant by each of the following sentences?

We passed Miller and Zentner's.

We passed Miller's and Zentner's.

When joint ownership is meant, the sign of possession is added to the last of several nouns. When separate ownership is meant, the sign of possession is added to each of several nouns.

72. If the name of the owner is a long term, we are likely to use it as the object of the preposition *of*. Instead of saying, *William the Conqueror's son*, we say, *the son of William the Conqueror*. What would you say instead of *Houghton Mifflin Company's publications*? *the bird of paradise's feathers*?

Would you say *the house's roof*? *the hat's brim*? *the coffee's taste*? Why not?

**Exercise.** — Write the possessive singular, and possessive plural if there is one, of each of the following nouns: —

lady

thief

tigress

princess

ox

Charles

Dickens

son-in-law

fox

Mr. Davis

prince

church

**Exercise.** — Rewrite each of these sentences, the first eight so that they will contain possessive modifiers, and the last nine so that possession will be denoted by means of the preposition *of*: —

1. The color in the face of Rebecca rose as she boasted the ancient glories of her race.

2. The treaty proposed by Jay was the most formidable question with which Hamilton was called upon to deal.

3. Through the deep gulf of the wide chimney the roaring tide of the Yuletide wallows.

4. Basil was the friend of Benedict.

5. Woman is the natural ally of woman.

6. The muscles of Mowgli trained by years of experience bore him up as though he were a feather.

7. Vainly the eye of the fowler might mark the distant flight of thee to do thee wrong.

8. The winds were high when the old man sallied forth to combat with the elements, less sharp than the unkindness of his daughters.

9. The emigrant's track across the western desert is marked by camp fires long consumed and bones that bleach in the sunshine.

10. All the while a conviction was taking hold in Emmy Lou's mind.

11. The crowd's wild fury sank into silence.

12. We behold those intrepid men penetrating into Hudson Bay's deepest frozen recesses.

13. That was the ship's mystery.

14. The census reports' maps show an uneven advance of the frontier with tongues of settlement pushed forward here and there.

15. My daughter greatly regretted her poor brother's melancholy situation.

16. But at last Mrs. Osgood's house linen was reached and Silas was paid in gold.

17. But now, little Aaron, having become used to the weaver's awful presence, had advanced to his mother's side, and Silas, seeming to notice him for the first time, tried to return Dolly's sign of goodwill by offering the lad a bit of lard-cake.

## XXV. CASE

73. What is the grammatical use of the italicized words in these sentences ?

A noble *lady* welcomed the soldiers at the door.

The soldiers saluted the noble *lady*.

They found rest and food at that noble *lady's* home.

These are the three most important uses of the noun in sentences. We say that there are three **cases** of nouns.

**To be Learned :** When a noun is subject of a verb, it is said to be in the **nominative case**.

When a noun is direct object of a verb, it is said to be in the **objective case**.

When a noun denotes ownership and modifies another noun, it is said to be in the **possessive case**.

74. Besides the three uses of nouns just given, you have learned that a noun may be the subjective complement of a verb and the object of a preposition.

A noun used as **subjective complement** is in the **nominative case**.

A noun used as **object of a preposition** is in the **objective case**.

75. What difference do you find in the form of the noun *lady* in the three cases ?

**Exercise.** — Tell the use and case of each noun : —

1. Thor accepted the giant's offer.
2. They were ready for another day's march.
3. Skrymner was a kindly giant, and carried Thor's bag of meal.
4. He put it into his wallet, which he slung across his shoulders.
5. I will not leave the home of gladness and Father Odin's table.
6. The inhabitants of this dark region are dwarfs and elves.



## XXVI. THE APPOSITIVE

76. Notice the sentence, —

Mr. Josiah Quincy, the president of the common council, had seen the action of the mob from his window.

What is the subject? the simple subject? What other words are in the subject? What is this group of words there for? Where are these words placed in relation to *Mr. Josiah Quincy*?

How is this group punctuated? Read the sentence without it. Is it necessary to the structure of the sentence? Such a group of words is called an **appositive**. An appositive is a modifier of the noun it explains.

77. What is the base word of the appositive that you have just found? This word is called a **noun in apposition**. It is always in the same case as the noun that it explains.

78. What is the appositive in each of these terms? *Richard the Lion-hearted, John the Baptist, Mary Queen of Scots*. When an appositive has become one term with the noun it modifies, it is not set off by commas.

**To be Learned:** An **appositive** is a word or a group of words placed beside a term to explain it.

**Exercise.** — Punctuate these sentences. Underline the base word of each appositive, and tell its case.

1. At the capitol we met Mr. Dodge a justice of the supreme court.
2. Long live our sovereign Richard England's King.
3. The other passenger was Frank Bracebridge a sprightly good-humored young fellow with whom I had once traveled on the continent.

4. Raff Brinker the father of Gretel and Hans had for years been employed upon the dikes.

5. In the middle porthole appeared the head of Job Anderson the boatswain.

6. Mr. Bright the teacher has not yet looked into the matter.

7. We could hear Jacala the crocodile bellowing like a bull.

8. When I shun Scylla your father, I fall into Charybdis your mother.

9. At eight o'clock in the morning the sexton an ancient man and rheumatic hobbled slowly through the village.

10. The task fell upon the shoulders of two men Franklin a wise counselor and Jay a young man of probity daring earnestness and skill.

#### XXVII. THE TERM OF ADDRESS. THE EXCLAMATORY NOMINATIVE

79. What kind of sentence is the following?

Obey your parents.

What is the verb? the subject?

Write the sentence thus, —

Children, obey your parents.

What new word has been put in the sentence? For what purpose is it used? What part of speech is it? How is it punctuated? Such a word is called a **term of address**.

80. What is the term of address in each of these sentences? What part of speech is the base word of each term?

Stand! The ground's your own, my braves.

Be good, sweet maid, and let who will be clever.

O little town beside the lake, I love you constantly.

A noun used as the base word of a term of address is in the **nominative case**.

In what three places in the sentence may the term of address come? How is it punctuated in each case?

If the interjection *O* is used before a term of address, it should be *O*, not *Oh*.

81. Notice the sentences, —

Dear girl, come hither!

Dear girl! the grasses on her grave

Have forty years been growing.

In the first sentence the girl is supposed to be present and is directly addressed, while the second sentence does not address, but merely exclaims, about a girl. A noun like *girl* in the second sentence, which is used in exclamation, without a verb, is called an **exclamatory nominative**. Note the distinction in the use of *sleep* in the following two sentences: —

O gentle sleep, how have I frightened thee?

O sleep! it is a gentle thing.

82. Since the term of address and the exclamatory nominative are not parts of the subject or the predicate of a sentence, we say that they are **independent**.

**To be Learned:** A **term of address** is a word or a group of words used as a name to show to whom a remark is made.

An **exclamatory nominative** is a noun or a pronoun used as an exclamation without a verb.

**Exercise.** — Punctuate each of the following sentences. Select each exclamatory nominative, also the base word of each term of address.

1. Where are you going my pretty maid ?
2. I thank thee Jew for teaching me that word.
3. The isles of Greece the isles of Greece  
Eternal summer gilds them yet.
4. Build thee more stately mansions O my Soul !
5. A horse a horse my kingdom for a horse.
6. Awake O Bell proclaim the hour !
7. Comrades bear back and let the ruin fall.
8. Go Pindarus get higher on that hill.
9. Tears idle tears I know not what they mean.
10. Mr. Graham get ready to march to the front to-morrow.
11. Thou too sail on O Ship of State !
12. O fair Egyptian I but asked you the first question of every  
captive.
13. Ah happy chance the aged creature came shuffling along.
14. Dr. Manette have you ever seen this prisoner before ?
15. Friends Romans Countrymen lend me your ears.

### XXVIII. THE INDIRECT OBJECT

83. Notice the sentence, —

The pleasant summer weather brought the bold outlaws many sunshiny days and starlit nights.

What is the predicate? the verb? What is the answer to the question *brought what?* Then how is this group of words used? What other group of words is there in the predicate? What is this group there for? A group of words used in this way is called an **indirect object**. Notice that the persons named by the indirect object get what is named by the direct object. What did the outlaws get?

84. Where is the indirect object placed in relation to the direct object? If it were placed after the direct object, what word would have to be supplied?

85. Notice the sentence, —

Aunt Emily made Kitty a red riding hood.

What is the indirect object? What preposition could be supplied before it?

86. Almost always the indirect object denotes a person, but sometimes we make such a sentence as this, —

Give the plants more water.

A noun used as the base word of an indirect object is in the objective case.

**To be Learned:** An **indirect object** is a word or a group of words that tells to whom or for whom, to what or for what, something is done.

**Exercise.** — Write good sentences containing an indirect object used after each of these verbs: *bring, buy, find, get, give, make, pour, pass, send, throw, write.*

**Exercise.** — Select all the indirect objects and all the direct objects in the following sentences. Be able to tell how you decide.

1. Give the children a good warm supper.
2. If I should tell these indifferent rich people the things that I have seen, they would not sleep so peacefully.
3. She gave that stern accuser a look of anguish that pierced to his very soul.
4. I presented my host a dozen fine, plump partridges.
5. The duchess flung her listener a glance of provoking disdain.
6. Mesmer offered these scientists a series of propositions setting forth the nature of animal magnetism.
7. The five sons of the dragon's teeth made Cadmus a military salute with their swords.

8. "What evil have I done the man?" asked Roger Chillingworth again.

9. I'll bring your mother some soil from Mr. Cass's garden.

10. This was the itinerant hawker who brought the housewives knives and sold the minister books.

11. Let us pay our friends the compliments they deserve.

12. Venus sent two of her doves to fly before the ships and show this bold sailor the way.

### XXIX. THE ADVERBIAL NOUN

87. Notice the sentence, —

This remarkable rock rises three hundred feet above the surrounding plain.

What is the predicate? the verb? Where does the rock rise? What other group of words is in the predicate? What is it there for? What word does this group go with? What is the base word of this group? What part of speech is it? A noun used with a verb in this way to denote how far is called an **adverbial noun**. It usually denotes a measure of some sort.

What adverbial nouns do you find in these sentences?

This apple weighs fourteen ounces.

Lowell ran a mile in three minutes.

Our cousin came last night, and will stay all summer.

88. Notice the sentence, —

Father is forty-six years old.

What is the verb? the complement? the base word of the complement? What other words are in the complement? What are they there for? What word do they go with? What part of speech usually modifies an adject-



tive? What part of speech is *years*? A noun used in this way to modify an adjective is called an **adverbial noun**.

An adverbial noun is always in the objective case.

What adverbial nouns do you find in these sentences?

The walk is ten feet wide.

Joe is three inches taller than I.

Coal is a dollar cheaper this year.

**To be Learned:** An **adverbial noun** is a noun that modifies a verb or an adjective, and tells the time or place of an action, or a measure of some sort.

**Exercise.** — Select all the adverbial nouns in the following sentences, and tell what they modify. Explain the difference in the use of the italicized words in sentences 2 and 3, also in sentences 4 and 5.

1. When they came home last evening they found the lamp still burning.
2. The grocer weighed an *ounce* of cloves for me this morning.
3. The cloves weighed an *ounce*.
4. Last June she bought eight *yards* of white satin.
5. The satin measured just eight *yards*.
6. The duke comes home to-morrow.
7. Wait one moment while I lock the windows.
8. The grandmother was a rich old lady who lived several miles from the village.
9. She slept a hundred years before the prince came to wake her.
10. All that quiet afternoon Arachne wove with her golden shuttle.
11. Whoever shall compel thee to go a mile, go with him twain.
12. I'll have that treasure if I search a year.
13. London was fifteen hundred years old, and a great town for that day.
14. I hardly ever dream of anything that happened the day before.

## XXX. THE OBJECTIVE COMPLEMENT

89. Notice the sentence, —

The governor appointed Mrs. York regent of the university.

What is the verb? What is the answer to the question *appointed whom?* Then how is *Mrs. York* used? What other group of words is in the predicate? What is this group of words in the predicate for? Is this group necessary to convey the thought that the author intended? What action of the governor resulted in Mrs. York's becoming regent? What part of speech is the base word of the group *regent of the university?* Such a group of words is called an **objective complement**. It is a complement because it is necessary to the verb *appointed*. It is an objective complement because it tells something about the object *Mrs. York*.

90. Not many verbs can take an objective complement. All those which can take one have in them the idea of *making*; as, to make by appointing, by choosing, by naming, by electing, etc.

**Exercise.** — Show how the idea of *making* comes out in each of the following sentences: —

1. The legislature elected La Follette United States senator.
2. The boys chose Albert captain of the ball team.
3. They named their younger son Mantheno.
4. The spring freshets made the creek a river.
5. The boys call me Bill.
6. Make your parents proud of you.
7. Wipe the dishes dry.
8. Sweep the floor clean.
9. Keep your pores open.
10. The workmen rubbed the table smooth.

91. In the last five sentences, what part of speech is the objective complement? Then what two parts of speech may be used as the base word of an objective complement?

A noun used as the base word of an objective complement is always in the objective case.

**To be Learned:** An **objective complement** is a word or a group of words that helps to complete the verb, and tells what the direct object becomes as a result of the action asserted by the verb.

**Exercise.** — Talk about the objective complements in the following sentences according to this model: —

MODEL. — An early frost turned the leaves yellow.

The adjective *yellow* is an objective complement because it helps to complete the verb *turned*, and tells what the direct object *leaves* became as a result of the turning.

1. Perchance I might even have made the youth one of my guards.

2. They called the young fellow John who winked so often and made so many jocular remarks.

3. The judge pronounced the maiden guiltless and free.

4. It was only natural that the people should elect George Washington their first president.

5. After a long pursuit they took Deerslayer captive.

6. Shall we name the baby Mary or Lillian?

7. King Arthur appointed Sir Lucas his butler, Sir Baldwin his constable, Sir Ulfius his chamberlain, and Sir Brastias warden of the northern frontier.

8. The wild life has made the boy's muscles strong and enduring.

9. What has made Chicago the largest railroad center in the world?

10. The swift blow struck the thief senseless.

## XXXI. REVIEW OF NOUNS. PARSING

92. When we tell all that is true about a word from a grammatical point of view, we are said to **parse** it.

In parsing a noun we should tell —

1. Its **class** — common or proper.
2. Its **number** — singular or plural.
3. Its **gender** — masculine, feminine, neuter, or common.
4. Its **case** — nominative, possessive, or objective.
5. Its **use** in the sentence.

NOTE. — Nouns do not change their *form* for **person**. Since they are almost always the names of persons or things spoken of, they are usually in the *third person*. A noun is in the *first person* when it is used in apposition with a pronoun of the first person. A noun is in the *second person* (1) when it is used in apposition with a pronoun of the second person ; (2) when it is used as a term of address.

**Exercise.** — Parse all the nouns in the following sentences : —

MODEL. — I fastened Bruno's collar with a tiny padlock.

*Bruno's* is a proper noun of the singular number, masculine gender, and possessive case, used as a modifier of the noun *collar*.

*Collar* is a common noun of the singular number, neuter gender, and objective case, used as base word of the object of the verb *fastened*.

1. Kaa, the big python, had changed his skin many times.
2. Mowgli never forgot that he owed Kaa his life for a night's work at Cold Lairs.
3. That afternoon Mowgli was sitting in the circle of Kaa's coils.
4. "Does thy skin never feel old and harsh?" asked the snake.
5. "Then go I and wash, Flathead," said the boy.
6. Kaa had taught Mowgli this game, a trial of eye and strength.
7. Mowgli, as usual, was knocked away half a dozen yards.

8. Then he followed Kaa to the wise snake's pet bathing place, a deep, pitchy-black pool.

9. The ruins of the queen's pavilion stood on the terrace.

10. "They call me Mowgli. I am of the Jungle. The Wolves are my people, and Kaa here is my brother. Father of Cobras, who art thou?" answered the fearless boy.

### XXXII. DESCRIPTIVE ADJECTIVES

93. What adjectives do you find in these sentences?

Our old gray horse is in the pasture.

Fleecy white clouds floated in the clear blue sky.

The huge dog stood on my clean steps and shook his wet, shaggy coat.

What nouns do these adjectives modify? What do they tell about the objects named by the nouns? Do they help you to see those objects? Adjectives of this kind that describe things by telling their qualities are called **descriptive adjectives**.

94. What do the adjectives tell in these sentences?

Grandfather has a Roman nose.

Have you eaten Spanish onions?

We sent to the consul for English stamps.

Irish lace is greatly admired.

Do you like American cheese?

What nouns are these adjectives derived from? Such adjectives are called **proper adjectives**, and should always be capitalized.

**To be Learned:** **Descriptive adjectives** are those which tell the qualities of objects.

**Proper adjectives** are those derived from proper nouns.

**Exercise.** — Select all the descriptive adjectives in these sentences, and tell what noun each adjective modifies: —

1. The loose windows rattled in the gusty west wind.
2. At last we beheld the gray front of the old parsonage.
3. The wild, bare, grassy plain reached to the horizon.
4. It was indeed a tempestuous yet sternly beautiful night, and wildly singular in its terror and its beauty.
5. The appearance of Rip, with his long, grizzled beard, his rusty fowling-piece, his uncouth dress, and an army of women and children at his heels soon attracted the attention of the tavern politicians.
6. All day long the restless wind swept across the shivering surface of the plains.
7. The warm Italian sun was making summer for the roses and vines outside.
8. Drawn up in martial line stood the eight or ten white-washed log buildings of the trading company.
9. There was a small, heavily-grated, unglazed window high in the wall, with a stone screen before it, so that the sky could be seen only by stooping low and looking up.
10. During the Trojan War the Greek warriors built a huge wooden horse.

**Exercise.** — Write good sentences containing proper adjectives derived from the following proper nouns: *Asia, Brazil, Canada, Egypt, Greece, Japan, Mexico, Russia, Turkey, Venice.*

### XXXIII. LIMITING ADJECTIVES

95. What adjectives do you find in these sentences?

This dog came out of that house.

Some eggs were left in the pantry.

Few men care for candy.



She gave me one rose and many peonies.

Give me more bread and less butter.

What noun does each of these adjectives modify? Are they descriptive adjectives? Why not? What is the use of *this* and *that* in the first sentence? What do the adjectives in the second, third, and fourth sentences denote? What do those in the fifth sentence denote? Do any of them denote a definite number or amount? Adjectives of this kind that do not describe are called **limiting adjectives**. Sometimes they point out, sometimes they denote number or amount. All the numbers — *one, two, three, forty, a thousand*, etc. — may be limiting adjectives. So may such words as *first, second, third*, etc.

96. Notice the sentence, —

This pie and these cakes are for sale; they were baked by that woman and those girls.

What nouns do the limiting adjectives modify? What difference is there in the number of these nouns? What statement can you make about the number of the adjectives *this, that, these, those*? Why is it wrong to say *these kind of apples, those kind of hats*?

97. We use *this* and *these* to point out objects near at hand. When do we use *that* and *those*?

98. The limiting adjectives *a, an*, and *the* are called **articles**.

*A* and *an* are the **indefinite articles**.

*The* is the **definite article**.

What is the difference in the meaning of these sentences?

A boy lost a key.

The boy lost the key.

*A* is used before words beginning with a consonant sound; as, *a boy, a union, a green apple.*

*An* is used before words beginning with a vowel sound; as, *an apple, an old union.*

**To be Learned:** **Limiting adjectives** are those which point out or denote number or amount.

**Exercise.** — Select all the limiting adjectives in these sentences, and tell what each adjective modifies: —

1. It was difficult to find a name for the lady.
2. No sign of the schooner appeared.
3. My residence at that time was in Charleston, a distance of nine miles from the island.
4. Few coaches were abroad, for riders in coaches were liable to be suspected.
5. Next morning, before I was awake, our strange lodger was gone.
6. Each ivied arch and pillar lone  
Pleads haughtily for glories gone.
7. Three fishers went sailing away to the west.
8. The family display of glass consisted of two tumblers and a custard cup without a handle.
9. There are many subjects in which I feel no interest because they are stupid.
10. The skirmish continued for several minutes without either party receiving a wound.
11. One side was completely paralyzed, but she could still partially control her left arm.
12. We had reached a depth of five feet, and yet no signs of any treasure became manifest.
13. At each of these portals were stationed two heralds attended by six trumpeters, as many pursuivants, and a strong body of men at arms.

**Exercise.** — Why should we say six *feet* instead of six *foot*, two *quarts* instead of two *quart*, ten *dollars* instead of ten *dollar*? When we make adjectives of these expressions, we use the singular noun instead of the plural. We say,— a six-*foot* pole, a two-*quart* pail, a ten-*dollar* hat.

Supply a correct word in each of these sentences. Tell why the word is singular or plural.

1. I ordered four — of coal.
2. Richard is almost six — tall.
3. Uncle gave me a five — bill.
4. Will sawed three — of wood last week.
5. We took a twenty — drive in a light buggy.
6. We took a drive of twenty — in a light buggy.
7. The carpenter carried a six — rule in his pocket.
8. The men asked their employer for an eight — day.
9. We ate ten — of potatoes that winter.
10. A five — fare is charged by street-car companies.
11. A fare of five — is charged by street-car companies.

#### XXXIV. COMPARISON

99. Notice the sentence, —

I saw a high mountain in Germany, a higher one in France, and the highest of all in Switzerland.

What change has the word *high* undergone? We call this change **comparison**. When we give the three forms of an adjective, we say that we **compare** it. Compare *sweet*, *heavy*, *kind*, *bitter*, *easy*.

100. We say that *high* is in the **positive degree**, *higher* is in the **comparative degree**, and *highest* is in the **superlative degree**.

101. It does not sound well to compare some adjectives by adding *er* and *est*, so we prefix the words *more* and *most*; as, *painful, more painful, most painful; expensive, more expensive, most expensive.*

102. We may also compare adjectives by prefixing *less* and *least*. Compare the following adjectives by using the two sets of prefixes: *likely, lonely, absurd, agreeable, conspicuous.*

103. Some adjectives have a meaning that does not admit of comparison; as, *oaken, perfect, almighty, everlasting.*

104. Comparison by means of the suffixes *er* and *est*, and by means of the prefixes *more* and *most, less* and *least*, is called **regular comparison**.

105. Some adjectives are compared **irregularly**.

Learn the following:—

POSITIVE	COMPARATIVE	SUPERLATIVE
good } well }	better	best
bad } ill } evil }	worse	worst
little	less	least
much } many }	more	most
far	farther	farthest

106. Should we say, "Which of the two is the *younger*," or, "which of the two is the *youngest*?" Why? What should we say if we are speaking of more than two? Think of similar instances, and then make a statement

about when to use the comparative degree and when the superlative.

**To be Learned :** **Comparison**, in an adjective, is a change of form to express quality or quantity in different degrees.

**Exercise.** — Tell the degree of each adjective in the following sentences. Give the reason for the use of each comparative degree and each superlative degree.

1. Fairest of all the maids was Evangeline, Benedict's daughter.
2. "I am richer," said Gurth, "than ever was swineherd or bondman."
3. At the foot of the elm tree bubbled up a spring of the softest and sweetest water.
4. I am sorry that I cannot give you fuller information about the comet.
5. The struggle between liberty and authority is the most conspicuous feature in history.
6. The search for a more direct passage to the South Sea was then undertaken, and continued for three centuries.
7. Our sweetest songs are those that tell of saddest thought.
8. Mrs. Gummidge's peculiar corner of the fireside seemed to me to be the warmest and snuggest in the place.
9. The eldest of the sisters had not yet reached her twentieth year.
10. In the first decade of our national history antislavery was stronger in Virginia than in New England.
11. The old dame who was sweeping the threshold appeared less rude than her neighbors.
12. Noisiest fountains soonest run dry.
13. Cupid was the youngest, but also the most beautiful, most irresistible god of all.
14. Cassius claimed to be an elder soldier than Brutus.
15. The river is bluer than the sky.
16. Of all these beverages coffee is the least harmful.

## XXXV. REVIEW OF ADJECTIVES. PARSING

107. When we parse an adjective we should tell —

1. Its **class** — descriptive, proper, or limiting.
2. Its **degree** — positive, comparative, or superlative.
3. Its **use** —
  - (a) As a modifier of a noun.
  - (b) As subjective complement of a verb and modifier of the subject.
  - (c) As objective complement of a verb and modifier of the object.

If an adjective cannot be compared, we should state that fact.

**Exercise.** — Parse the adjectives in the following sentences: —

MODEL. — French lace is finer.

*French* is a proper adjective modifying the noun *lace*. It cannot be compared.

*Finer* is a descriptive adjective in the comparative degree used as subjective complement of the verb *is* and modifying the subject *French lace*.

1. The broad Indian river, that looked more like a chain of little lakes than a stream, was as smooth as glass.

2. The back view of this great bird was immensely respectable, for he was nearly six feet high, and looked like a very proper bald-headed parson.

3. The twenty-four-foot crocodile was older than any man in the village.

4. The crane was a most notorious coward, but the jackal was worse.

5. Polly was the greatest coward I ever saw in feathers ; being



left alone was her severest punishment, and always prompted her to do the most mischief she could think of.

6. The English boats are several times bigger than that village.

7. In a few moments Nellie rubbed the spot dry.

8. With her right hand resting upon the hilt of the sword of the Austrian kings, Maria Theresa addressed the Hungarian nobles in an impressive speech in the Latin language.

9. The energy and courage of the empress made her country prosperous and her name illustrious.

10. The purest treasure mortal times afford is spotless reputation.

### XXXVI. THE PERSONAL PRONOUN

108. What is a pronoun? Select the pronouns in this sentence, —

I will show you the lilies he gave me.

For whose name is the first pronoun used? the second? the third? the fourth? How many different persons are meant by these pronouns? Such pronouns as *I*, *you*, and *he*, which show whether the speaker is meant, the person spoken to, or the person spoken of, are called **personal pronouns**.

109. The pronoun used for the name of the speaker is said to be of the **first person**; that used for the name of the person spoken to is said to be of the **second person**; that used for the name of the person spoken of is said to be of the **third person**.

110. We always include among personal pronouns the word *it*, which is used for the name of the *thing* spoken of; as, —

I had a silver thimble and lost *it*.

Is *it* first, second, or third person?

111. The personal pronouns have different forms for the three cases, and also for the two numbers. In the third person there are different pronouns for the masculine, feminine, and neuter genders.

Learn these forms :—

	FIRST PERSON		SECOND PERSON	
	<i>Singular</i>	<i>Plural</i>	<i>Singular</i>	<i>Plural</i>
<i>Nom.</i>	I	we	you	you
<i>Poss.</i>	my, mine	our, ours	your, yours	your, yours
<i>Obj.</i>	me	us	you	you

	SECOND PERSON (SOLEMN STYLE)		THIRD PERSON, MASCULINE	
	<i>Singular</i>	<i>Plural</i>	<i>Singular</i>	<i>Plural</i>
<i>Nom.</i>	thou	ye	he	they
<i>Poss.</i>	thy, thine	your, yours	his	their, theirs
<i>Obj.</i>	thee	you	him	them

	THIRD PERSON, FEMININE		THIRD PERSON, NEUTER	
	<i>Singular</i>	<i>Plural</i>	<i>Singular</i>	<i>Plural</i>
<i>Nom.</i>	she	they	it	they
<i>Poss.</i>	her, hers	their, theirs	its	their, theirs
<i>Obj.</i>	her	them	it	them

112. The personal pronoun has many of the uses of the noun. It is oftenest used as subject, object, subjective complement, or indirect object of a verb, object of a preposition, or possessive modifier.

113. In parsing a personal pronoun we should tell its person, number, gender, case, and use.

**Exercise.**—Parse the personal pronouns in the following sentences :—

MODEL. — Give us this day our daily bread.

*Us* is a personal pronoun of the first person, plural number, common gender, and objective case, used as indirect object of the verb *give*.

1. "Man goes to Man at the last," said Kaa, "though the Jungle does not cast him out."

"The Jungle does not cast me out, then?" Mowgli stammered.

The wolves growled furiously, beginning, "So long as we live none shall dare—" But Baloo, the blind bear, checked them.

"I taught thee the Law. It is for me to speak," he said; "and, though I cannot now see the rocks before me, I see far. Take thine own trail; make thy lair with thine own blood and pack and people."

2. As she entwined her arms around the emperor's neck and clung to his embrace, he pressed her most tenderly to his bosom, saying: "Adieu, my dear little daughter. Father wished that he might once more press you to his heart." They never met again.

3. O Helen, it was you that told your grandmother about our broken china.

### XXXVII. CORRECT USE OF PERSONAL PRONOUNS

114. The different forms of personal pronouns cause a great deal of trouble to some persons. We should bear in mind the following rules:—

1. A personal pronoun should have the nominative form when it is used as subject; as,—

*He* and *I* are the leaders.

2. A personal pronoun should have the objective form—

(a) When it is the object of a verb; as,—

Norman took Elsa and *me*.

(b) When it is the object of a preposition; as,—

Will you go with my sister and *me*?

3. A personal pronoun should have the nominative form after *than*; as, —

Are you stronger than *he*?

4. A personal pronoun should have the objective form after the preposition *like*; as, —

I wish I could sing like *her*.

5. If several personal pronouns are used in the same construction, the pronoun of the first person should come last; as, —

You can't find her and *me*.

6. A personal pronoun should agree with its antecedent in number. When the antecedent is a singular noun modified by the adjective *each, every, any, either, neither, or no*, the pronoun should be singular; as, —

Let every boy use all *his* strength.

7. The pronoun *them* should never be used as an adjective in place of the limiting adjective *those*; as, —

I want *those* gloves, *those* skates, *those* apples.

**Exercise.** — Account for the case form of the italicized pronouns in sentences 1–15, for the order of the pronouns in sentences 16–18, and for the number of the pronouns in sentences 19–24: —

1. Jim and *I* went hunting.
2. You and *she* may have the back seat.
3. Louise invited Adelaide and *me* to her party.
4. *We* girls are going to have a cake sale.
5. The teacher reproved *him* and *me* for being tardy.
6. Did you see Mother and *me* at the circus?
7. Nobody expected *us* boys.
8. Tom passed the ball to Edward and *me*.

9. This pony belongs to *us* four girls.
10. Between you and *me*, Charles never intended to go to college.
11. Father bought a dog for Paul and *me*.
12. Will is older than *I*.
13. We are richer than *they*.
14. I am in a higher class than *she*.
15. You don't look like your father, but you walk like *him*.
16. You and I will be the leaders.
17. Katherine and he and I stayed in town last night.
18. You and she and I are to make sandwiches.
19. I scorn any man who would sell his vote.
20. Has either one of your sisters lost her purse?
21. Every player must now take his place in the field.
22. There is no healthy boy or girl but likes his play.
23. Neither lawyer won his case.
24. Will nobody give me his seat.

### XXXVIII. POSSESSIVE PRONOUNS

115. You have noticed that, unlike nouns, the personal pronouns do not form the possessive by the use of the apostrophe. You have noticed also that most of the personal pronouns have two forms for the possessive case. We shall now study the difference in the use of these two forms.

What two possessive forms of the pronoun *you* do you find in these sentences?

My knife is sharper than your knife.

My knife is sharper than yours.

Which one of these two possessive pronouns modifies a noun? Could a noun be expressed after the other possessive pronoun? What verb is understood after this pronoun? What word is the subject of this verb? Then

what use have you discovered for a possessive pronoun? Which of the two sentences do you prefer? Why? Make a statement about the difference in the use of the pronouns *your* and *yours*.

**116.** Use the two possessive forms of the pronouns *I*, *thou*, *she*, *we*, *they*, in good sentences, and then make a statement about the difference in the use of the two forms.

NOTE. — In the expressions, a ring *of mine*, a horse *of his*, a son *of theirs*, a trick *of John's*, a rule *of Mr. Conant's*, possession is denoted in two ways — (1) by the preposition *of*, and (2) by a possessive word. Such expressions are called **double possessives**.

**Exercise.** — Parse the personal pronouns in the possessive case in the following sentences : —

MODEL. — Mine is worn out.

*Mine* is a personal pronoun of the first person, singular number, common gender, and possessive case. It is used as subject of the verb *is*.

1. Their mahogany furniture is a lighter red than ours.
2. His first impulse was to stay and fight.
3. One day when I went out to my woodpile, I observed two large ants.
4. I must be off to the public square to meet a guest of mine whom I brought here in my ship.
5. Our coaches are larger than yours, and our horses are fleetier and stronger.
6. The children resembled their mother, and their hair had the same rich shade of gold as hers.
7. This golden chariot is mine, and so are the four sable horses.
8. "Why should you be so frightened, my pretty child?" said Pluto, trying to soften his rough voice. "My home is better than yours. It is a palace, all made of gold, with crystal windows."



9. My own affairs leave me no time to attend to his.

10. The torch flamed along the pathway, and the little band continued their search by its light.

### XXXIX. COMPOUND PERSONAL PRONOUNS

117. What do we say instead of, I cut *me*, we washed *us*? The pronouns *myself* and *ourselves* are called **compound personal pronouns**.

**Exercise.** — Fill out each of the following sentences with a compound personal pronoun: —

1. I saw —— in the mirror.
2. You saw —— in the mirror.
3. He saw —— in the mirror.
4. She saw —— in the mirror.
5. It saw —— in the mirror.
6. We saw —— in the mirror.
7. They saw —— in the mirror.

118. Learn these forms: —

<i>First person</i>	myself,			ourselves
<i>Second person</i>	yourself,	thysself,		yourselves
<i>Third person</i>	himself,	herself,	itself,	themselves

How do the plural forms differ from the singular forms?

119. There are only two ways in which compound personal pronouns are properly used: —

1. For emphasis; as, —

I myself will awake right early.

You yourself said so.

Mother came herself.

I saw the ring itself.

2. Reflexively, to show that the receiver of the action is the same as the performer; as, —

I cut myself.

He loved himself.

We lost ourselves.

She was talking to herself.

Correct each of these sentences : —

My friend George Smith and myself went hunting.

The boys chose George and myself leaders.

**Exercise.** — Parse each of the compound personal pronouns in these sentences : —

1. You wronged yourself to write in such a case.

2. When I established myself in Pennsylvania, there was not a good bookseller's shop to the southward of Boston.

3. Breathes there the man with soul so dead

Who never to himself hath said,

This is my own, my native land !

4. Art divides itself into the useful and the fine arts.

5. There, my son, are the berries; help yourself.

6. Many go out for wool and come home shorn themselves.

7. This young shepherd was as comely as Ganymede himself.

8. Sometimes the Immortals take upon themselves the likeness of strangers, and enter our cities, and go about among men.

9. I saw Ulysses once myself, and well recall him, though I was then a child.

10. When Ladronius entered the temple, he beheld the princess herself seated on her throne.

11. The very sea itself seemed to make a smooth pathway for the dolphin and Arion.

12. It is He that hath made us, and not we ourselves.

**Exercise.** — Write five good sentences to illustrate each of the two uses of compound personal pronouns.

## XL. INTERROGATIVE PRONOUNS

120. Notice this question and answer, —

Who caught these trout?

John caught these trout.

What part of the two sentences is just the same? What is the subject in the answer? What part of speech is it? What word is used in the question in place of *John*? Then what part of speech shall we call *who*? What kind of sentence is the first? the second? Which word makes the first sentence interrogative? Then we shall call *who* an **interrogative pronoun**.

**To be Learned:** An **interrogative pronoun** is one used in asking a question.

121. What are the interrogative pronouns in the following sentences?

Who gave you the skates?

Whose skates are these?

To whom did you lend the skates?

What made you lend them?

Which is coming first?

What is the grammatical use of each of these interrogative pronouns? What, then, is the case of *who*? *whose*? *whom*?

122. *Which* and *what* have no possessive form, and do not change their form for the objective case. There are only three interrogative pronouns. What are they? What are the three case forms of *who*?

123. Some persons have trouble with the pronoun *whom*. This form should always be used when the pronoun is the object of a verb or of a preposition.

**Exercise.** — Supply the proper interrogative pronoun in each of these sentences. Give your reason in each case.

1. — have you told?
2. For — did you buy these red roses?
3. — can we trust?
4. By — was this map of Wisconsin drawn?
5. — will the girls choose for secretary?

**124.** Often the preposition that takes an interrogative pronoun for its object is at the end of the sentence, but we must still be careful to use the objective form of the pronoun.

**Exercise.** — Supply the right form in each of these sentences, and give your reason: —

1. — do you sit with this term?
2. — is he married to?
3. — are you looking for?
4. — are they going with?
5. — did you speak to then?

**Exercise.** — Parse each interrogative pronoun in the following sentences. Tell its case and use.

1. What are the names of the four lakes?
2. Who is here so base that he would be a bondman?
3. What takes place in the space of one day?
4. To whom can you confide your trials and your griefs?
5. Which of these three cars shall I take?
6. Who was Dorothea Dix, and what were her services?
7. Who shall be master but the giver of the feast?
8. Whose step is that on the gravel walk?
9. What dost thou with thy best apparel on?
10. Whose face was carved on the lid of Pandora's box?

**Exercise.** — Write three good sentences containing each of these interrogative pronouns: *who, whose, which, what*.

Write five sentences containing the interrogative pronoun *whom* used as object of a verb, and five more in which it is the object of a preposition.

### XLI. ADJECTIVE PRONOUNS

125. Notice the sentence, —

Some boys do not enjoy football.

What is the subject? the simple subject? What is the use of *some*? What part of speech is it?

Notice the sentence, —

Some do not enjoy football.

What is the subject? Is *some* a noun? Why not? What word in the first sentence is omitted in the second? What word takes the place of *boys*? Then what part of speech shall we call this word? What part of speech is *some* usually? A word like *some* that is usually a limiting adjective but may be used as a pronoun is called an **adjective pronoun**.

**To be Learned:** An **adjective pronoun** is a limiting adjective used in place of a noun.

**Exercise.** — Change the following sentences in such a way that the italicized words shall become adjective pronouns: —

1. *This* bonnet belonged to Mrs. Washington.
2. *That* musket is very old.
3. *These* stores are the largest in the city.

4. *Those* elephants are trained.
5. *All* human beings are selfish.
6. *Several* pupils are absent to-day.
7. *Few* men know the value of a dollar.
8. A *little* food is as good as a feast.

**Exercise.** — Select all the adjective pronouns in the following sentences, and tell the use of each. As far as you can, tell what noun each adjective pronoun is used for.

1. I paid more for this ring than for that.
2. Several of the roads had been built without any aid from the state.
3. Few walked on the island, although horseflesh amounted to twice the salary of a government clerk.
4. Many are called, but few are chosen.
5. All turned to see this new champion.
6. One was an oak, and the other a linden tree.
7. As for a boat, if there had been any, the rocks would have broken it to pieces in an instant.
8. First one person and then another began to stare at Jason, and all seemed to be greatly struck with something in his aspect.
9. This was the most difficult and dangerous enterprise in the world.
10. All the leaves of this marvelous tree seemed to be tongues, and each of them was babbling its story.
11. Some of these youths had already fought with giants, but the younger ones had not yet met with such good fortune.
12. Wicked old Pelias wished that he could blow out of his lungs the tempest of wrath that was in his heart, and so sink the galley with all on board.

**Exercise.** — Write ten sentences, each containing a different adjective pronoun, then recast the sentences so that the adjective pronouns shall become limiting adjectives.



## XLII. REVIEW OF PRONOUNS. PARSING

126. What must we tell about a personal pronoun in parsing it? (See p. 78.)

**Exercise.** — Parse each of the pronouns in these sentences: —

1. How dare you stay the march of King James's governor?
2. I have stayed the march of a king himself ere now.
3. What speak ye of James?
4. Who was the Gray Champion?
5. Many have had the same fancy about this church of ours.
6. Some of the good people are rubbing their eyes.
7. Each matron takes her husband's arm and paces gravely homeward.
8. Whom were you calling to in your sleep?
9. I found myself at last at the very top of the tower.
10. We sallied joyously out of the wagon, and each of us gave a great skip as we came down the ladder.

## XLIII. TENSE

127. What is the verb in each of these sentences?

I am drawing a map.

I drew a map.

I shall draw a map.

To which predicate could you add the adverb *now?* *yesterday?* *to-morrow?* Then what time is meant by each sentence? What part of the sentence would reveal the time of the action even if the adverbs of time were omitted? This quality of a verb by which it denotes the time of an action is called **tense**.

128. Since all time either has been, or is now, or will be, we have, to correspond with the three kinds of time,

three main tenses, called **present tense**, **past tense**, and **future tense**.

What time does each of the following verbs make you think of? What tense is it, therefore? — *is eating, will eat, ate, came, will come, is coming, reads, will read, struck, strikes, is striking, shall strike, dreams, dreamed, sees, is seeing, saw.*

**129.** What is the verb in each of these sentences?

I have drawn a map.

I had drawn a map.

I shall have drawn a map.

What is the time of the action asserted by each verb? Which of the following phrases could you add to the first sentence? — *before now, before yesterday, before to-morrow.* To the second sentence? to the third?

Then the first sentence means that a past action was completed before the present time. The second sentence means that a past action was completed before a particular past time. The third sentence means that a future action will be completed before a particular future time.

These verbs — *have drawn, had drawn, and shall have drawn* — are in the **present perfect** tense, the **past perfect** tense, and the **future perfect** tense, respectively. There are only six tenses. What are they?

**To be Learned :** Tense is a change in the form of a verb to denote the time of an action.

Make a definition of each tense. Model. — The **present** tense denotes that an action is taking place.

**Exercise.** — Using the pronoun *I* for a subject, give the six tenses of the following verbs: *come, do, eat, find, go, grow, laugh, live, see, sing.*

**Exercise.** — Select all the verbs in these sentences and tell the tense of each : —

1. Frank had driven spirited horses when he lived on the farm, so we felt safe when he took the reins.

2. If you read a fable a second time and think about it and dream about it a little, then you see that it is more than an ordinary short story, that it has a deeper meaning.

3. "What shall I bring you, Beauty?" asked the merchant.

4. Snow-white put her head out of the window and said, "The seven dwarfs have told me not to open the door."

"That makes no difference," said the old woman. "I will give you one of my apples."

5. Whenever a good child dies, an angel from heaven comes down to earth and takes the dead child in his arms, spreads out his great white wings, and flies away over all the places the child has loved, and picks quite a handful of flowers, which he carries up to the Almighty.

6. This flower that I have told you about is the one that we have taken into our nosegay, and it has given more joy than the richest flower in the queen's garden.

7. As the two boys grew older, they made long tours on foot far into the country. They stayed in the peasants' cottages; they went to bridal feasts and christening feasts; they talked with boatmen and wanderers of all sorts.

#### XLIV. VOICE

130. Notice the sentence, —

Henry drew the map.

What does the verb assert? Who performed the action? How is the word *Henry* used? What received the action? How is the word *map* used? When the subject of a verb names the doer of the action, we say that the verb is in the **active voice**.

131. Notice the sentence, —

The map was drawn by Henry.

What is the verb? What is its subject? Does the subject name the doer or the receiver of the action? When the subject of a verb names the receiver of the action, we say that the verb is in the **passive voice**. Why is it that only transitive verbs have the passive voice?

132. Change these sentences from the active to the passive voice: —

Mice ate the cheese.

Byron steered the boat.

Betsy Ross made the first American flag.

What becomes of the subject when you change a sentence to the passive voice? What becomes of the object?

133. Do the six tenses that you studied in Lesson XLIII belong to the active or the passive voice?

The passive voice has six tenses, shown in the following forms of the verb *draw*:—

<i>Present tense</i>	is drawn
<i>Past tense</i>	was drawn
<i>Future tense</i>	will be drawn
<i>Present perfect tense</i>	has been drawn
<i>Past perfect tense</i>	had been drawn
<i>Future perfect tense</i>	will have been drawn.

**To be Learned : Voice** is a change in the form of a verb to show whether the subject names the doer or the receiver of an action.

The **active voice** shows that the subject names the doer of an action.

The **passive voice** shows that the subject names the receiver of an action.

**Exercise.** — Using the pronoun *it* for subject, give the six tenses of the following verbs in the passive voice: *break, catch, eat, find, rub.*

**Exercise.** — Tell the voice of each verb in the following sentences. Where it is possible, change the active to passive forms, and the passive to active forms, showing what becomes of the subject or object in each case.

1. The letter was sent by mistake to Grand Rapids, Wisconsin.
2. I am called Alice Roussillon.
3. Mantles of the skin of kids and goats were wrapped about them from neck to knee.
4. President Lincoln was shot in his box at Ford's Theater on the evening of April 14, by John Wilkes Booth, an actor.
5. The bundle had been laid down with the greatest care.
6. Rome was not built in a day, nor is a character formed in one round of the sun.
7. Livingstone was finally compelled to get off the sidewalk and take to the street.
8. It was whispered about that footsteps had been heard in the dead of night on the garret stairs.
9. The clouds were drawn so constantly to the snowy hills and rested so softly there that, in time of drought and heat, when all the country round was burnt up, there was still rain in the little valley.
10. Everything went wrong, for the hay had hardly been got in, when the haystacks were floated bodily down to the sea by an inundation; the vines were cut to pieces with the hail, and the corn was all killed by a black blight.
11. If I earn the money, it shall be spent for wool.
12. When the servants of the palace entered the apartments of the king and queen, they found the rooms deserted.
13. Then the doors of the palace were thrust open, and the beautiful interior was filled with the swarming multitudes.

## XLV. CONJUGATION

**134.** Since a verb may have for its subject a singular noun or a plural noun, we say that the verb has **number**.

Since a verb may have for its subject the pronoun *I, you, or he*, we say that the verb has **person**.

All the verb forms that you have just been studying are used in the statement of facts, hence we say that they are in the **indicative mode**.

**Mode** is the manner in which a verb makes a predication.

When we give all the forms of a verb in the three persons and the two numbers of each tense in each mode, we are said to **conjugate** the verb.

**135.** Learn the conjugation of the verb *be* in the indicative mode : —

## PRESENT TENSE

<i>Singular</i>	<i>Plural</i>
I am	we are
you are, (thou art)	you are
he is	they are

## PAST TENSE

<i>Singular</i>	<i>Plural</i>
I was	we were
you were, (thou wast)	you were
he was	they were

## FUTURE TENSE

<i>Singular</i>	<i>Plural</i>
I shall be	we shall be
you will be, (thou wilt be)	you will be
he will be	they will be



PRESENT PERFECT TENSE

<i>Singular</i>	<i>Plural</i>
I have been	we have been
you have been, (thou hast been)	you have been
he has been	they have been

PAST PERFECT TENSE

<i>Singular</i>	<i>Plural</i>
I had been	we had been
you had been, (thou hadst been)	you had been
he had been	they had been

FUTURE PERFECT TENSE

<i>Singular</i>	<i>Plural</i>
I shall have been	we shall have been
you will have been, (thou wilt have been)	you will have been
he will have been	they will have been

**136.** Learn the conjugation of the verb *see* in the indicative mode in both voices :—

ACTIVE VOICE

PRESENT TENSE

I see	we see
you see, (thou seest)	you see
he sees	they see

PAST TENSE

I saw	we saw
you saw, (thou sawest)	you saw
he saw	they saw

FUTURE TENSE

I shall see	we shall see
you will see, (thou wilt see)	you will see
he will see	they will see

## PRESENT PERFECT TENSE

I have seen	we have seen
you have seen, (thou hast seen)	you have seen
he has seen	they have seen

## PAST PERFECT TENSE

I had seen	we had seen
you had seen, (thou hadst seen)	you had seen
he had seen	they had seen

## FUTURE PERFECT TENSE

I shall have seen	we shall have seen
you will have seen, (thou wilt have seen)	you will have seen
he will have seen	they will have seen

## PASSIVE VOICE

## PRESENT TENSE

I am seen	we are seen
you are seen, (thou art seen)	you are seen
he is seen	they are seen

## PAST TENSE

I was seen	we were seen
you were seen, (thou wast seen)	you were seen
he was seen	they were seen

## FUTURE TENSE

I shall be seen	we shall be seen
you will be seen, (thou wilt be seen)	you will be seen
he will be seen	they will be seen

## PRESENT PERFECT TENSE

I have been seen	we have been seen
you have been seen, (thou hast been seen)	you have been seen
he has been seen	they have been seen

## PAST PERFECT TENSE

I had been seen	we had been seen
you had been seen, (thou hadst been seen)	you had been seen
he had been seen	they had been seen

## FUTURE PERFECT TENSE

I shall have been seen	we shall have been seen
you will have been seen, (thou wilt have been seen)	you will have been seen
he will have been seen	they will have been seen

**Exercise.** — Conjugate the intransitive verbs *become* and *walk* in the six tenses of the indicative mode.

Conjugate the transitive verbs *love* and *take* in the indicative mode, in both the active and the passive voice.

## XLVI. PRINCIPAL PARTS

**137.** The three **principal parts** of a verb are the forms from which the other parts are made, namely the **present tense**, the **past tense**, and the **past participle**, which is the form used after *have*. The principal parts of any verb may be found in the dictionary.

**138.** What is the past tense of *tie*? of *walk*? What is the past participle of each of these verbs? Verbs that form their past tense and past participle by adding *d* or *ed* to the present tense are said to be **regular verbs**.

**139.** What is the past tense of *come*? of *go*? What is the past participle of each of these verbs? Verbs that form their past tense or past participle in some other way than by the addition of *d* or *ed* to the present tense are said to be **irregular verbs**. Irregular verbs give a great deal of trouble to some persons.

140. Learn the principal parts of the following irregular verbs:—

PRESENT TENSE	PAST TENSE	PAST PARTICIPLE
blow	blew	blown
break	broke	broken
burst	burst	burst
choose	chose	chosen
come	came	come
dig	dug	dug
do	did	done
draw	drew	drawn
drink	drank	drunk
eat	ate	eaten
fall	fell	fallen
give	gave	given
go	went	gone
grow	grew	grown
know	knew	known
lay	laid	laid
lie	lay	lain
ride	rode	ridden
rise	rose	risen
see	saw	seen
set	set	set
shake	shook	shaken
show	showed	shown
sing	sang	sung
sit	sat	sat
speak	spoke	spoken
steal	stole	stolen
swim	swam	swum
take	took	taken
wear	wore	worn
write	wrote	written

**Exercise.** — Make good sentences containing the present perfect tense of *blow, break, come, draw, drink, fly, lay, lie, shake, swim.*

Make good sentences containing the past tense of *do, draw, eat, go, lay, lie, rise, swim.*

The verbs *dare, dream, drown, light, raise,* and *spoil* are regular. Give the principal parts of each.

**141.** The verb *ought* is an old past tense form, hence it cannot be used after any form of the verb *have*. It is just as wrong to say *had ought* or *hadn't ought* as it would be to say *had saw, had went,* or *hadn't took.*

Learn these forms by heart : —

- I ought to go.
- I ought to have gone.
- I ought not to go.
- I ought not to have gone.

Make similar sentences with other pronouns used as subjects of *ought.*

#### XLVII. AUXILIARY VERBS. PROGRESSIVE CONJUGATION

**142.** Which is the more important word in each of the following verbs? — *am eating, did eat, will eat, has eaten.* The other words are helping words, or **auxiliary verbs**.

What auxiliary indicates the future tense? the present perfect tense? the past perfect tense?

**143.** If you think over the conjugation of any verb in the passive voice, you will notice that it is formed by using the various forms of the verb *be* as auxiliaries with the past participle of the given verb.

144. You notice that some form of the verb *be* is used as an auxiliary in each of the following verbs: *is eating, was eating, will be eating, has been eating, had been eating, will have been eating*. How do these verbs differ in meaning and in form from passive verbs? These verbs form the **progressive conjugation**, so called because it denotes a continuous action.

145. Every verb has a form ending in *ing*. It is made by joining *ing* to the present tense of the verb; as, *come, coming; do, doing; find, finding; run, running*. This form is called the **present participle**.

The progressive conjugation is made by joining the various forms of the verb *be* to the present participle of the given verb.

**To be Learned:** The **present participle** of a verb is the form ending in *ing*.

The **progressive** conjugation of a verb is the conjugation used to denote a continuous action.

An **auxiliary verb** is one used to help in the conjugation of another verb.

The verb *be* is used as an auxiliary in the passive conjugation and the progressive conjugation.

**Exercise.** — Make the progressive conjugation of the verbs *hide, hit, rise, and dig*, in the indicative mode.

#### XLVIII. AUXILIARY VERBS (Continued)

146. What auxiliaries do you find in these verbs? — *may eat, might eat, can eat, could eat, must eat, would eat, should eat, do eat, did eat*.

These nine auxiliaries are used for various purposes.



1. *May* and *might* denote permission, possibility, or uncertainty ; as, —

Norman *may* distribute the pencils.

Father *might* have taken a later train.

*Might* is the past tense of *may*.

2. *Can* and *could* denote ability ; as, —

I *can* do typewriting.

Milo *could* lift an ox.

*Could* is the past tense of *can*.

3. *Must* denotes necessity or obligation ; as, —

We *must* be indoors before the curfew rings.

4. *Would* denotes desire or determination ; as, —

All boys *would* be champion baseball players if they only could.

5. *Should* denotes duty or intention ; as, —

We *should* remember the Sabbath Day to keep it holy.

I *should* go if I had a reserved seat.

Errors often arise in the use of *should* and *would*.

The following forms are correct :

*You would* like to go.

*He would* like to go.

*I should* like to go.

*I should* enjoy going.

It is incorrect to say, “*I would* like to go.”

*Would* and *should* are also used as the past tense of *will* and *shall*.

6. *Do* and *did* are used for emphasis ; as, —

I *do* try to stand erect.

I *did* close the door after me.

**Exercise.**—Tell how the auxiliary affects the meaning in each of these sentences : —

1. Charles may have left his coat at home.
2. We could have come earlier if you had requested it.
3. I must answer Libbie's letter at once.
4. Mother said that I might stay to supper.
5. If this yeoman can cleave that rod, I give him the bucklers.  
A man can but do his best, and I will not shoot where I am sure to miss. I might as well shoot at a sunbeam as at that willow rod.
6. "You must go to the Doctor's study at once, boys."  
"Mayn't we go and wash first? You can put down the time we came in."
7. Job could see the black swarms of people that lined the edges of the street.
8. It may look like boasting, but what I tell you is the truth.
9. Elizabeth Eliza's program then arranged that the dining-room furniture should be moved the third day, by which time one of the old parlor carpets would be down in the new dining-room, and they could still sleep in the old house. Thus there would always be a quiet, comfortable place in one house or the other. Each night, when Mr. Peterkin came home, he would find some place for quiet thought and rest, and each day there should be moved only the furniture needed for a certain room.
10. He should be about fifty years old by this time.
11. For an armful of reeds the old man would make three arrows, and for a double armful he would tell tales. The boys would lie with their toes in the warm ashes, and the arrowmaker would begin.
12. You must not lend the rifle to any one in the camp.
13. I do know that his punishment was greater than he could bear.

**Exercise.**—Make good sentences containing each of the nine auxiliaries just studied, and tell how the auxiliary affects the meaning of each sentence.

XLIX. THE AUXILIARY VERBS—*Shall* and *Will*

147. In what tenses are the auxiliaries *shall* and *will* used? These words are often used incorrectly. In order to use them correctly, the following rules must be observed:—

**Rule 1.**—To denote a mere future action or intention, use *shall* in the first person, and *will* in the second and third persons; as,—

*I shall* leave on the evening train.

*He will* arrive at three in the morning.

This is the regular future tense.

**Rule 2.**—To denote determination or a promise on the part of the speaker, use *will* in the first person, and *shall* in the second and third persons; as,—

*I will* call for you at seven o'clock.

*You shall* not go to the theater again for a month.

The *money shall* be paid to-morrow.

**Rule 3.**—In questions of the first person, use *shall*. In questions of the second and third persons, use the form that you expect in the answer. This will be determined by Rule 1 or Rule 2; as,—

*Shall I* rewrite my exercise? (You shall.)

*Will you* post this letter for me? (I will.)

*Will the frost* injure the cranberries? (It will).

*Shall you* travel all night? (I shall.)

**Exercise.**—Account for the use of *shall* or *will* in each of these sentences:—

1. You shall have a fine razor if you will learn to shave yourself.
2. I shall not dance any more to-night. Are you not glad?

3. What you have said I will consider.
4. I believe that we shall have a frost to-night.
5. We will wait for you at the east door.
6. That boy will surely make his mark in the world.
7. Come one! Come all! this rock shall fly  
From its firm base as soon as I.
8. A book that has been rebound will last several times as long as the original book.
9. The stranger declares that he will win the prize against all odds.
10. Next year you will be thinking of farming instead of football.
11. Examinations will begin to-morrow morning at eight o'clock.  
Will you be on time?
12. In the meantime we will beset the place so closely that not so much as a fly shall escape.
13. Who chooseth me shall gain what many men desire.
14. Will you take me to town with you, Uncle John?
15. Shall I tell you a secret?

**Exercise.** — Fill the blank in each of the following sentences with *shall* or *will* or *shalt* or *wilt*. Give your reason in each case.

1. — you deliver the address on Labor Day?
2. "I — not quarrel with you," said Mr. Preston.
3. What — the bees do without a queen?
4. Thou — not take the name of the Lord thy God in vain.
5. — I button your glove for you?
6. She — have two willow plumes on her hat if they can be made out of her old feathers.
7. — you go with me to hear Mrs. Snowden? She — lecture in the Opera House next Saturday evening.
8. You — find the president's office at the end of the corridor.
9. That puppy — be tied up all day if he doesn't stop chasing the geese.
10. We — need our rubbers in Cold Water Cañon.

11. — the house be painted yellow or gray this spring?  
 12. I — go unto the king and make supplication for my people.  
 13. — you have your picture taken before Christmas?  
 14. Your father writes that you — both go to the circus, but that neither of you — have a cent to spend for fireworks.  
 15. I believe that thou — find the jewel in thy casket.  
 16. When — the train come? When — we arrive at Marquette?  
 17. — I pour you a cup of coffee, and — you have sugar and cream in it?

**Exercise.** — Write three good sentences beginning with *shall I*, three beginning with *shall you*, three beginning with *I will*, and three beginning with *I shall*.

## L. THE INTERROGATIVE CONJUGATION

**148.** The conjugation of any verb in the indicative mode may be made interrogative by transposing an auxiliary. Complete and learn each of the following: —

### *Be* — ACTIVE VOICE

<i>Present</i> —	am I, art thou, are you, is he
<i>Past</i> —	was I, wast thou, were you, was he
<i>Future</i> —	shall I be, wilt thou be, will you be
<i>Present Perfect</i> —	have I been, hast thou been
<i>Past Perfect</i> —	had I been, hadst thou been
<i>Future Perfect</i> —	shall I have been, wilt thou have been

### *Eat* — ACTIVE VOICE

<i>Present</i> —	do I eat, dost thou eat, do you eat, does he eat
<i>Past</i> —	did I eat, didst thou eat, did you eat, did he eat
<i>Future</i> —	shall I eat, wilt thou eat, will you eat
<i>Present Perfect</i> —	have I eaten, hast thou eaten, have you eaten
<i>Past Perfect</i> —	had I eaten, hadst thou eaten
<i>Future Perfect</i> —	shall I have eaten, wilt thou have eaten

*Take* — PASSIVE VOICE

<i>Present</i> —	am I taken, art thou taken, are you taken
<i>Past</i> —	was I taken, wast thou taken, were you taken
<i>Future</i> —	shall I be taken, wilt thou be taken
<i>Present Perfect</i> —	have I been taken, hast thou been taken
<i>Past Perfect</i> —	had I been taken, hadst thou been taken
<i>Future Perfect</i> —	shall I have been taken, wilt thou have been taken

*Come* — PROGRESSIVE FORM

<i>Present</i> —	am I coming, art thou coming, are you coming
<i>Past</i> —	was I coming, wast thou coming, were you coming.
<i>Future</i> —	shall I be coming, wilt thou be coming
<i>Present Perfect</i> —	have I been coming, hast thou been coming
<i>Past Perfect</i> —	had I been coming, hadst thou been coming
<i>Future Perfect</i> —	shall I have been coming, wilt thou have been coming

**Exercise.** — Interrogative forms sometimes cause trouble, especially when they are made negative by the word *not*.

Write five sentences containing each of the following expressions: —

- |                                           |                                               |
|-------------------------------------------|-----------------------------------------------|
| 1. am I not                               | 4. were you                                   |
| 2. aren't you                             | 5. weren't you                                |
| 3. isn't he (or <i>she</i> or <i>it</i> ) | 6. doesn't he (or <i>she</i> , or <i>it</i> ) |

**Exercise.** — It is incorrect to use two negative words in one sentence. This error may easily be avoided.

Write five sentences in imitation of each of the following, using any noun or pronoun for subject: —

- |                             |                            |
|-----------------------------|----------------------------|
| 1. I haven't any cousins.   | 3. I didn't see anybody.   |
| 2. I didn't do anything.    | 4. I couldn't do anything. |
| 5. I wouldn't take anybody. |                            |



## LI. MODE. THE IMPERATIVE MODE

149. You learned in Lesson XLV that mode is the manner in which a verb makes a predication. The indicative mode is used in the predication of a fact. How many tenses has it? What are they?

150. Instead of predicating a fact, what does the verb do in each of these imperative sentences?

Give to the needy.

Halt.

Come to supper.

Present arms.

Such verbs are said to be in the **imperative mode**.

151. The imperative mode has only one tense, which refers to either present or future time; as, —

Stop your noise.

Bring your pencils to-morrow.

What is the subject of a verb in the imperative mode?

152. The imperative mode of the verb *be* is *be*; of any other verb it is the same as the present tense, first person; as, *come, go, sing, eat*.

153. The passive imperative of any transitive verb is made by joining *be* to the past participle of the given verb; as, *be seen, be driven, be advised*.

154. The progressive imperative of any verb is made by joining *be* to the present participle of the given verb; as, *be looking, be singing*.

155. Any verb in the imperative mode may be made **emphatic** by prefixing the auxiliary *do*; as, *do look, do be washed, do be working*.

**To be Learned:** The **imperative mode** is used in giving a command. It has only one tense.

**Exercise.** — Give the imperative active, passive, and progressive of each of these verbs: *love, find, teach, take, pay*. Make each of these imperatives emphatic.

## LII. THE SUBJUNCTIVE MODE

**156.** What is the mode, tense, person, and number of the verb in this sentence?

I was on the lake yesterday in a dead calm.

How can you tell?

What is the first verb in this sentence?

If I were on the lake now, I should have a fine sail.

What is its subject? Then what is the person of the verb? the number? Is it indicative mode? Why not? A verb like this, which, instead of predicating a fact, predicates a condition contrary to fact, is said to be in the **subjunctive mode**.

**157.** The subjunctive mode is not much used except in cases like that just given, for instead of the subjunctive mode most persons use the indicative mode or make use of some auxiliary. The verb *be* is used in the subjunctive mode oftener than any other verb, sometimes in the present tense, but oftener in the past tense.

**158.** The conjugation of the verbs *be* and *take* in the subjunctive mode in the present and past tenses is as follows: —

THE VERB *Be*

PRESENT TENSE		PAST TENSE	
I be	we be	I were	we were
thou be	you be	thou were	you were
he be	they be	he were	they were

THE VERB *Take*

## ACTIVE VOICE

PRESENT TENSE		PAST TENSE	
I take	we take	I took	we took
thou take	you take	thou took	you took
he take	they take	he took	they took

## PASSIVE VOICE

PRESENT TENSE		PAST TENSE	
I be taken	we be taken	I were taken	we were taken
thou be taken	you be taken	thou were taken	you were taken
he be taken	they be taken	he were taken	they were taken

How does the subjunctive mode differ from the indicative in form ?

**159.** Besides expressing a condition contrary to fact, the subjunctive mode is sometimes used: —

1. In exclamatory sentences to express a wish; as, —

Green *be* the turf above thee !

2. To express an imaginary condition ; as, —

If the day *be* fair, we shall have the picnic.

If the baby *sleep* till morning, all will be well.

- 160.** Most persons nowadays would say, —

If the day *is* or *should be* fair.

If the baby *sleeps* or *should sleep* till morning.

However, it is of advantage to know something about the subjunctive mode, because it is frequent in the Bible, in the works of Shakespeare, and in other great writings.

**To be Learned:** The **subjunctive mode** is used (1) to express a condition contrary to fact, (2) in an exclamatory sentence to express a wish, (3) to express an imaginary condition.

**Exercise.** — Conjugate the verbs *go, come, lie, lay, sit, set*, in the present and past tenses of the subjunctive mode.

Conjugate the verbs *see* and *teach* in the passive voice, subjunctive mode.

**Exercise.** — Write five good sentences in which the subjunctive mode is used to express a condition contrary to fact.

**Exercise.** — Account for the subjunctive in each of these sentences: —

1. The Lord bless thee and keep thee! . . . The Lord make his face to shine upon thee, and be gracious unto thee! The Lord lift up his countenance upon thee, and give thee peace, both now and evermore!

2. How could the prisoners remove the stone and get out of the cave if the giant were dead?

3. Banquo, thy soul's flight,  
If it find heaven, must find it out to night.

4. Then Heaven tries the earth if it be in tune,  
And over it softly her warm ear lays.

5. Cursed be my tribe if I forgive him!

6. Let him that thinketh he standeth take heed lest he fall.

7. If it were not for clouds and storms, what a sunshiny world this would be!

8. If my father were an officer in the regular army, as yours is, we should have a school at the Fort.

9. God grant you find one face there that you loved when you were young!

10. The blind man sat with head uplifted and turned a little toward his daughter, as if he were looking at her.

### LIII. AGREEMENT OF VERB AND SUBJECT

**161.** What is the only pronoun that can be the subject of the verb *am*? of *art*? What pronouns may be the subject of *is*? Then what is the person of each of these verbs?

What must be the number of the subject of the verb *am*? of *art*? of *is*? of *goes*? *sees*? *finds*? *doesn't*?

You see that there are cases in which the person and number of the subject determine what the form of the verb shall be. Why cannot we say *I is*? *he am*? *it don't*? *they goes*?

**Rule 1.** — A verb agrees with its simple subject in person and number.

**162.** There is no difficulty in making the verb agree with its subject in person, but mistakes are frequently made as to agreement in number. Study the following groups of sentences and the conclusions derived from them: —

The sky or the sea *is* the most beautiful thing in nature.

Neither Adams nor Jefferson *was* the first president.

The window or the door *has* been opened.

**Rule 2.** — When two or more singular subjects are joined by *or* or *nor*, the verb must be singular.

The mother with all her children *was saved* by the firemen.

The captain, as well as his crew, *has refused* to enter the lifeboat.

The library building, together with its contents, *is* a great credit to the city.

**Rule 3.** — When a singular subject has a modifier joined to it by *with*, *together with*, or *as well as*, the verb must be singular.

*Was* either of his parents born in America?

*Has* either of you girls got an extra pencil?

Neither of these answers *is* correct.

Neither of the girls *takes* music lessons.

**Rule 4.** — The adjective pronouns *either* and *neither*, when used as subjects, must have a singular verb.

“Stones of Venice” *was written* by Ruskin.

“Romeo and Juliet” *is* a great tragedy.

“The Boys of Seventy-Six” *has not been returned* yet.

“Prue and I” *is* good reading.

**Rule 5.** — The title of a book used as subject always takes a singular verb.

My hair *has lost* its luster, and is beginning to turn gray.

The army *is* on its march to the front.

The largest swarm of bees *has settled* on the maple tree.

A herd of buffaloes *is* very rare now.

**Rule 6.** — A collective noun, when used as subject, must have a singular verb.

The personal pronoun that may be used in place of a collective noun is the neuter singular pronoun *it*; as, —

The flock was saved by *its* shepherd.

The legislature passed the bill at *its* last session.



One thousand dollars *is* a good salary.  
 Twenty miles *was* a long walk for one day.  
 Six bushels *is* more than I want.

**Rule 7.** — A plural noun denoting one amount, when used as subject, takes a singular verb.

Ellen and Marion's room *has been redecorated*.  
 Jim and Sam's canoe *is finished* like a piano.  
 Webster and Clark's store *was opened* in October.

**Rule 8.** — When a singular subject names a thing owned jointly by more than one person, it is followed by a singular verb.

**Exercise.** — Account for the number of the verb in each of these sentences : —

1. Three acts of Julius Cæsar *is* enough to read in one evening.
2. The porter or the elevator boy *has* gone for my bag.
3. The council *has* at last passed the ordinance.
4. Does either of the candidates *favor* county option?
5. Where *is* Barr and Bassett's office?
6. The sheriff, together with ten deputies, *was* present.
7. "The Prince and the Pauper" *was* written by Mark Twain.
8. The telephone or one of the doorbells *is* ringing.
9. The skin of the quinces, as well as the cores and the seeds, *was* used for jelly.
10. "Little Brothers of the Air" *does not belong* to me.
11. Eleven quarts of milk a day *is* much to get from one cow.
12. The senior class *is* to be examined by the regents in June.
13. Neither of the pictures *is* suitable for a schoolroom.

**Exercise.** — Select the correct verb for each of these sentences, and give your reason:—

1. "My Study Windows" (*cost* or *costs*) more than I can afford.
2. A thousand dollars (*was* or *were*) paid for this set of sable furs.

3. Every morning the president of the college or one of the teachers (*make* or *makes*) an address to the students.

4. (*Has* or *have*) either of these aviators ever made a successful trip?

5. This flock of sheep (*were* or *was*) bought by a ranchman in Colorado.

6. (*Does* or *do*) Goe and Sprague's warehouse face the river?

7. Learning poems or drawing maps always (*come* or *comes*) on Friday.

8. The house, together with the furniture and carpets, (*is* or *are*) for sale.

9. Either of the boys (*were* or *was*) willing to play center.

10. "Sandford and Merton" (*is* or *are*) too old-fashioned for me.

11. A pack of wolves (*doesn't* or *do not*) frighten me so much as one bear.

12. Six weeks (*does not* or *do not*) seem like a long time in Paris.

13. The hat with the plumes (*cost* or *costs*) fourteen dollars.

**Exercise.** — Write two good sentences to illustrate each of the eight rules studied in this lesson.

**Exercise.** — To what sort of collection is each of the following collective nouns applied? Use each one in a sentence as subject of a verb.

regiment	class	drove
fleet	congregation	crew
herd	congress	gang
flock	troop	crowd

#### LIV. REVIEW OF VERBS. PARSING

163. When we parse a verb, we should tell—

1. Its **class**, as to principal parts — regular or irregular.
2. Its **principal parts**.

3. Its **class**, as to meaning and use — transitive or intransitive.
4. Its **voice** — active or passive.
5. Its **mode** — indicative, imperative, or subjunctive.
6. Its **tense** — present, past, future, present perfect, past perfect, future perfect.
7. Its **person** — first, second, or third.
8. Its **number** — singular or plural.
9. Its **simple subject**.
10. Its **complement** — object, subjective complement, or objective complement.

**Exercise.**—Parse each verb in the following paragraph:—

MODEL. — Was one of you girls absent yesterday?

*Was* is an irregular verb. Its principal parts are *am, was, been*. It is an intransitive verb in the indicative mode, past tense. It has no voice. It is in the third person, singular number to agree with its simple subject *one*. It is completed by the subjective complement *absent*.

Here is the good liquor! Walk up, gentlemen, walk up and help yourselves! Here they come. — A hot day, gentlemen! You, my friend, will need another cupful to wash the dust out of your throat, if it be as thick there as it is on your cowhide shoes. I see that you have truded half a score of miles to-day, and like a wise man have passed by the taverns and stopped at the running brooks and well curbs. Otherwise, betwixt heat without and fire within, you would have been burnt to a cinder or melted down to nothing at all, in the fashion of a jellyfish. Drink and make room for that other fellow, who seeks my aid to quench the fiery fever of last night's potations, which he drained from no cup of mine. — Welcome, most rubicund sir! You and I have been great strangers, hitherto; nor will my nose be anxious for a closer intimacy till the fumes of your breath be a little less potent. Mercy on you, man! the water absolutely hisses down your red-hot gullet, and

is converted quite to steam in the miniature Tophet which you mistake for a stomach. Fill again, and tell me on the word of an honest toper, did you ever in cellar, tavern, or any kind of dramshop, spend the price of your children's food for a swig half so delicious? Now, for the first time these ten years, you know the flavor of cold water. Good-bye; and whenever you are thirsty, remember that I keep a constant supply at the old stand.

—NATHANIEL HAWTHORNE.

### LV. ANALYSIS OF SENTENCES

**Exercise.** — Analyze each of these sentences:—

1. God be merciful to me, a sinner!
2. Aladdin would leave home early in the morning, and play all day in the streets and public places.
3. Was not your father called Mustapha the tailor?
4. Gather me all the loose, dry sticks for a fire.
5. Early the next morning Aladdin's mother wrapped the dish in two fine napkins and set out for the sultan's palace.
6. Good woman, I have observed you many days.
7. The richest robes of the court looked poor beside the dresses of these slaves.
8. Genie, build me a palace with walls of massive gold and silver bricks.
9. Why, in a hall of so great beauty, is one window incomplete?
10. God preserve you and grant you a long life!
11. After several days' sail we arrived at the harbor of a great city.

### LVI. CLASSIFICATION OF ADVERBS

**164.** Select the adverb in each of these sentences:—

The stranger walked early.

The stranger walked here.

The stranger walked briskly.

The stranger walked eastward.

What part of speech do these adverbs modify ?

What question does each of them answer ?

Adverbs are classified according to their meaning into adverbs of **time**, **place**, **manner**, and **direction**.

165. Select the adverbs in these sentences :—

I have a very rare coin.

Arthur is a remarkably kind boy.

I have walked so rapidly that I am tired.

What question does each of these adverbs answer ?

What part of speech does each of them modify ?

Adverbs that modify adjectives or other adverbs denote **degree**.

166. Adverbs may be compared if their meaning admits of comparison. They are compared in the same way as adjectives :—

1. By adding *er* and *est* ; *often*, *oftener*, *oftenest*.

2. By prefixing *more* and *most* ; *neatly*, *more neatly*, *most neatly*.

3. By prefixing *less* and *least* ; *noisily*, *less noisily*, *least noisily*.

**Exercise.**— Write sentences containing each of these adverbs in the comparative degree : *early*, *slowly*, *easily*, *neatly*, *promptly*, *carefully*, *distinctly*.

167. Some adverbs are compared irregularly.

Learn the following list :—

POSITIVE	COMPARATIVE	SUPERLATIVE
well	better	best
ill	worse	worst
badly		

POSITIVE	COMPARATIVE	SUPERLATIVE
far	farther	farthest
much	more	most
little	less	least

**To be Learned :** Adverbs that modify verbs denote time, place, manner, or direction.

Adverbs that modify adjectives or adverbs denote degree. Many adverbs may be compared.

**168.** When we parse an adverb, we should tell:—

1. **What it denotes** — time, place, manner, direction, or degree.

2. **Its degree of comparison** — positive, comparative, or superlative.

3. **What it modifies** — verb, adjective, or adverb.

If an adverb cannot be compared, we should state that fact.

**Exercise.** — Select and parse each adverb in the following sentences:—

MODEL. — You came very late.

*Very* is an adverb of degree modifying the adverb *late*. It cannot be compared.

*Late* is an adverb of time in the positive degree, modifying the verb *came*.

1. These feelings grew so powerful that Mr. Brown visited old Peter immediately.

2. The strength of his feelings was very singular.

3. The wind tossed him downward into a snowbank.

4. His hat was snatched away and hurled aloft into some distant region.

5. But Mr. Brown floundered onward to Peter's door.



6. It was so stormy that the loudest rap would have been almost inaudible to those within.

7. He entered unceremoniously, and groped his way to the kitchen.

8. Neither Peter nor Tabitha saw him there.

9. To-morrow we will come to an agreement about the sale of this old house. I could afford you a pretty handsome price.

10. Peter shut the window hastily, and turned cheerfully to his work.

### LVII. THE CLAUSE

169. What have we called the following group of words?

Thomas Jefferson signed the Declaration of Independence.

What two parts does it consist of? Another name for a group of words containing a subject and a predicate is **clause**.

170. A sentence containing but one clause is called a **simple sentence**. It may have a compound subject, or a compound predicate, or both.

171. How many clauses do you find in this sentence?

The poor child turned pale, and her eyes filled with tears.

What is the subject of each clause? the predicate? What is the use of *and*? When a sentence consists of two clauses, either of which could be used alone, the sentence is said to be **compound**.

172. What is the first clause in this sentence?

The bear overturned our tent before we could reach it.

When did the bear overturn our tent? Then what is the group of words, *before we could reach it*, in the sentence

for? What part of the first clause does it go with, or modify? Then what part of speech is it used like? What two parts does it consist of? Then what shall we call it? Could it stand alone and make sense? Would the first clause make sense standing alone?

A clause that makes sense by itself is called an **independent clause**. A clause that is used like some part of speech and does not make sense by itself is called a **dependent clause**. A sentence that contains an independent and a dependent clause is called a **complex sentence**.

**173.** A sentence that contains one or more dependent clauses is complex, if it has only one independent clause; but if it contains two independent clauses it is compound. A compound sentence may contain any number of dependent clauses in addition to its two or more independent clauses.

**To be Learned :** A clause is any combination of subject and predicate.

An **independent clause** is one that can stand alone and make sense.

A **dependent clause** is one that is used like a part of speech and does not make sense when it stands alone.

A **simple sentence** consists of but one independent clause.

A **compound sentence** contains two or more independent clauses.

A **complex sentence** consists of one independent clause and one or more dependent clauses.

**Exercise.** — Tell how many clauses each of the following sentences contains, and classify each clause. Classify each sentence.

1. The yeomen approached him full courteously, and Little John welcomed him to the forest side.

2. Their father divided his small property equally between the two brothers Cassim and Ali Baba.

3. Then each horseman took off his saddlebag, which from its weight seemed to Ali Baba full of gold and silver.

4. As soon as the captain of the robbers said, "Open, Sesame," a door opened in the rock, and after he had made all his troop enter before him, he followed them, when the door shut again of itself.

5. When Ali Baba had loaded his asses with the bags, he laid fagots of wood over them so that they could not be seen.

6. The bags were emptied before his wife, and the great heap of gold dazzled her eyes.

7. At a certain place Morgiana bound his eyes with a handkerchief, which she never unloosed till they had entered her master's house.

8. In this large, well-lighted chamber Ali Baba saw all sorts of provisions, rich bales of silk and carpeting, gold and silver ingots in great heaps, and money in bags.

9. When the robbers came to the first of the houses which Morgiana had marked, the spy pointed it out.

10. Morgiana was indeed a good dancer, and on this occasion she outdid herself in graceful and surprising motions.

11. At the upper end of the table sat a comely, venerable gentleman, with a long white beard, and behind him stood a number of officers and servants.

12. Thus was I left to the mercy of the waves for the rest of the day and the following night.

13. Work while you work, and play while you play.

14. If we go we must start before the sun rises.

**Exercise.** — Write two good compound sentences and three good complex sentences. Be able to explain their structure, that is, separate each sentence into its clauses, and classify each clause.

## LVIII. CLASSIFICATION OF CONJUNCTIONS

174. How many clauses does this sentence contain?

I overflow with talk, but I am never tiresome.

What kind of clauses are they? What word joins them?  
What part of speech is this word?

A conjunction that joins words or groups of words of equal rank is called a **coördinate** conjunction.

Select the coördinate conjunctions in the following sentences, and show that they join words, phrases, or clauses, of equal rank:—

A royal tiger and a horse with horns and other strange beasts have come to town.

Look about you and be merry.

Some have the gout in their toes or the rheumatism in their joints.

Little Annie does not understand my talk, but she looks wistfully at the doll in the shop window.

We elbowed our way down the crowded street and into the open square.

175. How many clauses does this sentence contain?

Poll is not a pretty bird, although she is gaudily dressed in green and yellow.

What kind of clause is each of them? Are they equal or unequal in rank? What word joins them? What part of speech must this word be? A conjunction that joins clauses of unequal rank is called a **subordinate** conjunction.

Select the subordinate conjunctions in these sentences, and show that they join clauses of unequal rank:—

The great elephant makes us a bow as we enter the tent.

Annie kept fast hold of my hand lest her feet should dance away from the earth.

Many of these people have leaden feet because their hearts are far heavier than lead.

**176.** The commonest coördinate conjunctions are *and*, *but*, *hence*, *therefore*, *or*, and *nor*.

The commonest subordinate conjunctions are *after*, *as*, *because*, *before*, *if*, *that*, *in order that*, *lest*, *provided*, *since*, *though* or *although*, *till* or *until*, *when*, *where*, *while*.

NOTE. — Such connectives as *when*, *where*, *while*, etc., are sometimes called **conjunctive adverbs**, because they serve both as adverbs and connectives ; as, —

She told me *where* she went.

*Where* modifies the verb *went* in the dependent clause, and at the same time connects the two clauses.

**To be Learned :** A **coördinate conjunction** is one that joins parts of a sentence of equal rank.

A **subordinate conjunction** is one that joins a dependent clause to an independent clause.

**177.** In parsing a conjunction we should tell —

1. What **kind** of conjunction it is.
2. What it **joins**.

NOTE. — A subordinate conjunction does not always come between the clauses that it joins.

**Exercise.** — Select and parse all the conjunctions in these sentences : —

1. We have nothing to do with David until we find him on the highroad to the city of Boston.

2. After he had journeyed on foot till nearly noon, his weariness and the increasing heat determined him to sit down in the first convenient shade.

3. This spring was so fresh that it seemed never to have sparkled for any wayfarer but David.

4. He kissed it with his thirsty lips, and then flung himself along the brink.

5. While David lay sound asleep, other people were wide awake and passed to and fro, afoot, on horseback, and in all sorts of vehicles.

6. Some of the passengers looked neither to the right hand nor to the left.

7. He had slept only a few moments when a brown carriage drawn by a handsome pair of horses bowled easily along.

8. The girl departed, but she did not trip along the road so lightly now.

9. If David had formed a wayside acquaintance with the daughter, he would have become the father's clerk.

10. Their dresses were shabby, but had a certain smartness.

11. Will you plant the broad-leaved horse-chestnut or the elm so lofty and bending, or the graceful and infrequent willow?

### LIX. THE ADJECTIVE CLAUSE

178. Notice the sentence, —

The explorers set out on a journey which proved to be three years long.

What are the clauses? What kind is each? What is the second clause in the sentence for? Then what word does it go with? What part of speech is this word? We say that the second clause modifies the noun *journey*, and we therefore call it an **adjective clause**.

Show that there is an adjective clause in each of these sentences : —

They brought the knight to the place where their master tarried.

They set off in the wildest gallop that ever carried a butcher's cart up the road to Nottingham.



The sheriff's wife wore a blue silk gown that dragged behind her an ell or more.

The shutters of every house that they passed were closed tight.

Every man that lived on the road had crossed himself and crept into bed.

**179.** By means of the adjective clause we may change a compound sentence to a complex sentence, which is often better than a compound sentence, because it permits one thought to stand out more prominently than the others.

**To be Learned :** An adjective clause is a dependent clause that is used like an adjective.

**Exercise.** — Change each of these sentences into a complex sentence, by changing an independent clause to an adjective clause : —

1. At last we came to a long building, and in that building the lord of the land made his home.

2. Jackson appointed these men, and they were his personal friends.

3. The wind had blown steadily for two days from the southeast, but at last it had gone down into some ocean lair.

4. Andy Rooney was a queer fellow, and he had a singular knack of doing everything the wrong way.

5. The bright water was sometimes shaded by trees, but now the sun shone pleasantly upon it.

6. The two customers had deposited upon the counter a number of Arctic fox pelts, and the clerk continued his dickering with them in the Eskimo language.

7. Mr. Bumble led Oliver into an adjoining room, and the door of this room stood wide open.

8. Every traveler has described the roads as uncommonly bad, but the frost and snow improved them.

9. I saw the enemy approaching me in a great cloud of dust, and this made me rather uncertain about their actual numbers.

10. This old merchant had twin sons, and he and his wife were very proud of them.

11. Dromio was sent back to the mysterious house, and there he partook of a sumptuous dinner.

12. Antonio and Bassanio went together to Shylock, and Antonio asked him to lend him three thousand ducats.

### LX. RELATIVE PRONOUNS

180. Select the adjective clause in each of these sentences: —

The missionary who went to China will remain there five years.

The missionary whom we met at church has just returned from China.

The missionary whose book we are reading is stationed in China.

What noun does each of these clauses modify? What is the first word of each clause? If you make an independent clause out of each of these adjective clauses, what word shall you use in place of the first word in the clause? Then what part of speech is this word? Since it relates to a preceding noun expressed in the independent clause, we call it a **relative pronoun**. It is very frequently used to introduce an adjective clause.

181. The relative pronouns that introduce adjective clauses are *who*, *which*, and *that*. The pronoun *who* has three case forms, *who*, *whose*, *whom*. What is the case of *who*? of *whose*? of *whom*? *Whose* is sometimes used also for the possessive of *which*, although the form *of which* is better.

The noun or pronoun that a relative pronoun is used

for is called its **antecedent**. The relative pronoun has the same use in the adjective clause that its antecedent would have if it were used instead of the pronoun. What is the use of the relative pronoun in each of the three sentences at the beginning of this lesson?

**To be Learned:** A **relative pronoun** is one that refers to a preceding noun or pronoun, and joins to it an adjective clause.

**182.** Care should be taken to use the proper relative pronouns. *Who* has for its antecedent a word denoting a person. *Which* has for its antecedent a word denoting a thing. *That* may refer to a word denoting either a person or a thing.

**Exercise.** — Supply the proper relative pronoun in each of these sentences: —

1. Meantime the Cid had taken two chests, — were covered with leather of red and gold.

2. The travelers asked for the hunter — knew the paths through the woods.

3. We were introduced to President Taft, — cordial greeting made us feel quite at home in the cabinet room.

4. The man — he called Morgan came forward sheepishly.

5. I have seen manners — make a similar impression with personal beauty.

6. I was eating my breakfast, — I remember was an egg and a rasher of bacon.

7. Big Hans, — father played in the band, shook his head solemnly.

8. The old gentleman carried a cane, — had a large gold head.

9. My wife and son, — stood near the canal lock, were frightened at the tremendous rushing of the water.

10. The greatest man in Raveloe was Squire Cass, — lived in the large red house nearly opposite the church.

11. Where is the man — would not fight such a battle for his fatherland?

12. My mother has been telling me about her great-grandfather, — the Indians killed in King Philip's War.

**Exercise.** — When we parse a relative pronoun, we should tell —

1. Its **antecedent**.
2. What **clause** it joins to this antecedent.
3. Its **case**.
4. Its **use** in the clause that it introduces.

Parse each of the relative pronouns in the following sentences: —

**MODEL.** — The hymn is the portion of the service which I enjoy most.

*Which* is a relative pronoun. Its antecedent is the noun *portion*, to which it joins the adjective clause, *which I enjoy most*. It is in the objective case, used as object of the verb *enjoy*.

1. The Maypole was a pine tree which had preserved the slender grace of youth.

2. They who reared this emblem poured sunshine over New England's rugged hills.

3. Boughs with silvery leaves were fastened by ribbons that fluttered in fantastic knots of twenty different colors.

4. On the lowest bough hung a wreath of roses which the colonists had reared from English seed.

5. The Puritans compared these masquers to those ruined souls with whom their superstition peopled the black wilderness.

6. Here stand the Lord and Lady of the May, whom I shall join in holy matrimony.

7. All ye that love the Maypole, lend your voices to the nuptial song.
8. Woe to the youth or maiden who did but dream of a dance!
9. It was Endicott himself whose keen sword felled the Maypole.
10. The men of whom we speak came hither to act out their latest daydream.
11. In their train were wandering players whose theaters had been the halls of noblemen.

## LXI. THE ADVERBIAL CLAUSE

183. Notice the sentence, —

He went gladly.

What is the use of *gladly*? What part of speech is it?  
Notice the sentence, —

He went as if he were glad to go.

What group of words takes the place of *gladly*? What two parts does this group of words contain? What must it be, then? Is it a dependent clause or an independent clause? What part of speech is it used like? A dependent clause that does the work of an adverb is called an **adverbial clause**.

184. Adverbial clauses are used to express what no adverb or phrase in the language is capable of expressing. They are very common, and denote many different circumstances, such as time, place, manner, cause, purpose, condition, degree. Notice what the adverbial clauses tell in the following sentences. Can you change any of them to adverbs or phrases?

Time. — *When Greek meets Greek*, then comes the tug of war.

Place. — A garage has been built *where the old white church stood so long*.

Manner. — The river dashed along madly, *as if it were in haste to get to the sea.*

Cause. — I came *because my horse would come.*

Purpose. — She was continually bobbing in and out of the house, *that she might keep track of the neighbors.*

Condition. — *If I earn two hundred dollars this summer,* father will let me go to college.

Degree. — The boys were as hungry *as bears (are).*

**185.** An adverbial clause of degree modifies an adjective or an adverb. In the last sentence above, the clause *as bears (are)* answers the question *how hungry*, hence it modifies the adjective *hungry*.

All other adverbial clauses generally modify the entire predicate in the independent clause. In the fifth sentence above, the adverbial clause answers the question — *for what purpose was she continually bobbing in and out of the house?* hence it modifies the entire predicate.

**186.** The adverbial clause is a useful means of abridging a compound sentence, for an independent clause may often be changed to an adverbial clause, thus making clearer the meaning of the sentence.

**To be Learned:** An adverbial clause is a dependent clause that is used like an adverb.

**Exercise.** — Select all the adverbial clauses in these sentences. Tell, if you can, what each clause denotes, and also what it modifies.

1. If you mix thoroughly one pound of butter and one pint of sweet milk, you will have two pounds of butter.

2. I am going to Mount Zion, that I may be delivered from the wrath to come.



3. We drift from point to point, because it is easier to go with the current.

4. When my father and my mother forsake me, then the Lord will take me up.

5. An artist will delight in excellence wherever he meets it.

6. These bear cubs were blacker than coal, for they glistened in their oily blackness.

7. Reese was so cruel and so cross, with his big nose like a sounding foghorn, that the boy was glad to get even a bear to love and play with.

8. The soldiers would pet Little Jim and talk to him as if he were a child and not a dog.

9. When the cannon began to boom, the rabbits began to run in all directions as if they were scared quite out of their poor little wits.

10. Old Abe's feathers were so thick that his body was not much hurt by the bullets.

11. Woe to the pilot and his ship if pounding heart or wavering hand betray him.

12. A few soldiers with bayonets and shoes out at the toes strolled about where the boats were likely to come ashore.

13. After breakfast the second mate was ordered ashore with five hands in order that the water casks might be quickly filled.

14. Air supports the balloon, just as a cork is buoyed up by water.

15. The stag at eve had drunk his fill

Where danced the moon on Monan's rill.

**Exercise.** — Improve each of the following sentences by changing one of its independent clauses to an adverbial clause: —

1. The student reached the dark alley, and two ruffians rushed out and seized his new coat.

2. There might be elephants tramping over the plains on the moon, but our telescopes could not show them.

3. An immense thickness of air is not transparent, and so even the brightest star cannot be seen at the horizon.

4. The lion grows accustomed to the stick in his cage, and then it is gently rubbed along his neck and back.

5. The trainer saw the lion's tail become straight and rigid like an iron bar, and then he tried to slip out at the door.

6. Few animals are indifferent to petting, and the lion likes the touch of the human hand.

7. The lion may not obey the command of his trainer, and then he gets no reward.

8. The wind blows hard, and the great shaft of the Washington Monument sways four or five feet.

9. The little monkey became accustomed to his pillow, and then he dragged it after him everywhere he went.

10. The dry season came on, the weather became colder, and Tommy began to wish for company when he slept, to keep him warm.

## LXII. THE NOUN CLAUSE

187. Notice the sentence, —

I want your knife.

What is the use of *your knife*?

Notice the sentence, —

I want what you have in your hand.

What group of words has taken the place of *your knife*? Then how is this group used? What two parts does this group contain? Then what shall we call it? Is it an independent or a dependent clause? What part of speech is it used like? A dependent clause that has the use of a noun is called a **noun clause**.

188. What is the use of the noun clause in each of these sentences?

*Whoever has a green ticket* may take the ride free.

The news *that a republic had been declared in Portugal* surprised the world.

The report is *that the old Scotchman will buy a new organ for the church.*

At each meal we pay for *what we eat.*

What five uses of the noun have you now discovered for noun clauses?

**To be Learned :** A **noun clause** is a dependent clause that is used like a noun.

**Exercise.**—Select the noun clauses in these sentences, and tell the use of each :—

1. Do you remember how the elm tree reached out its branches on that October morning?

2. What we should do with our pets in the spring, we knew not.

3. I sent for what veterinary help was within reach, and heard that with good care the dog might recover.

4. In half an hour the news that George and Sarah Green were missing had spread through the valley.

5. The last that was known of them was that some of their friends had advised them not to try the dangerous path so late ; but when they had set out, no one knew.

6. To-day we love what to-morrow we hate.

7. Come, give me a certificate of what you have seen me perform.

8. What I have endured would cure the greatest miser of his love of riches.

9. What we took to be an island proved to be the back of a sea monster.

10. At last he came to where the ravine opened through the cliffs.

11. The trouble with Joe was that he knew next to nothing about business of any kind.

12. That others must share the consequences of our wrongdoing sometimes keeps us from doing wrong.

13. His belief is that a man must be born to a trade or he cannot learn it.

### LXIII. ANALYSIS OF SENTENCES

In analyzing a complex sentence the dependent clause must first be spoken of as a whole, and then analyzed like a simple sentence. Study this model:—

MODEL. — I know that God is good.

This is a complex, declarative sentence.

The subject is *I*. The predicate is *know that God is good*.

The simple predicate is *know*. It is completed by the direct object, a noun clause, *that God is good*, which is introduced by *that*.

The subject of the clause is *God*. The predicate is *is good*. The predicate verb is *is*. It is completed by the subjective complement, the adjective *good*.

In analyzing a compound sentence each independent clause should be treated as a separate sentence.

**Exercise.** — Analyze each of these sentences:—

1. How surprised mother would be, if she could look in upon us now.

2. You recollect that I became angry at you because you insisted that my drawing resembled a death's head.

3. The voice of the echoing thunder told her that God was in heaven and governed the world He created.

4. The assistant engineer cantered along on a little switch-tailed pony, which through long practice could have trotted securely over a trestle, and nodded to his chief.

5. Peroo was the man who had saved the girder of number seven pier from destruction when the new wire jammed in the eye of the crane and the huge plate tilted in its slings.

6. Then the natives lost their heads with great shoutings, and the engineer's right arm was broken by a falling T-plate.

7. The little cluster of huts in which Peroo and his gang lived, clustered round the tattered dwelling of a sea priest, one who had never set foot on black water.

8. The bridge challenges Mother Ganges, but when *she* talks, I know whose voice will be the loudest.

9. The engineer remembered what he himself had said when the Sumao bridge went out in the big cyclone.

10. We could not find the horses anywhere till we followed the lead of Tedda Gabler, the bob-tailed mare who throws up the dirt as a tedder throws hay.

#### LXIV. THE INFINITIVE

189. What is the object of the verb *like* in each of these sentences?

I like exercise.

I like rowing.

I like to row.

What part of speech is *exercise*? What part of speech do *rowing* and *to row* make you think of? These words are forms of the verb *row*, but they cannot be used as predicate verbs. They *name* an action, but unlike predicate verbs such as *rows*, *will row*, *has rowed*, they do not *assert* action. We call these verb forms **infinitives**.

190. *Infinitive* means *not limited*. A predicate verb is sometimes called a *finite* verb, because it is limited as to person and number, which must be the same as the person and number of its subject.

**191.** Some infinitives end in *ing*, and some begin with the word *to*. There are active and passive infinitives, and present and perfect infinitives.

**Exercise.** — Select the infinitives in the following sentences. Which are active and which are passive? Which are present and which are perfect?

1. I hope to pay you soon.
2. I hope to be paid by you soon.
3. To have paid you yesterday would have pleased me.
4. To have been paid by you yesterday would have pleased me.
5. I ought to be paying my bills.
6. I ought to have been paying my bills.
7. I enjoy paying.
8. I enjoy being paid.
9. I am pleased at having paid all my bills.
10. Having been paid makes me feel rich.

**192.** Transitive verbs have the following infinitives :—

	PRESENT	PERFECT
<i>Active</i>	to see, seeing	to have seen, having seen
<i>Passive</i>	to be seen, being seen	to have been seen, having been seen.
<i>Progressive</i>	to be seeing	to have been seeing.

Which infinitives do intransitive verbs lack?

**193.** Infinitives always have a definite use in the sentence. How are the infinitives used in these sentences?

I like rowing. I like to row.

Why is it that we very often use infinitives as objects of the verb *like*? Why can't we use infinitives as objects of the verb *eat*?



Study the following groups of sentences, and make a statement about the use of the infinitives in each group: —

1. Life in the country is good for children.  
Living in the country is good for children.  
To live in the country is good for children.
2. I tried something impossible.  
I tried to cross the track.  
I tried crossing the track.
3. His ambition is a common one.  
His ambition is to become a great actor.  
My pleasantest task is the hardest work.  
My pleasantest task is feeding the turkeys.
4. He paid his way through college by his own efforts.  
He paid his way through college by selling papers.  
He did nothing except this.  
He did nothing except (to) sleep and (to) eat.
5. His great desire, the reformation of the jail, was effected.  
His great desire, to reform the jail, was effected.
6. We started early that we might get front seats.  
We started early, to get front seats.  
Did everything go pleasantly?  
Did everything go to suit you?  
I tremble when I think of the examination.  
I tremble to think of the examination.
7. It is time for sleep.  
It is time to go to bed.  
We found no water that we could drink.  
We found no water to drink.

You find that the infinitive may be used like a noun in several ways, — as subject, object, subjective complement, object of a preposition, and appositive; also like an adjective, and like an adverb. The infinitive is often called a **verbal**. A verbal is any form of a verb that cannot be used as a predicate verb.

194. What is the subject of the predicate *is sweet* in each of these sentences?

To die for one's country is sweet.

It is sweet to die for one's country.

How do you know what the subject is? What can you say about the position of the subject in each sentence? What word comes before the predicate in the second sentence? When the word *it* is used in this way to throw the real subject to the end of the sentence, it is called an **expletive**.

Sometimes the real subject is a noun clause instead of an infinitive; as, —

It is said *that dreams sometimes come true*.

It is a fact *that the British Channel was crossed in a flying machine*.

It is my firm belief *that card playing is a great waste of precious time*.

195. What is the subject of this sentence?

His stopping the car saved the child's life.

What is the simple subject? What part of speech is *his*? What is the case of *his*? What does it modify? The infinitive in *ing* is often modified by a possessive modifier. We say *my going, her staying, their mother's finding, father's waking, Joe's sailing*.

196. In the sentence just studied, what is the object of the infinitive *stopping*? Verbals take the same complements and modifiers that predicate verbs have. A group of words consisting of an infinitive with its complement and modifiers is called an **infinitive phrase**. Select all the

infinitive phrases in the sentences in this lesson. Select the infinitive in each phrase, and tell the use of all the other words.

197. Notice the sentence, —

I expect him to go.

What is the verb? What is the answer to the question, *expect what?* Then how is this group of words used? What two parts does it consist of? What part of speech is *him*? What is *to go*? Change the group to a noun clause. How is the noun clause used? A group of words like *him to go*, used as object of a verb and consisting of a noun or a pronoun and an infinitive, which have to each other the relation of subject and predicate, is called a **double object**.

Notice that the noun or pronoun in the double object is in the **objective case**.

Notice also that although the two parts of a double object have the *relation* of subject and predicate, this relation is not *asserted* but merely implied. In *him to go* there is no assertion as in the noun clause *that he would go*, and yet we know that he is to do the going.

198. Only a few verbs take a double object. Some of the most common are these: —

I *wish* Mary to stand erect.

I *want* my teacher to like me.

I *heard* father (to) make a speech.

I *saw* her (to) fall.

I *believe* him to be sincere.

I *ordered* the doors to be closed.

199. We may often change a complex sentence to a simple sentence by changing a dependent clause to an infinitive phrase. The simple sentence is usually better than the complex sentence ; as, —

*Complex.* — I expect that I shall have a new hat for Easter.

*Simple.* — I expect to have a new hat for Easter.

**To be Learned :** A **verbal** is a verb form that cannot be used as a predicate verb.

An **infinitive** is a verbal that is oftenest used as a noun.

An **infinitive** names the action or state which the finite verb asserts.

An **infinitive phrase** is a group of words consisting of an infinitive and its complement and modifiers.

A **double object** is a group of words used as object of a verb and consisting of two parts, a noun and an infinitive, which have to each other the relation of subject and predicate.

The expletive *it* may be used to throw the real subject after the verb.

**Exercise.** — Write all the infinitives of these transitive verbs : *take, freeze, shake, lift.*

Write all the infinitives of these intransitive verbs : *go, come, sit, talk.*

**Exercise.** — Select all the infinitive phrases in these sentences, and tell the use of each. Tell the voice and tense of each infinitive.

1. There is no sense in your sitting up so late.
2. Silas Marner stopped to lift the child from the hearth.
3. The beggar is taxed for a corner to die in.
4. Hester was shocked to discover what a change had been wrought upon the old man within the past seven years.
5. Eloquent men knew how to deal with facts.

6. Hostile legislation and adverse decisions of the courts forced the trusts to change their form about 1890.

7. It is a very good world to live in,  
To lend or to spend or to give in,  
But to beg or to borrow or to get a man's own,  
It is the very worst world that ever was known.

8. To believe your own thought, to believe that what is true for your private heart is true for all men, — that is genius.

9. To resort to a tax on all bachelors was out of the question.

10. No consideration of family or kin allowed Peroo to keep weak hands or a giddy head on the pay roll.

11. The order in all cases was to stand by the day's work and await instructions.

12. Then the troubled beating of the gong carried the order to take up everything and bear it beyond high-water mark.

13. My next work was to view the country and seek a proper place for my habitation.

14. There was no fresh water near this place, so I resolved to find a more healthy and more convenient spot of ground.

15. Aladdin was filled with an eager desire to see the face of the princess.

16. Ali Baba lived by cutting wood and bringing it upon three asses into the town to sell.

17. When the natives had finished gathering pepper, they took me with them and presented me to their king.

18. The king and all his court sought to soften my sorrow by honoring the funeral of my wife with their presence.

19. It had been one of the exercises of my youth to shoot with a bow.

20. Sailing to Ceylon with my uncle was an idea that mightily pleased me.

21. For the next few weeks my occupation was stuffing the skin of this great crocodile for the museum at Amsterdam.

22. It gave me a horrible fright to see the wolf pursuing our sledge with all the speed of ravenous winter hunger.

**Exercise.** — Simplify the following sentences by changing dependent clauses to infinitive phrases: —

1. He advertised throughout the country so that he might extend his business.

2. I walked about a furlong along the shore that I might discover if possible some fresh water to drink.

3. On the flat of the green just before the little hollow I resolved that I would pitch my tent.

4. I piled all the empty chests and casks up in a circle around the tent, that it might be fortified from any sudden attack either of man or beast.

5. Instead of a dark, dismal cavern, Ali Baba was surprised when he saw a large chamber, lighted from the top.

6. For two summers this cow was a wellspring of pleasure and profit in my farm of an acre, when in an evil moment I decided that I must part with her and try another.

7. Offer a thoroughbred Virginia cow hay, and she will laugh in your face; but rattle the husks or shucks, and she knows that you are her friend.

8. All newspaper accounts of fires are condensed so that they will occupy the smallest possible space.

9. Each tap on the telegraph may mean the signal that summons the firemen to a task that requires the utmost strength and nerve.

10. The fireman of experience knows every kind of wall and what he may expect from each.

11. We were greatly annoyed when we found that the plumber had done his work wrong.

12. The woman who fell on the defective sidewalk expected that she would receive aid from the city.

**Exercise.** — Write five sentences containing *it* used as an expletive, five containing infinitive phrases used as nouns, three containing infinitive phrases used as adjectives, and two containing infinitive phrases used as adverbs.



**Exercise.** — Analyze each of the following sentences. After the infinitive phrase has been given as a unit, it should be analyzed like a predicate, by giving first the infinitive, or base, and then the complement and modifiers of the infinitive.

1. To stand upon the peak of a ladder at the third or fourth story of a building, and direct the stream of water at the blazing interior, while the thermometer is at about its lowest point, is not a comfortable task.

2. To have a cricket on the hearth is a lucky thing.

3. No piece of iron was so big that Peroo could not devise a tackle to lift it.

4. The baron had the misfortune to be overpowered by numbers, to be made prisoner of war, and to be sold for a slave.

5. My rather singular and irksome task was to drive the sultan's bees every morning to their pasture grounds, to attend them all day, and at evening to drive them back to their hives.

6. The first care of the robbers was to examine their cave.

7. Morgiana, a clever slave, was full of devices to conquer difficulties.

8. Will you do me the favor to let me spend the night at your house?

9. Sindbad the Sailor believed the old man really to stand in need of his help.

10. After my sixth voyage I had given up all thoughts of going to sea again, for my age required rest, and I wished to expose myself to no more risks, but to pass the rest of my days in peace.

11. Traveling on horseback was rather unfashionable in the winter.

12. The first thing he did was to scour a suit of armor that had belonged to his great-grandfather.

13. I admit that I am slow to play, but you must acknowledge that I am swift to score.

14. She had no expectation of their meeting on the campus, though she wished them to become friends.

## LXV. THE PARTICIPLE

200. Select the verbals in the following sentences : —

The two men riding in advance of the troop wore steel helmets.

Barking dogs never bite.

The stars slipping softly and solemnly down the sky vanished behind the shadowy western hills.

Silas watched Eppie spreading the clean linen cloth.

The drifting schooner never came within a mile of the shore.

What is each of these verbals in the sentence for? Then what word does each verbal go with? We say that it modifies this word. What part of speech, then, do these verbals resemble? A verbal that has the use of an adjective is called a **participle**.

201. Point out the participles in these sentences : —

The boy keeping the records has never made a mistake.

The boy, having kept the records faithfully, asked for his pay.

The records being kept daily by the boy are valuable.

The records kept for so long by that boy were perfectly accurate.

The records, having been kept accurately, are valuable.

Which of these participles are active in meaning? Which are passive? Which of these participles refer to present time? Which of them refer to past time?

202. Transitive verbs have five participles : —

	PRESENT	PAST	PERFECT
<i>Active</i>	seeing	—	having seen
<i>Passive</i>	being seen	seen	having been seen

Intransitive verbs have three participles : —

PRESENT	PAST	PERFECT
going	gone	having gone

203. Many words ending in *ing* have lost their verbal force and have become pure adjectives, nouns, or adverbs.

**Exercise.** — What part of speech is each of the italicized words in the following sentences?

1. *Reading, writing,* and arithmetic are the three R's.
2. What a *charming* view you have!
3. She came in *dripping* wet.
4. An *amazing* event occurred.
5. The *wedding* took place yesterday.
6. The water is *boiling* hot.
7. The *meaning* is clear to me.
8. This was a *fitting* termination of his career.
9. Wisdom and *learning* are two different things.
10. The frosty air was *stinging* cold.

204. Look again at the first group of sentences in this lesson. Where do the participles come in relation to the nouns they modify? Which of these participles have other words associated with them? A group of words introduced by a participle is called a **participial phrase**.

205. Discover from the following sentences where the participial phrase may be placed in relation to the noun it modifies : —

Walking slowly toward the long mirror, the lady seemed puzzled at her own appearance.

Rubbing his sleepy eyes, Tom sat up and looked about him.

Having won the election, the party must govern wisely.

The immigrant, attracted by the cheap lands, set out for the far West.

The name given to him by his parents is Mantheno.

The milk pans, having been carefully scalded in the kitchen, were placed on a long bench in the sun.

Shift the position of these participial phrases. Is there one that cannot be shifted?

206. What participles do you find in these sentences?

The child sat making dandelion chains.

The horse stood crunching his oats.

The boys ran shouting to the river.

In what part of the sentence do these participles come? What do they tell something about? What do they tell about the subject? How many actions was the subject performing? How is each of these actions told? Change the participle to a predicate verb. Do you like the sentence better as changed? We say of such a participle that it **accompanies** the predicate verb.

207. What other uses of participles have you learned? (See §§ 129, 133, 137 and 145.) Write sentences, using the present participle in the progressive conjugation, and the past participle to form the perfect tenses and the passive voice.

208. Very often the structure of a sentence may be greatly improved by changing an adjective clause or an adverbial clause to a participial phrase.

209. Notice the sentence, —

After the fire had been put out, we went to our tents.

The adverbial clause, *after the fire had been put out*, may be changed to the group of words, *the fire having been put out*. This group consists of two parts, the noun part *the fire*, and the participial phrase *having been put out*. This group of words is called an **absolute phrase**, and the noun *fire* is called a **nominative absolute**. The two parts of an absolute phrase have to each other the relation of subject and predicate. An absolute phrase may always be expanded into a clause, sometimes dependent and sometimes independent.

**To be Learned :** A **participle** is a verbal adjective.

A **participial phrase** is a group of words introduced by a participle.

A participial phrase sometimes precedes and sometimes follows the noun that it modifies.

A participial phrase may be used in the predicate as an accompaniment of the verb to denote a second action performed by the subject.

An **absolute phrase** is a group of words consisting of two base words, a noun and a participle, having to each other the relation of subject and predicate.

**Exercise.** — Write the participles of the transitive verbs *raise, take, sell, lift*. Write the participles of the intransitive verbs *come, be, live*.

**Exercise.** — Select all the participles and participial phrases in these sentences, and tell the use of each: —

1. The fire blazing on the hearth made the room cheerful.
2. At the appointed time Mr. Micawber reappeared.
3. Hour after hour the mill wheel turned, sending out its diamond jets of water.
4. Paying no heed to the remonstrances of his friends, Donovan began to clamber down the cliff.
5. The Confederates galloped up the slope, firing their pistols at the bluecoats in the edge of the little wood.
6. Crossing this field and climbing over the stone wall at the farther end, the boys came to the hollow filled with hazel bushes.
7. From the cottage roofs the warbling bluebird sings.
8. October brought days of pouring rain and high wind.
9. In the broad expanse before him, lighted by the full moon, no human being could be seen.
10. Eppie sat by the roadside conveying water into a deep hoof mark by means of her own small boot.

11. We beheld the great sun flaming through the rifts in the clouds.
12. Toiling, rejoicing, sorrowing, onward through life he goes.

**Exercise.** — Improve these sentences by condensing adjective or adverbial clauses to participial phrases.

1. The horse trader was lying on a pair of silk carpet saddlebags, as he pulled lazily at an immense silver hookah.
2. Since he had reached years of indiscretion, Kim tried to avoid the missionaries.
3. Kim was quite familiar with the holy men by the riverside, whom he greeted on their return from begging tours.
4. The water carrier who was sluicing water on the dry road from his goatskin bag grinned tolerantly at Kim.
5. This strange man who was dressed in fold upon fold of dingy stuff like horse blanketing, was nearly six feet high.
6. As he fingered his rosary, the old man turned toward the Museum.
7. After he had paused an instant before the statue of Buddha, the old lama strode out past the turnstile.
8. In the open square were all manner of strange folk tending ponies that were tethered or camels that were kneeling.
9. "Go!" said Kim, as he pushed him lightly, and the lama strode away after he had left Kim at the edge of the cloister.
10. The bazaars that were hot and crowded blazed with light that dazzled.

**Exercise.** — Expand the absolute phrases in the first five of the following sentences into clauses.

Change the italicized clauses in the last six sentences into absolute phrases.

1. On the top of the cupola stood a gilded Indian with bow bent, his arrow aiming at the weathercock on the neighboring church spire.



2. We could see only the tall steeple, the many new buildings completely shutting out the view.

3. The governor wishing to hide the distress and danger of the period, all the citizens of the town were invited to a masked ball.

4. One of the guests stood apart, a bitter smile playing scornfully round his mouth.

5. A sound of music was now heard outside the house, a full band of military instruments having been stationed in the street.

6. The drums appeared to be muffled, *and their notes suggested a funeral march.*

7. *The eyes of the guests were directed toward the staircase;* several dignified personages began descending to the hall.

8. The foremost man wore a skullcap and a high-crowned hat, *while huge wrinkled boots came halfway up his legs.*

9. The next man was dressed in a velvet gown and a broad ruff, *while a roll of manuscript rested lightly in his hand.*

10. Then followed a tall soldier in complete armor, *and his sword rattled against the stairs.*

11. He was followed by a noble-looking personage in a curled wig, *and the breast of his coat was decorated with an embroidered star.*

**210.** You have learned that phrases may be prepositional, infinitive, or participial. How do these three kinds of phrases differ in form? You have learned also that phrases may be used like adjectives, adverbs, or nouns, and that absolute phrases may take the place of a whole clause.

**Exercise.**—Select the phrases in the following sentences. Classify each phrase both as to form and as to use. Analyze sentences 1, 3, 8, 11, 15, 17:—

1. Somebody laughed at the little tattered figure strutting on the brick work under the great tree.

2. On the dazzling white sand between the center piers stood

squat cribs of railway sleepers, filled within and daubed without with mud.

3. In the little deep water left by the drought, an overhead crane traveled to and fro, jerking sections of iron into place, snorting and backing and grunting as an elephant grunts in the timber yard.

4. The precious egg began to roll down the steep ledge.

5. The sultan went out one evening attended by his grand vizier, disguised like himself, to observe what was transacting in the city.

6. The cock and hen took the young bird between them, each parent holding the tip of a wing in its strong beak.

7. Going close to the house whence the noise proceeded, and looking through a crack in the door, the sultan perceived three sisters sitting on a sofa.

8. Perceiving a basket floating in the canal, the officer asked a gardener to bring it to shore that he might see what it contained.

9. Rising from her seat and taking the old woman by the hand, the princess obliged her to come and sit by her.

10. The most dangerous work of all is passing from ledge to ledge sideways.

11. This house of ours, which seems so complete, lacks three rarities — the Talking Bird, the Singing Tree, and the Golden Water.

12. Having finished his complaint, the fisherman fretfully threw away the basket, and, washing his nets from the slime, cast them a third time.

13. Now it was the raven's turn to cry out in distress.

14. Being tired with walking, the sultan sat down on a veranda, reflecting upon what he had just seen.

15. Once more, dear home, I with rapture behold thee,  
And greet the fields that so sweetly enfold thee.

16. The fireman was injured on the ladder, a large piece of glass having slid down and cut his hand.

17. Rest comes at length, though life be long and dreary.

## PART TWO — COMPOSITION

### I. NARRATION

#### What Narration Is

You all enjoy listening to a good story, and all of you have in your experience the material for many good stories of your own, but some of you do not make good use of it, simply because you have never learned how. Story-telling is an art, and in order to tell a story well you must follow certain rules. It is the purpose of this chapter to help you to find out the art of telling a story, and to give you some practice in that art, for it is one that you will find useful every day of your lives.

The process of telling a story is called **narration**, and the story itself is often called a **narrative**. An account of a journey, a game, a fire, or a runaway horse is a narrative. All histories and biographies are narratives. All novels and short stories are narratives, so too are the many little anecdotes of animals, of children, and of great men, that are frequently told in conversation.

#### The Characters

If we examine a number of good stories, we shall find that all of them have certain essential features. In the first place every story must have **characters**. The characters are the persons, or animals, or things that act and speak to make the story. In most stories the characters are human beings. In the story of *Red Riding Hood* one of the characters is an animal, the wolf. Flowers, dew-

drops, the wind, the sun, are often spoken of as persons, and thus made to figure as characters in stories. Victor Hugo, a great French writer, told a thrilling story about a cannon that broke loose on the deck of a gunboat, and one of the chief characters in his story is the cannon itself. But whatever the characters are, — persons, animals, or things, — they must be interesting, and they must act in an interesting way.

**Exercise.** — Make a list of all the characters in some short story selected by your teacher. Arrange them in two groups, (1) the more important, or **chief characters**, and (2) the less important, or **minor characters**. In so far as you can, tell what makes each character interesting.

### The Plot

The second great requirement of a story is the **plot**. The plot of a story is what happens in the story. It has a definite **beginning**, **middle**, and **end**. The middle grows out of the beginning through the action of some or all of the characters, and the end, or **final outcome**, grows out of the middle in the same way.

**Exercise.** — Study this fable for its plot: —

#### THE HARE AND THE TORTOISE

The Hare was once boasting of his speed before the other animals. "I have never been beaten," said he, "when I put forth my full speed. I challenge any one here to race with me."

The Tortoise said quietly: "I accept your challenge."

"That is a good joke," said the Hare; "I could dance around you all the way."

"Keep your boasting till you've beaten," answered the Tortoise. "Shall we race?"

So a course was fixed and a start was made. The Hare darted almost out of sight at once, but soon stopped, and to show his contempt for the Tortoise, lay down to have a nap. The Tortoise plodded on, and plodded on, and when the Hare awoke from his nap, he saw the Tortoise just near the winning-post and could not run up in time to save the race. Then said the Tortoise: "Plodding wins the race."

Answer these questions:—

1. What condition of affairs forms the beginning of the plot?
2. What action of the Tortoise changes this condition, and gives rise to the middle of the plot?
3. What forms the middle of the plot?
4. What action of the Hare and the Tortoise grows out of the middle of the plot, and causes the end of the plot?
5. What is the end, or final outcome?
6. What is the purpose of the last sentence in the fable? Would the story be complete without it?

**Exercise.**—What moral, or lesson, is taught by the fable of *The Hare and the Tortoise*? Bring to class three subjects for stories that would teach a similar lesson. Here are some suggestions:—

1. The Poplar and the Oak—a tree that grows rapidly and one that grows slowly.
2. Guy and John—a boy who left school at fourteen to earn five dollars a week and one who finished the high school.
3. Adeline and Hannah—a girl who used pins and one who used needle and thread.

From all the subjects brought to class, choose the one that you prefer to write on.

Write a story on the subject that you have chosen.

Read your story in class, and tell what the beginning, the middle, and the end of your plot are. Explain what action of the characters causes the middle of the plot, and what action causes the final outcome.

### Study of Models

Study each of the following fables. Tell in class what the characters in each fable are, and explain the plot.

#### THE FOX AND THE GRAPES

One hot summer's day a Fox was strolling through an orchard till he came to a bunch of grapes just ripening on a vine which had been trained over a lofty branch. "Just the thing to quench my thirst," said he. Drawing back a few paces, he took a run and a jump, and just missed the bunch. Turning round again with a "one, two, three," he jumped up, but with no greater success. Again and again he tried after the tempting morsel, but at last had to give it up, and walked away with his nose in the air, saying: "I am sure they are sour."

It is easy to despise what you cannot get.

#### THE ANT AND THE GRASSHOPPER

In a field one summer's day a Grasshopper was hopping about, chirping and singing to its heart's content. An Ant passed by bearing along with great toil an ear of corn he was taking to the nest.

"Why not come and chat with me," said the Grasshopper, "instead of toiling and molling in that way?"

"I am helping to lay up food for the winter," said the Ant, "and recommend you to do the same."

"Why bother about winter?" said the Grasshopper; "we have plenty of food at present." But the Ant went on its way and continued its toil. When the winter came, the Grasshopper had no food, and found itself dying of hunger, while it saw the ants distributing every day corn and grain from the stores they had collected in the summer. Then the Grasshopper knew that it is best to provide for the days of necessity.



### Direct Discourse

A story is certain to be more lifelike, more vivid, and therefore more interesting, if it contains **direct discourse**, that is, the exact words spoken by the characters. What direct discourse do you find in the three fables that you have studied? Change the direct to indirect discourse in one of them, and note what the story loses thereby.

### Contrast

You have noticed, no doubt, that the characters in each of the three fables that you have studied are **opposed** to each other, and that the action of the story is a conflict between the two main characters. This is often the case in a story, and it always helps greatly to make the story interesting. Furthermore, the characters themselves are often in contrast to each other by their very nature. What contrast do you see in the nature of the ant and the grasshopper? in that of the hare and the tortoise?

Bring to class three subjects for stories that would teach the same moral as each of the two fables last studied. Choose the subject that you would like best to write on.

**Exercise.** — Write a story on the subject that you have chosen. Bring out the contrast between the two main characters, and use direct discourse. Exchange stories in class, and study the one that you get. Then explain to the class the plot in this story, and tell how the characters are in contrast to each other.

### Common Expressions

The language of a story is improved if the author makes use of **common expressions** that are generally understood and that are full of meaning. Explain the following

expressions, taken from the three fables that you have been studying: —

put forth speed	nose in the air
save the race	to its heart's content
take a run	lay up food
give it up	found itself dying

Use each of these expressions in a good sentence of your own.

### Synonyms

The language of a story is improved if the author uses words that express precisely the idea that he wishes to convey. In the fable of *The Ant and the Grasshopper*, the words *hopping* and *chirping* tell exactly what the careless grasshopper was doing one summer's day, and no other words would have been so good as these two.

Words that have nearly the same meaning are called **synonyms**; as, *leaping* and *hopping*, *whistling* and *chirping*. Although two synonyms may be very much alike in meaning, yet in a given case one of them is usually better than the other. Find synonyms for the words *strolling*, *lofty*, *quench*, *paces*, *morsel*, and *despise* as used in the fable of *The Fox and the Grapes*. Tell the difference in the meaning of each pair of synonyms, and show that the word chosen is the better one in this particular case.

### Study of a Model

Study the following story, and answer these questions:—

1. What is the chief character? what are the minor characters?
2. What contrasts do you find in the characters? What makes the different characters interesting?

3. What condition forms the beginning of the plot? What action changes this condition?

4. What new condition forms the middle of the plot? What action follows from this condition?

5. What is the end of the plot, or final outcome of the story?

#### THE FIR TREE

1. Far down in the forest, where the warm sun and the fresh air made a sweet resting-place, grew a pretty little fir tree. It was not happy in this pleasant home, for it longed to be tall like its companions, the pines and firs which grew around it. Its discontent was so great that it found no pleasure in the warm sunshine, the birds, or the rosy clouds that floated over it morning and evening.

2. "Rejoice in thy youth," said a sunbeam; "rejoice in thy fresh growth, and the young life that is in thee."

3. The wind kissed the tree and the dew watered it, but the fir tree regarded them not.

4. "Rejoice with us," said the air and the sunlight. "Enjoy thine own bright life in the fresh air."

5. But the tree would not rejoice, though it grew taller every day; and, winter and summer, its dark green foliage might be seen in the forest, while passers-by would say, "What a beautiful tree!"

6. As Christmas drew near, the fir tree sighed with longing to join the crowd of trees which, as it heard from the sparrows, were hauled away to be adorned with all sorts of beautiful things — gilded apples, playthings, and hundreds of wax tapers. And behold! the fir tree had not long to wait. But as the ax cut through its stem, it fell with a groan to the earth, conscious only of pain and faintness, and forgetting all its anticipations of happiness in sorrow at leaving its home in the forest. It knew that it should never again see its dear old companions, the trees, nor the little bushes and many-colored flowers that had grown by its side; perhaps not even the birds that had told it so many stories.

7. The journey to the city was not at all pleasant, and the fir tree

did not recover itself until it was being unpacked with several other trees, and heard a man say, "We want only one, and this is the prettiest." Then came two servants in grand livery, who carried the tree into a beautiful apartment in a large house, where it was placed in a tub filled with sand. The tub was hung all round with green baize, and stood on a handsome carpet. How the fir tree trembled! What was going to happen now?

8. Very soon some young ladies came, and the servants helped them to adorn the tree. On one branch they hung little bags cut out of colored paper, and each bag was filled with sweetmeats; from other branches hung gilded apples and walnuts, looking as if they had grown there; and above, and all round, were hundreds of red, blue, and white tapers, which were fastened on the branches. Dolls, exactly like real babies, were placed among the green leaves, where they seemed almost to be dancing to and fro, and at the very top was fastened a glittering star, made of tinsel. Oh, it was very beautiful!

9. When evening came, the tapers were lighted, and then what a glistening blaze of light the tree presented! It trembled so with joy in all its branches, that one of the candles fell among the green leaves and burned some of them. "Help! help!" exclaimed the young ladies, but there was no danger, for the fire was quickly extinguished.

10. After this, though the fire frightened it, the tree tried not to tremble at all, for it was anxious not to hurt any of the beautiful ornaments, even though it was dazzled by their brilliancy. And now the folding doors were thrown open, and a troop of children rushed in as if they intended to upset the tree. For a moment the little ones stood silent with astonishment, and then they shouted for joy till the room rang, and they danced merrily round the tree, while one present after another was taken from it.

11. At last the candles burned down to the branches and were put out. Then the children received permission to plunder the tree. Oh, how they rushed upon it, till the branches cracked, and had it not been fastened with the glistening star to the ceiling, it must have

been thrown down. The children then danced about with their pretty toys, and no one noticed the tree except the children's maid, who came and peeped among the branches to see if an apple or a fig had been forgotten.

12. In the morning the servants and the housemaid came in. "Now," thought the fir, "all my splendor is going to begin again." But the servants dragged the tree out of the room and upstairs to the garret, and threw it on the floor in a dark corner where no daylight shone, and there they left it. "What am I to do here?" said the tree. "I can see and hear nothing in a place like this," and so it leaned against the wall, and thought and thought. And there was time enough to think, for days and nights passed, and nobody came near.

13. Weeks later people came one morning to clear out the garret. The tree was pulled out of the dark corner, and thrown roughly on the garret floor; then the servants dragged it out upon the staircase into the bright daylight. "Now life is beginning again," said the fir tree, rejoicing in the sunshine and fresh air, as it was carried downstairs and taken out into the courtyard, where there was much to be seen.

14. Near by was a garden, where everything looked blooming. Fresh and fragrant roses hung over the little palings. The linden trees were in blossom; while the swallows flew here and there, crying, "Twit, twit, twit, my mate is coming," but it was not the fir tree they meant.

15. "Now I shall live," cried the tree joyfully, spreading out its branches; but alas! they were all withered and yellow. When the tree saw all the fresh, bright flowers in the garden, and then looked at itself, how it wished that it might have remained forever in the dark corner of the garret, to wither there alone. Then when it thought of its fresh youth in the forest, and realized that its life had been unhappy because of its discontent, it sighed, and whispered, "Past! past! Oh, had I but enjoyed myself while I could have done so! but now it is too late."

— Adapted from HANS CHRISTIAN ANDERSEN.



### Study of Paragraphs

You notice that the story about the discontented fir tree is divided into fifteen paragraphs and that each paragraph is indented to set it off from the preceding paragraph. In some cases it was necessary to make very short paragraphs, because the author was writing conversation, as in paragraphs 2 and 4.

Let us discover the reason for the paragraphing in some other parts of the story. If you read the first paragraph carefully, and try to find out its purpose, you will see that it was written to set forth the discontented state of the little fir tree. The first sentence tells where the fir tree grew; the second sentence tells how it envied the taller trees; while the third sentence tells why the fir tree should have been very happy. The central thought, or **topic**, then, of the first paragraph is the discontent of the fir tree. The topic of the second paragraph is the advice of the sunbeam. When the author had said all that he wished to say on each of these topics, he took up a new topic and began a new paragraph. What is the topic of paragraphs 6, 7, 8, 10, 12, and 14?

All the sentences in a paragraph should not only tell something about the topic of the paragraph, but should be arranged in good order. Notice the order of the sentences in paragraph 1. Why is the first sentence a good one to begin with? Why is the last sentence a good one to close with? The order of the sentences in paragraph 6 corresponds with the order in which things happened. Discover, if you can, the reason for the order of the sentences in paragraphs 7, 9, 10, and 11.

**Exercise.** — Study the paragraphing of some selection in your Reader assigned by your teacher. Write the topic



of each paragraph. You will see that these topics form an outline of the whole composition. Select one paragraph, and show that all the sentences in it have a bearing upon the topic of that paragraph. Account for the order of the sentences in another paragraph.

### The Introduction. The Setting

The first part of a story often tells what is necessary for the reader to know beforehand in order that he may understand the action in the story. This part is called the **introduction**. In the story about the fir tree the first paragraph is the introduction. It tells *where* the action of the story takes place, *who* the chief character was, and *what* was its condition. If a story is short, the introduction should be correspondingly short. It may be only one sentence, or even part of a sentence.

Sometimes, if it is worth while, the *time* of the action is told as well as the *place*. The time and place of the action form what is called the **setting** of the story. What is the setting in the story of *The Fir Tree*? in the fable of the *Fox and the Grapes*? in that of *The Ant and the Grasshopper*? Where is the setting told in each case?

**Exercise.** — Decide upon an interesting and appropriate setting for the story that you are going to write in imitation of the story of *The Fir Tree*. Tell this in class. Tell also who your characters are to be, what the different parts of your plot are, where you intend to have direct discourse, and what you intend to tell in the introduction. Discuss all this in class, and then write your story in the best language possible for you. Your opening sentence might well be an imitation of the first sentence in the story about the fir tree. Since

your story is not to be matter-of-fact, but imaginary, you may give free rein to your fancy.

### Action Words

Since a story is an account of something happening, it must contain many words that tell of something done. These are called **action words**, and are generally verbs. Point out the large number of action words used in one of the fables that you have studied.

### Description

A story should be full of movement from beginning to end, consequently it should not contain too much description, for descriptive passages hinder the progress of the action and are often wearisome to the reader. Note how little description there is in the fables that you have studied. What description do you find in the story of *The Fir Tree*? A little description wisely used improves the story by making it more beautiful, or more real, or by helping the reader to have the right feeling toward the characters.

Select all the descriptive passages in some good story assigned by your teacher, and show how the story is improved by them.

### Study of a Model

Read this little anecdote of a dog: —

Peggie was a tiny puppy when first given to the captain of the *Maine*, and was very full of fun and mischief. She always slept in the cabin, and amused herself by "worrying" any shoes she found, and dragging about anything she could, as most puppies do.

One day she came into the cabin with a chicken bone sticking out of one side of her mouth, and a pretty nasturtium blossom in the other side. One ear stuck up and the other lay down, giving her a

very comical expression. She knew just what she wanted to do. Laying the flower carefully down in one corner, she took the bone into another and proceeded to eat it. After the bone had been disposed of, she took the flower in her mouth again, and finally left it at the captain's feet.

—MRS. CHARLES D. SIGSBEE.

Which paragraph tells the story? What is told in the first paragraph, or introduction? How does this prepare the way for the second paragraph? What is the setting of the story? Where is it told? What description do you find? Select the action words. What is the purpose of the third sentence in the second paragraph?

**Exercise.**—Call to mind some interesting, funny, or curious thing that you have seen some living creature do, and then tell it orally in class, in the simple, brief, direct way that the story of Peggie is told.

Take a vote of the class (1) as to the most interesting story, (2) as to the best-told story.

### Study of a Model

Study this simple narrative of a cow, which is made interesting by the way in which it is told.

Life presents but one absorbing problem to the street cow, and that is how to get into your garden. She catches glimpses of it over the fence or through the pickets, and her imagination or epigastrium is inflamed. When the spot is surrounded by a high board fence, I think I have seen her peeping at the cabbages through a knothole. At last she learns to open the gate. It is a great triumph of bovine wit. She does it with her horn or nose, or maybe with her ever ready tongue. I doubt if she has ever yet penetrated the mystery of the newer patent fastenings; but the old-fashioned thumb latch she can see through, give her time enough.

A large, lank, mulley or polled cow used to annoy me in this way

when I was a dweller in a certain pastoral city. I more than half suspected she was turned in by some one; so one day I watched. Presently I heard the gate latch rattle; the gate swung open, and I walked the old buffalo. On seeing me she turned and ran like a horse. I then fastened the gate on the inside and watched again. After long waiting the old cow came quickly round the corner and approached the gate. She lifted the latch with her nose. Then, as the gate did not move, she lifted it again and again. Then she gently nudged it. Then, the obtuse gate not taking the hint, she butted it gently, then harder and still harder, till it rattled again. At this juncture I emerged from my hiding place, when the old villain scampered off with great precipitation. She knew she was trespassing, and she had learned that there were usually some swift penalties attached to this pastime.

— JOHN BURROUGHS.

Consult the dictionary for the meaning and pronunciation of *epigastrium*, *bovine*, *mulley*, *polled*, *pastoral*, *obtuse*, *precipitation*, *penalties*.

You notice that the first paragraph in this story tells about a peculiarity of *all* street cows, while the second paragraph illustrates this peculiarity by telling of a *particular* case. Which of the two paragraphs is the story? Was it necessary for Burroughs to write so long a paragraph for an introduction? Is the paragraph interesting? Name the characters in this story. Analyze the plot. Select ten good action words. Select the bits of description. What makes this story humorous?

**Exercise.** — Come to class ready to tell orally a story of some animal. Follow Burroughs's plan; that is, in your first paragraph tell about a peculiarity or trait of a *class* of animals, and in the second paragraph give a *specific instance*. Your story could be about an animal, an insect, or a bird. Notice what short sentences Burroughs used.

Try to imitate exactly the structure and arrangement of his opening sentence. Try also to be humorous. Criticize the stories that your classmates tell, noting especially the good points.

### Study of a Model

Read this capital story of a kitten and a bear:—

Chris Burns, the veteran first sergeant of Troop D, had a kitten which, during the summer camping of the troop at the Lower Geyser Basin in Yellowstone Park, made her home within the sergeant's tent. Here, curled up on a pair of army blankets, she defied the world in general, and dogs in particular. When the latter approached, she would elevate every bristle on her brave little back, her eyes would glow like live coals, and her tail would swell up in a most threatening manner. If dogs approached too near, she would hiss, and exhibit the usual signs of hostility, until the intruders had vanished from the neighborhood.

One day, when the camp was bathed in sunshine, and every soldier in camp felt lazy, an inquisitive black bear came down the mountain side, and, whether because he was in search of adventure or because attracted by a savory smell from the cook's fire, began to walk about among the white tents of the cavalry command.

Suddenly the kitten caught sight of him. Dogs by the score she had seen, but this particular "dog" was the largest and hairiest dog she had ever seen. But she did not hesitate. It was enough for her that an enemy had invaded her special domain. Hissing forth her spite, while her little body quivered with rage, she darted forth at the bear. The onslaught was sudden, and one glance was enough for Bruin. With a snort of fear, Bruin made for the nearest tree a short distance away, and did not pause until he was safely perched among the upper branches. Meanwhile the kitten stalked proudly about on the ground beneath, keeping close guard over her captive, her back still curved into a bow, and her hair still bristling with righteous indignation, while her tail would now and then give a significant little wave, as if to say, "That's the way I settle impertinent bears."



Be prepared to answer the following questions:—

1. What is the setting of this story? What makes it interesting?
2. What are the two chief characters? In what respects do they differ? How does this make them more interesting?
3. What description do you find? How does the description improve the story?
4. In which paragraph does the story proper begin? What is told in the preceding portion? Is this introduction too long?
5. What are the several parts of the plot?
6. Why is there no direct discourse in this story?
7. What do you especially like in the last sentence?

**Exercise.**—Write an original sentence imitating the structure and arrangement of the sentence that forms the second paragraph.

**Exercise.**—Select ten good action words in this story. Find a synonym for each of these words: *elevate, bristle, glow, vanished, inquisitive, quivered, glance, pause, stalked, captive.* Tell the difference in the meaning of each pair of synonyms, and show that the word used is the better one in each case.

### Climax

In a well-told story the interest increases until it reaches a point of greatest interest somewhere near the close. This point is called the **climax** of the story. In many anecdotes the climax is in the last sentence; as in the story of Peggie, where the climax is what she finally did with the nasturtium. In fables there is usually a sen-



tence after the climax, stating the moral of the fable. This sentence is called the **conclusion**.

What is the climax in the fable of *The Fox and the Grapes*? What is the conclusion?

In stories of some length the conclusion may be a paragraph, or even several paragraphs.<sup>1</sup> What is the conclusion in the story of *The Fir Tree*? What is the climax? What is the climax in the story about the kitten and the bear? What is the conclusion?

A good rule to follow in writing stories is this: Do not reveal the climax until the proper time for it, but when the climax has been reached, bring the story to a close.

### Surprise

A story is sure to be more interesting if there is **surprise** in it, that is, if something unexpected happens, something that the reader could not foresee. What surprise is there in the fable of *The Hare and the Tortoise*? in the story about the kitten and the bear?

Be prepared to talk in class about the climax and the surprise in some good story selected by your teacher.

**Exercise.** — Write a story about either animals or persons in imitation of the story about the kitten and the bear. Have your introduction interesting but brief. Have your story move quickly, with well-chosen action words. Have surprise in your story, and have the story grow in interest until it reaches a climax. Imitate as closely as is fitting the concluding sentence of the model.

Read your stories in class, and comment on the merits of the stories written by your classmates.

<sup>1</sup>In such cases the part that follows the climax, clearing up what remains to complete the story, is sometimes called the **resolution**.

### Study of a Model

Study this fable, and be prepared to talk about it in class under the following heads : —

- |                           |                         |
|---------------------------|-------------------------|
| 1. The characters.        | 6. The language.        |
| 2. The plot. Its setting. | (a) Exact words.        |
| 3. The climax.            | (b) Action words.       |
| 4. Surprise.              | (c) Common expressions. |
| 5. Description.           | (d) Direct discourse.   |

#### THE TOWN MOUSE AND THE COUNTRY MOUSE

Now you must know that a Town Mouse once upon a time went on a visit to his cousin in the country. This cousin was rough and ready, but he loved his town friend, and made him heartily welcome. Beans and bacon, cheese and bread, were all he had to offer, but he offered them freely.

The Town Mouse rather turned up his long nose at this country fare, and said : "I cannot understand, Cousin, how you can put up with such poor food as this, but of course you cannot expect anything better in the country. Come with me and I will show you how to live. When you have been in town a week, you will wonder how you ever stood a country life."

No sooner said than done. The two mice set off for the town and arrived at the Town Mouse's residence late at night. "You will want some refreshment after our long journey," said the polite Town Mouse, and took his friend into the grand dining room. There they found the remains of a fine feast, and soon the two mice were eating up jellies and cakes and all that was good.

Suddenly they heard growling and barking. "What is that?" said the Country Mouse.

"It is only the dogs of the house," answered the other.

"Only!" said the Country Mouse. "I do not like that music at my dinner."

Just at that moment the door flew open, in came two huge mastiffs, and the two mice had to scamper down and run off.

“Good-by, Cousin,” said the Country Mouse.

“What! going so soon?” said the other.

“Yes,” he replied, “better beans and bacon in peace than cakes and ale in fear.”

Can any part of this fable be called the introduction?

**Exercise.** — Think of subjects for a similar fable. Bring three subjects to class. Select a subject from all those brought, and plan to write an original fable.

Three good subjects would be these: —

1. The Sunday hat and the everyday hat.
2. The oak tree by the river, and the banana tree in the greenhouse.
3. The pencil in the schoolroom, and the pencil in the store.

Write your fable, bearing in mind all that you have learned about narration. Exchange fables in class. Read carefully the one that you get, and be prepared to tell in what respects it is good and wherein it might be improved. Rewrite your own fable after hearing the criticism of your classmate and your teacher.

### Intensives

In the model fable what word tells how welcome the town mouse was made by the country mouse? This word, going with the adjective *welcome* to increase its meaning, is called an **intensive**. It is interesting to study the ways by which English-speaking people intensify the meaning of adjectives and adverbs. The word most used for this purpose is *very*. What are all the other single words you can think of that are used as intensives?

Write good sentences, using these intensives with adjectives or adverbs: *exceedingly, too, unspeakably, extremely.*

An old English intensive is *brand*. What adjective do we use it with? Another is *chock* or *chuck*, used with *full*. Find out from the dictionary what these words mean.

Never use *awfully* or *real* as intensives. Why not?

Perhaps the most interesting way to intensify the meaning of an adjective is by using a **comparison**; thus, *hungry as a bear, cool as a cucumber, true as steel, deaf as a post, flat as a pancake, old as Methuselah*. Why are these comparisons good, and why do you like them better than the word *very*?

What comparisons have you heard used after these adjectives?

patient	fresh	sly	brave	strong	mean	bold
neat	stiff	poor	slow	blind	good	cross
pale	tired	gay	busy	wise	heavy	deaf

Use two of these comparisons in good sentences.

### Study of a Model

All the stories that you have studied thus far have been brief, with few characters and a very simple plot. We shall now study a longer story with more characters and a more complex plot.

Read the accompanying story of *Cinderella* several times, bearing in mind all the features of well-told stories, and be prepared to answer the questions that follow the story.

#### CINDERELLA ; OR, THE LITTLE GLASS SLIPPER

A very long time ago there lived a fair young girl with her father and mother in a beautiful home in the city. She was as happy as she was good, and had all that heart could wish. But, by and by, a sad day came, and then many sad days. Her mother fell sick and died; and then, some time afterward, her father married again, for he said that his daughter must have some one to take care of her.

After that everything went wrong. The new mother was very cross and unkind ; and she had two daughters of her own who were as cross and unkind as herself. They were harsh and cruel to our fair young girl and made her do all the hard work about the house.

She swept the floors and scrubbed the stairs and washed the dishes and cleaned the grates, while her two sisters sat in the parlor or lay asleep on their soft beds. They slept in fine rooms where there were long looking-glasses in which they could see themselves from head to foot ; but she was sent to lie on an old pile of straw in the attic, where there was only one chair and no looking-glass at all.

When her day's work was done, they did not allow her to come into the parlor, but made her sit in the chimney corner in the kitchen among the ashes and cinders. This is why they nicknamed her Cinderella, or the cinder maid. But, for all her shabby clothes, she was handsomer by half than they could ever be.

Now it happened that the king's son gave a ball, and he invited all the fine rich people in the city to come to it. Of course, Cinderella's sisters were to go ; and they were very proud and happy, for they thought that perhaps the prince would dance with them. As for Cinderella, it only meant more work for her ; she must help her sisters get their fine dresses ready, and she must iron their laces and ribbons, and starch their linen, and put their ruffles in order. For days and days they talked of nothing but clothes.

"I am going to wear my blue velvet dress, and trim it with point lace," said the elder.

"And I am going to wear my pink satin, with diamonds and pearls," said the younger.

And then they began to quarrel ; and they would have fought, I do believe, if Cinderella had not tried to make peace between them.

In the evening, while she was helping them with their hair, the elder said : —

"Cinderella, don't you wish you were going to the ball to-night?"

"Ah, you are only laughing at me," she said. "It is not for me to go to so fine a place as that."

"You are right," said her sister. "Folks would think it very



funny to see such a creature as you at a ball. The best place for you is among the ashes."

The sisters had laced themselves very tightly, for they wanted to look thin and slender; and they had eaten scarcely anything for two days. It is no wonder, then, that they were more ill-tempered that night than they had been before; and they scolded and fretted and frowned until there was no getting along with them at all. But Cinderella was as sweet and kind as ever, and seemed to take all the more pains to make them look handsome.

At last the coach stopped at the door; they hurried out, and climbed into it; and then they were whirled away to the ball.

As for Cinderella, she sat down by the kitchen fire and cried.

All at once a fairy stood before her and asked her what was the matter.

"I wish I could — I wish I could —" and that was all that Cinderella could say for weeping and sobbing.

"I know," said the fairy. "You want to go to the ball, don't you?"

"Y-yes," cried Cinderella; and then she sobbed harder than ever.

"Well," said the fairy, "I know you are a good girl, and I think we can manage it." Then she said, "Run into the garden and fetch me a pumpkin."

Cinderella did not stop to ask why, but ran out and soon brought in the finest pumpkin that she could find. The fairy scooped out the inside of it, and then struck it with her wand.

What a strange thing happened then! Before you could snap your fingers, the pumpkin was changed into a fine coach gilded all over and lined with red satin.

"Now fetch me the mouse trap from the pantry," said the fairy.

Cinderella did so; there were six fat mice in it. The fairy lifted the trapdoor, and, as the mice came out one by one, she touched them with her wand. You would have laughed to see how quickly they were changed into fine black horses.

"But what shall we do for a coachman, my Cinderella?" said the fairy.



"Maybe there is a rat in the rat trap," said Cinderella. "We might make a coachman of him."

"You are right," said the fairy; "go and see!"

Cinderella soon brought the rat trap, and in it there were three big rats. The fairy chose the finest one among them and touched him with her wand; and, quick as a flash, he became the fattest, jolliest coachman that you ever saw.

"Now, go into the garden," said the fairy, "and you will find six gray lizards behind the watering pot. Bring them to me."

She had no sooner done so than the fairy touched them with her wand and turned them into six footmen, who stood in waiting behind the coach as if they had been footmen all their lives.

"Now then, my Cinderella," said the fairy, "now you can go to the ball."

"What! In these clothes?" said Cinderella; and she looked down at her ragged frock and began to sob again.

The fairy laughed, and touched her with her wand. You should have seen what happened then. Her clothes were turned into the finest cloth of gold and silver, all beset with rich jewels; and on her feet were glass slippers, the prettiest that ever were seen.

"Now, my Cinderella," said the fairy, "you must be off at once. But remember that if you stay a moment after midnight, your carriage will be a pumpkin again, and your coachman a rat, and your horses mice, and your footmen lizards, and yourself a ragged little cinder maid."

Then Cinderella stepped into her coach, the coachman cracked his whip, and away she was whirled to the ball.

Somebody had told the king's son that a beautiful princess whom nobody knew was coming; and so, when the coach stopped at the palace door, there he was, ready to help her out. He led her into the hall, and all the fine people who were there stood aside to let her pass. Nobody could help looking at her. "Ha! how handsome she is! Ha! how handsome she is!" said one to another.

The king himself, old as he was, whispered to the queen that he had never seen so fair a maiden; and all the ladies were busy looking

at her clothes and planning how they would make theirs after the same pattern. Then the music struck up, and the king's son led her out to dance with him; and she danced with so much modesty and grace that everybody thought her more lovely than before.

By and by a fine supper was served, but the young prince could not eat a mouthful, he was so busy thinking of her. Cinderella went and sat down by her sisters, and was very civil and kind to them; and this made them proud and glad, for they did not know her, and they thought it a grand thing to be noticed by so fine a lady.

While she was talking to them she heard the clock strike a quarter to twelve, and she remembered what the fairy had told her about staying till midnight. So she made haste to bid the king and queen good night, and then, getting into her coach, she was driven home.

She met the fairy at the door and thanked her for her kindness; and the good fairy told her that she might go the next night to the queen's ball, to which the prince had invited her.

A few minutes later, the two sisters came home and found Cinderella sitting in the chimney corner, rubbing her eyes and seeming to be very sleepy.

"Ah, how long you have stayed!" she said.

"Well, if you had been there you would have stayed as long," said one of the sisters. "The prettiest princess that you ever saw was there; and she talked with us and gave us bonbons."

"Who was she?" asked Cinderella.

"That's just what everybody would like to know," said the elder, whose name was Charlotte.

"Yes, the king's son would give the world to know who she is," said the younger, whose name was Caroline.

"I wish I could see her," said Cinderella. "Oh, dear Miss Charlotte, won't you let me go to-morrow? And, Miss Caroline, won't you lend me your yellow dress to wear?"

"What, lend my yellow dress to a cinder maid!" cried Caroline. "I'm not so foolish as that!" And the two sisters went proudly to their rooms.

The next night came, and the two sisters were at the ball, and so

was Cinderella ; and everybody thought her more beautiful than before. "Now remember twelve o'clock," were the fairy's last words when she started.

The young prince was very kind to her, and time flew fast. The dancing was delightful, and the supper was fine, and nobody thought of being tired. But, before she had stayed half as long as she wished, Cinderella heard the clock begin to strike twelve. She rose and ran from the room like a wild deer. The prince followed her ; but when he reached the street he saw nobody there but a ragged little cinder girl whom he would not have touched for the world.

Cinderella reached home, tired, frightened, and cold, without carriage, coachman, or footman ; nothing was left of all her finery but one of her little glass slippers ; the other she had dropped in the king's hall as she was running away.

When the two sisters came home, Cinderella asked them if they had had a good time at the ball, and if the pretty princess had been there.

"Yes," they told her ; "but when it struck twelve she ran away without bidding anybody good night ; and she dropped one of her little glass slippers in the hall—the prettiest slipper that anybody ever saw. The king's son picked it up and put it into his pocket, as though it was the rarest treasure in the world. But nobody could find out which way the princess went."

Cinderella climbed up the stairs to her wretched bed in the attic ; and the next day she was at work, sweeping and scrubbing, as hard as ever.

And now, what do you think happened next ? The king's son sent men with trumpets all through the land to invite every young lady to try the little glass slipper ; and he declared that he would marry the one whose foot the slipper would just fit.

Of course, hundreds and hundreds of young ladies tried it ; but their feet were ever and ever so much too big. You would have laughed to see the two sisters try it, and to hear their sighs when they had to give it up. Cinderella was very much amused, for she knew all the time that it was her slipper.

"Let me see if it will fit me," she said at last.

"What, you? Bah!" cried Charlotte, laughing.

"Go into the kitchen and clean the grates," said Caroline; and both of them tried to keep her from touching the slipper.

But the man who had been sent with the slipper said that he had orders to let every maiden in the land make the trial. So Cinderella sat down on a three-legged stool, and he put the slipper on her foot, and it fitted her as if it had been made of wax. And then she drew from her pocket the other slipper, and put it on the other foot.

At the same moment, in came the fairy with her wand; and she touched Cinderella, and she was no longer a cinder maid, but a beautiful young lady clad in silk and satin.

And now the two sisters found that she was the pretty princess whom they had seen at the ball; and they threw themselves at her feet to ask pardon for the unkind way in which they had treated her. She lifted them up kindly, and said that she forgave them, and wished them always to love her.

Some time afterwards, the young prince and Cinderella were married; and they lived together happily for many, many years. As for the two sisters, Cinderella gave them rooms in the palace; and they left off their cross, ugly ways, and by and by became the wives of two rich dukes who were friends of the prince.

—Retold by JAMES BALDWIN.

1. Who are the characters in this story? Which of them are chief characters? What contrasts do they present?

2. Which paragraphs tell the condition of affairs at the beginning of the story? Is this too long an introduction?

3. What action, first of the king's son, and later of the fairy, changes this condition?

4. What new condition arises?

5. What action of Cinderella's changes this condition?

6. What new condition arises?

7. What action follows this condition and forms the climax of the story?

8. Which paragraphs form the conclusion of the story?
9. Which sentence gives the setting of the story?
10. What surprises do you find in the story?
11. What description do you find? Would more description improve the story?
12. What direct discourse do you find? What does this add to the story?
13. What is the meaning of each of these common expressions found in the story?

fell sick	music struck up
take pains	handsomer by half
all at once	made peace between them
made haste	all that heart could wish
time flew fast	would give the world to know

### Transition

In all good composition the thought is carried smoothly from one paragraph to the next, from one sentence to the next, so that the reader is not aware of any break or interruption or sudden change in the thought. Instead, it seems that each sentence follows naturally from the preceding sentence. This carrying forward of the thought from sentence to sentence is called **transition**.

Smooth transition is accomplished in large part by one's choice of words, especially of words and phrases that refer, or look back, to some preceding sentence. These reference words may be:—

1. **Pronouns**: the personal pronouns, and such words as *this, that, the former, the latter*.

2. **Epithets**, or terms used to point out particular persons or objects previously named; as, *the king's son, the*



*prince, the young prince*, which are all used to mean the same person in the story of *Cinderella*.

3. **Conjunctions**, like *but, so, nevertheless, however*.

4. **Phrases**, like *in the meantime, for this reason, all this while*.

In the first three paragraphs of *Cinderella* some of the transition words are these:—

In paragraph 1, *she* in sentence 2, *but* in sentence 3, *her* and *his daughter* in sentence 4.

In paragraph 2, *after that* in sentence 1, *the new mother* in sentence 2, *they* and *our fair young girl* in sentence 3.

In paragraph 3, *she* and *her two sisters* in sentence 1, *they* and *she* in sentence 2.

Point out the transition words in the four paragraphs beginning, "Somebody had told the king's son." (p. 173.)

Show how transition is accomplished in the four fables that you have studied, also in the stories of animals, and in the story of *The Fir Tree*.

### Sentences

The style in which a story is told depends partly upon the words chosen, and partly upon the length, structure, and arrangement of the sentences. The sentences should vary in length. Not all of them should be declarative, but there should be some interrogative and some imperative sentences. Not all of them should be simple in structure. Some of them should be complex and others compound.<sup>1</sup> In the compound sentences the clauses should not always be joined by the conjunction *and*. Not all the sentences should be in the natural order, that

<sup>1</sup>The class should study the lessons on compound and complex sentences (pp. 119, 120) if they have not already done so.



is, first the subject and then the predicate; but some of them should be transposed so that a portion of the predicate comes before the subject. Variety adds greatly to beauty of style.

Select one page from the story of *Cinderella*, and point out the variety in the sentences.

**Exercise.** — Plan to write a story of some length entitled *The Naughtiest Day of My Life*. This will be a review and a test of all that you have learned about narration.

Decide upon your characters, the setting of your story, and the different parts of your plot, including the climax. Come to class with an outline that will reveal the plan of your story. Discuss your outline in class with your teacher, and improve it all you can.

Write your story, bearing in mind what you have learned about surprise, direct discourse, description, action words, and variety in sentences. Be careful not to make either your introduction or your conclusion too long.

Hand your story to your teacher for criticism. Rewrite it according to her suggestions. Read it aloud in class.

### Study of a Model

Read the following poem several times, thinking of it as a story with characters and a plot: —

#### LOCHINVAR

Oh, young Lochinvar is come out of the west,  
Through all the wide border his steed was the best;  
And save his good broadsword, he weapons had none,  
He rode all unarmed, and he rode all alone.

So faithful in love, and so dauntless in war,  
There never was knight like the young Lochinvar.

He stayed not for brake, and he stopped not for stone,  
He swam the Esk River where ford there was none;  
But ere he alighted at Netherby gate,  
The bride had consented, the gallant came late;  
For a laggard in love, and a dastard in war,  
Was to wed the fair Ellen of brave Lochinvar.

So boldly he entered the Netherby Hall,  
Among bridesmen, and kinsmen, and brothers and all:  
Then spoke the bride's father, his hand on his sword  
(For the poor craven bridegroom said never a word),  
"Oh, come ye in peace here, or come ye in war,  
Or to dance at our bridal, young Lord Lochinvar?"

"I long wooed your daughter, my suit you denied;—  
Love swells like the Solway, but ebbs like its tide—  
And now I am come, with this lost love of mine,  
To lead but one measure, drink one cup of wine.  
There are maidens in Scotland more lovely by far,  
That would gladly be bride to the young Lochinvar."

The bride kissed the goblet: the knight took it up,  
He quaffed off the wine, and he threw down the cup.  
She looked down to blush, and she looked up to sigh,  
With a smile on her lips, and a tear in her eye.  
He took her soft hand, ere her mother could bar,—  
"Now tread we a measure," said young Lochinvar.

So stately his form, and so lovely her face,  
That never a hall such a galliard did grace;  
While her mother did fret, and her father did fume,  
And the bridegroom stood dangling his bonnet and plume;  
And the bride maidens whispered, "'Twere better by far,  
To have matched our fair cousin with young Lochinvar."

One touch to her hand, and one word in her ear,  
 When they reached the hall door, and the charger stood near ;  
 So light to the croupe the fair lady he swung,  
 So light to the saddle before her he sprung ;  
 "She is won ! we are gone, over bank, bush, and scaur ;  
 They'll have fleet steeds that follow," quoth young Lochinvar.

There was mounting 'mong Graemes of the Netherby clan ;  
 Forsters, Fenwicks, and Musgraves, they rode and they ran :  
 There was racing and chasing on Cannobie Lee,  
 But the lost bride of Netherby ne'er did they see.  
 So daring in love, and so dauntless in war,  
 Have ye e'er heard of gallant like young Lochinvar ?

— SIR WALTER SCOTT.

Consult the dictionary for the pronunciation and meaning of *border*, *brake*, *dastard*, *craven*, *quaffed*, *galliard*, *croupe*, *scaur*, *gallant* (used as a noun).

Answer these questions on *Lochinvar* : —

1. Who are the characters ? What contrasts do they present ?
  2. What is the first situation ? the climax ? the conclusion ?
  3. What surprise do you find ?
  4. How does the direct discourse improve the story ?
  5. What action words do you find in stanzas 5 and 7 ?
  6. What transposed sentences do you find in stanza 7 ?
- Tell this story orally in good prose so as to bring out the climax.

**Exercise.** — Explain the difference in the meaning of each of the following pairs of synonyms. Tell why the

first word of each pair is better in the poem of *Lochinvar* than the other word would be.

steed — horse

plume — feather

stone — rock

sprung — leaped

swells — rises

fleet — rapid

goblet — cup

sigh — breathe

### Study of a Model

Read this poem : —

#### GOD'S JUDGMENT ON A WICKED BISHOP

The summer and autumn had been so wet  
That in winter the corn was growing yet ;  
'Twas a piteous sight to see all around  
The corn lie rotting on the ground.

Every day the starving poor  
They crowded around Bishop Hatto's door,  
For he had a plentiful last-year's store,  
And all the neighborhood could tell  
His granaries were furnished well.

At last Bishop Hatto appointed a day  
To quiet the poor without delay,  
He bade them to his great barn repair,  
And they should have food for the winter there.

Rejoiced the tidings good to hear,  
The poor folk flocked from far and near, —  
The great barn was full as it could hold  
Of women and children, and young and old.

Then when he saw it could hold no more,  
Bishop Hatto he made fast the door,  
And whilst for mercy on Christ they call,  
He set fire to the barn and burnt them all.

“I’ faith ’tis an excellent bonfire,” quoth he,  
“And the country is greatly obliged to me  
For ridding it, in these times forlorn,  
Of rats that only consume the corn.”

So then to his palace returned he,  
And sate down to supper merrily,  
And he slept that night like an innocent man,  
But Bishop Hatto never slept again.

In the morning as he entered the hall,  
Where his picture hung against the wall,  
A sweat like death all over him came,  
For the rats had eaten it out of the frame.

As he looked, there came a man from his farm,  
He had a countenance white with alarm,  
“My lord, I opened your granaries this morn,  
And the rats had eaten all your corn.”

Another came running presently,  
And he was as pale as pale could be,  
“Fly! my lord bishop, fly!” quoth he.  
“Ten thousand rats are coming this way, —  
The Lord forgive you for yesterday!”

“I’ll go to my tower on the Rhine,” replied he,  
“’Tis the safest place in Germany —  
The walls are high, and the shores are steep,  
And the tide is strong, and the water deep.”

Bishop Hatto fearfully hastened away,  
And he crossed the Rhine without delay,  
And reached his tower and barred with care  
All the windows, doors, and loopholes there,

He laid him down and closed his eyes, —  
But soon a scream made him arise,

He started, and saw two eyes of flame  
On his pillow, from whence the screaming came.

He listened and looked ; it was only the cat ;  
But the Bishop he grew more fearful for that,  
For she sat screaming, mad with fear,  
At the army of rats that was drawing near.

For they have swum over the river so deep,  
And they have climbed the shores so steep,  
And up the tower their way is bent  
To do the work for which they were sent.

They are not to be told by the dozen or score,  
By thousands they come, and by myriads and more ;  
Such numbers had never been heard of before,  
Such a judgment had never been witnessed of yore.

Down on his knees the Bishop fell,  
And faster and faster his beads did he tell,  
As louder and louder drawing near  
The gnawing of their teeth he could hear.

And in at the windows, and in at the door,  
And through the walls helter-skelter they pour,  
And down from the ceiling, and up through the floor,  
From the right and the left, from behind and before,  
From within and without, from above and below,  
And all at once at the Bishop they go.

They have whetted their teeth against the stones,  
And now they pick the Bishop's bones ;  
They gnawed the flesh from every limb,  
For they were sent to do judgment on him.

— ROBERT SOUTHEY.

Which stanzas in this poem tell the first situation, and thus form an introduction to the story?



Analyze the plot. Is there any conclusion after the climax?

What contrasts do you find in this story, either in the characters or in the incidents?

Prepare to tell the story of Bishop Hatto in class in good prose. Use direct discourse. Use some of the expressions that Southey used, but avoid the grammatical errors that are sometimes pardonable in poetry, but not in prose.

**Exercise.** — Write what the poor people said when they crowded around Bishop Hatto's door. Put this in the form of a dialogue, with the bishop and several of the poor people for speakers. Close your dialogue with the bishop's telling the people to come with their families to his great barn on a certain day.

Ask your teacher to show you a picture of the Mouse Tower on the Rhine.

### Dramatization

A story may be told by means of dialogue and action. It is then called a **play**, or **drama**. The parts of a drama are called **acts**. Each act contains a leading incident of the story. Sometimes the acts are divided into **scenes**, for there must be a new scene whenever the place of action changes.

At the beginning of a play a list is given of the characters who take part. This list is arranged according to the importance of the characters.

At the beginning of each act or scene, a description is given of its **setting**; that is, the time and place of the action and the arrangement of the stage.

**Exercise.** — Dramatize the story of *Cinderella*.

Decide what incidents should be told in the play, how many acts there must be, and how many scenes in each act, and the time and place of each. Decide also upon the characters, and in which scenes they shall appear. Talk about all this in class. Decide how the pumpkin could be transformed into a coach on the stage. Perhaps it would be a good plan to have the fairy and Cinderella stand at a window and see the transformation going on outside.

Remember that in everything they say the characters must show what kind of persons they are, and also advance the story.

Plan for a minuet or some other stately dance in the ballroom scene.

Write the setting of Act I, and the dialogue, then proceed in the same way with the remaining acts and scenes.

After your play has been criticized and rewritten, assign the parts to different members of the class, choose somebody for stage manager, etc., and then act the play at school, with your parents for spectators.

### Poems for Reproduction or Dramatization

1. Muleykeh . . . . . Robert Browning
2. The Ballad of East and West . . . Rudyard Kipling
3. The Falcon of Ser Federigo . . . H. W. Longfellow
4. King Robert of Sicily . . . . . H. W. Longfellow
5. The Pied Piper of Hamelin . . . Robert Browning

### Subjects for Original Stories

1. The most thrilling moment of my life.
2. The greatest fright I ever had.
3. How I earned my first money.
4. A brave deed.

5. A cowardly deed.
6. A great sacrifice.
7. How I ran away.
8. How I got lost.
9. A fall I had.
10. How I surprised somebody.
11. How I lost something.
12. How I found something.
13. My first day at school.
14. An April-fool trick.
15. A Halloween adventure.
16. A story of my grandfather.
17. A pioneer story.
18. How I caught my first fish.
19. How I made something difficult.
20. A burglar story.
21. How our house caught afire.
22. Why I felt ashamed.
23. How our horse ran away.
24. The great snowstorm.
25. The spring freshet.

## II. THE DICTIONARY<sup>1</sup>

### The Dictionary as a Book

In the art of speaking and writing good English there is no other tool of so great importance as the dictionary. We should all know just what information this wonderful book contains, and how this information may be found. We should also acquire ease and certainty in consulting the dictionary, and form the habit of consulting it often.

From a study of the dictionary itself, be able to answer the following questions: —

1. What is a dictionary?
2. Why is one dictionary called Webster's?
3. How long did Noah Webster work on his dictionary? (See Preface to edition of 1910.)
4. What is meant by an "edition" of a dictionary?
5. How many editions of Webster's Dictionary have been published? (See Preface.)
6. What is the date of the latest edition?
7. Why is a new edition not made oftener?
8. Why was the edition of 1900 called *International*? (See Preface.)
9. Why is the latest edition called *New International*?
10. Who are the publishers of Webster's International Dictionary?
11. For what price is it sold?

<sup>1</sup>This work on the dictionary is based on Webster's *New International Dictionary*. If some other dictionary is used in the school, the teacher can readily adapt the work to it.

## The Use of the Dictionary

1. What are the parts of the dictionary? (See Contents.)
2. Which is the most important part? What does it contain?
3. How can you get the spelling of a word from the dictionary?
4. How is syllabication indicated? Of what advantage is it to know how to syllabicate a word?
5. What two kinds of hyphens are used in the dictionary? (See Explanatory Notes at the end of the Introduction, p. lxxx.)
6. By what two means is the pronunciation of words shown? How is accent shown?
7. Where can you find the key to the diacritical marks?
8. How does the dictionary tell what part of speech a word is?
9. Where is the plural of nouns told? (See *box* and *goose*.)
10. Where are the principal parts of verbs given? (See *drink* and *swim*.)
11. Where are the meanings of words given?
12. How are the meaning and use of some words illustrated?
13. What does *Obs.* mean? *Colloq.?* (See List of Abbreviations near the end of the Introduction, p. lxxix.) What do these two abbreviations signify when they are placed after certain words? (See the first meaning of *prevent*, and meaning of *right along* under the adverb *right*.)
14. What does *U. S.* signify after the meaning of a word? (See *bossy*.)

### Diacritical Marks

Learn from the dictionary the diacritical marks. Pronounce the following words as they are marked or respelled : —

gräd'ü-āte	pälm (pä'm)
prěd'ĩ-cāte	gräss
cār'á-vān	water (wô'těr)
mēre	těn'ǎnt
bě-wāre'	sà-lōōn'
těm'pěst	hōōd'wīŋk
pěr-fūme'	līŋ'gěr
cūr'rěnt	bōōth
quī'nīne	fūŋ'gǔs
ī-děn'tī-fŷ	fūn'gi (jī)
bō'rǎx	děf'ĩ-cīt (sīt)
fōr-lōrn'	ō-rā'tion (shŭn)
flute (flōōt)	bōd'ŷ
truth (trōōth)	děl'uge (ŭj)
sŭl'kŷ	pul'let (pōōl'ět)
rāl'lŷ	tūr'key (kī)

Consult the dictionary for the pronunciation of the following words, which are frequently mispronounced : —

automobile	donkey	sinew
adult	eczema	tournament
address	Italian	visor
cupola	roof	finance
peony	deaf	faucet

### The Dictionary and Good English

What does the dictionary say about the italicized words in the following sentences, in respect to their being good English?



1. I bought a bushel of *spuds*.
2. We *won't* go home till morning.
3. Before long the mine *petered out*.
4. *Ain't* I going too?
5. Who *swiped* my bag of peanuts?
6. Just then three *cops* came in sight.
7. My brother belongs to the *Varsity* crew.
8. Our *phone* is out of order.
9. The *lumberjack* felled a huge tree.
10. Did you see the black panther at the *zoo*?

### Common Expressions in the Dictionary

Often a word is more than one part of speech. It must then be given several times in the dictionary. Find out how many times the word *run* is given. What parts of speech may *run* be? After the different meanings of the word *run* you will find the common expressions containing this word. In what common expressions is the intransitive verb *run* used? the transitive verb? Use ten of these expressions in good sentences of your own.

### Synonyms

For many words, mostly nouns, verbs, and adjectives, there is a paragraph after the meanings, which gives the synonyms of the noun, verb, or adjective, and sometimes an explanation of how these synonyms differ in meaning.

Look up the word *firm*. What part of speech is it? How many synonyms has it? Of what use to you or anybody else could this list of synonyms in the dictionary be? What is the distinction in meaning between *firm* and *hard*?

Look up the word *skin*. What parts of speech is it? How many synonyms of the noun *skin* do you find? How do the words *skin*, *hide*, and *pelt* differ in meaning?

### Scripture Names

When we are reading the Bible, we often wish to know how to pronounce certain unfamiliar names of persons or places. These may be found in the body of the dictionary, either above or below the horizontal line that divides each page.

Look up the words *Dan* and *Beersheba*. What is the meaning of the common expression "from Dan to Beersheba"?

Look up also *Barabbas* and *Pharaoh*, for both pronunciation and meaning.

### Greek and Latin Proper Names

In reading Greek and Roman history, we meet many Greek and Latin proper names, and we cannot read satisfactorily without being able to pronounce them. These are found in the body of the dictionary, unless they are names of real persons and places, in which case they are found in the Appendix.

Look up *Hercules*, *Pantheon*, *Parthenon*, *Penelope*, *Theseus*.

### Christian Names

Many of the common Christian names of men and women, such as *John* and *Elizabeth*, have a meaning. This may be found in the body of the dictionary. Find the meaning of your own Christian name; of your father's name; of your mother's name.

### Names of Fictitious Persons and Places

In our reading we often come across names of persons and places that have become famous in literature, and we may wish to know something about them. A good deal

of information about these fictitious persons and places may be found in the body of the dictionary. We may also find out on what particular person or place a certain nickname has been conferred.

Look up *City of Brotherly Love* (under *city*); *Little Corporal* (under) *little*; *Jack Horner* (under *Horner*); *Oliver Twist* (under *Twist*).

### Foreign Words and Phrases

Many words and phrases in foreign languages express certain ideas so briefly and precisely that they are often borrowed by English-speaking people. In books and newspapers they are printed in italics. If we do not know the meaning of such words and phrases, we may find it in the body of the dictionary.

Look up *e pluribus unum*, *verbatim*, *vice versa*, *non compos mentis*, *terra firma*.

Look up also these abbreviations: *K.P.*; *G.A.R.*; *W.C.T.U.*

### The Geographical Gazetteer

We are now ready to study the Appendix of the dictionary. What is the first portion of the Appendix (p. 2375) called? What does it contain?

Study the signs and abbreviations at the bottom of each left-hand page in this Gazetteer, and then learn what the Gazetteer tells about your state, your city, and some other city that you are interested in.

### The Biographical Dictionary

What is the second part of the Appendix (p. 2487) called? What does it contain? What information does it give?

Look up *Cyrus Field*, *Samuel F. B. Morse*, and *Marconi*. Learn what the dictionary tells about each of them.

Look up also the names of two persons about whom you wish to know something.

### Pictorial Illustrations

What is the last part of the Appendix (p. 2551)? How are the pictures in this part arranged? Look at the pictures under the head of *Musical Instruments* (p. 2577), and be prepared to give a talk on this group in class.

### The Plates

What is the fourth part of the Contents of the dictionary? Where in the dictionary is this part found?

Look at the wind and weather flags on Plate I. Where are these flags used? When are they displayed? Select two of them, and tell what they signify.

Look at the signal flags of the United States Navy. What does the yellow flag mean? Describe the flag that means danger.

Study the seal of the United States on Plate III. On what coins is this seal stamped? In so far as you can, tell what each part of the seal signifies.

Study also the seal of your state.

What is meant by the "arms" of a country? How do the arms of the United States as shown on Plate IV differ from the seal?

Describe the English national flag as shown on Plate V. What are the animals pictured on the Royal Arms of Great Britain? Find out what the motto means.

What does Plate VIII show? Of what use could this plate be? Describe the Baltimore flag and the St. Augustine flag. Find the one that you are most interested in.

### III. DESCRIPTION

#### What Description Is

You found that a narrative often contains bits of description,— words and sentences used to make the reader *see* more vividly the characters, places, or objects mentioned in the narrative. Sometimes an author's main purpose is not to tell of something that happened, as in a story, but to tell of the *appearance*, or *looks*, of something. In such a case, instead of writing narration he writes description, and he aims through his use of words to make the reader see with his imagination what he might see with his eyes if he were actually looking at the thing described.

**Description** is that kind of composition which aims to give a picture in words.

#### The Purpose of Description

Sometimes a description is written for the purpose of *identification*; that is, to enable the reader to know an object by sight. Study the following description of a flag, written to enable a person to find a certain flag in the dictionary.

Minong, Wisconsin

Oct. 7, 1909

Dear Cousin Richard,

When Tante came home from Europe, she brought me a large number of flags that she bought in London. I know what countries all of them belong to except one, and I am going to ask you to look up that one for me on one of the plates in your Webster's Dictionary.



In size and shape it is just like an American flag. A black stripe running from top to bottom, and another running from left to right cross each other in the center of the flag, and thus divide it into four oblongs, each of which is almost one quarter of the flag. The upper oblong at the left and next the staff is red, and the other three are white. In the center of the red oblong is a white, five-pointed star.

If you will enlighten me as to the great and glorious nation that bears this flag, I shall be everlastingly grateful.

Your cousin,

Charles Henry.

This description tells how the flag looks by giving its attributes—size, shape, and color. Since the colors of flags are variously spaced and arranged, it is important that their proportions and their arrangement be told exactly. Nothing is said as to the beauty of the flag, for that would not help to identify it, and, besides, a description for identification should be as brief as possible.

**Exercise.**—Write for the purpose of identification a description of some flag shown on the plates in Webster's *New International Dictionary*. Be exact and clear. Exchange papers in class, and draw on the blackboard the flag that is described on the paper that you get. The ease with which you can do this is a good test of the accuracy of the description.

### Study of a Model

Study this description:—

The great seal of the United States is circular in shape, and a little larger than a silver dollar. The central figure is an eagle, with outstretched legs and wings, head erect and turned a little to the right. Covering the breast of the eagle is a shield, the lower two thirds of which has thirteen narrow vertical stripes. In its right



talon the eagle holds an olive branch, the emblem of peace, while in its left talon it grasps thirteen arrows, the emblem of war. Fluttering from the beak of the eagle is a ribbon bearing the motto of the United States, *E pluribus unum*. Above the eagle's head is a sun, surrounded by clouds and inclosing a star, inside of which are thirteen small stars. Altogether it is a fine design for a seal, for it is simple and yet full of meaning.

You notice that this description tells size, shape, and design. In describing the design the writer began with the eagle, or central figure, and then told about the other parts of the design, or minor details, in their relation to the central figure. Why has this description only one paragraph? Select all the words and phrases that tell location, or position.

**Exercise.** — Plan a description of the seal of your state. First study the seal closely from the picture in the dictionary. Look at it until you can shut your eyes and see it exactly as it is. Give your description orally before you write it. You will have to employ many words and phrases denoting location. See how skillfully you can do this.

**Exercise.** — Write a brief advertisement of something lost. Be accurate and concise, that is, tell exactly how the lost thing looks, and tell this in as few words as possible. The thing you describe may be a ring, a belt, a watch, a scarfpin, a purse, a sweater, a notebook, a fountain pen, a cap, a pair of mittens, a bicycle, etc. Be sure to mention any little peculiarity of this object, if it has one.

### The Purpose of Description

In all books that we call literature, whether essays, history, poetry, biography, or fiction, we find many descrip-

tions ; but none of them are for the purpose of identification. Their purpose is twofold : (1) to give the reader a mental picture of the thing described, and (2) to produce in the reader a certain feeling toward this thing.

Now, the purpose for which a description is written affects both the plan and the style. We saw how this is true in the plain, matter-of-fact description of the flag. Let us see how it is equally true in the following elaborate and beautiful description : —

The river was a branch of a broad mountain stream, but now at the end of the dry season the water did not come down with a steady rolling current as in the winter. It came trickling, sparkling, dancing, between the great bits of moss-grown rock that strewn its course, finding for itself thousands of little channels, tumbling unexpectedly from time to time head over heels down the side of a big stone, and then lying still and clear in pools sheltered by the rocks. Only in the very middle was there anything like a real current, and there the water flowed swiftly along in uneven ripples, slapping up against obtrusive rocks with a ruffle of white spray that made the delight of the children.

But what was not a delight in that river? There was simply no end to its resources. There was the water to splash and paddle in, with stones for those who liked to practice hardening their feet, and patches of sand where one could enjoy that delicious half-tickling sensation of feet sinking and sand oozing up between all one's toes ; then there were the pools for sailing boats ; and the current in the middle for floating hats, with all the fun of not being quite sure whether they could be caught in time.

And the rocks covered over with thick, sunny moss that seemed to grow on purpose for warming cold feet, and all the wonderful things that were to be found in the river, — things that come floating down, things that grew, and things that had got there somehow. Then there were the islands ; the river's course was dotted with them. And then there were the trout and the minnows.

— FLORA SHAW.

Read this description sentence by sentence, and try to see with your imagination everything that the author mentions. This will convince you that in order to write such a description the author had to know her subject. In this case she had no doubt observed the river, and perhaps played in it, so many times that she knew it by heart, and could call up a perfect picture of it even if she were far away. It is always so—accurate, interested, loving observation must precede good description.

What is the topic of each paragraph in the description of a river?

**Exercise.**—Think of five places that you are familiar with either in the town where you live or in some other locality. Close your eyes, and imagine that one of these places is before you. Build up your mental picture little by little, until it is complete and perfect. Do the same with the other places, and then select the one that you would like to describe in words.

After one has a clear mental picture, then before he begins to write he should decide upon what *impression* he wishes to produce upon the reader. It is evident from the second paragraph of the description of the river that the writer wishes us to see the river and think of it, not as a blessing to the adjacent banks, not as a means of transportation, not as furnishing water power, not even as a beautiful thing in the landscape, but purely as a delightful thing to children.

Decide how you would like to have your readers think of the place that you are going to describe; in other words, what impression you wish to produce. Are they to think of the place as bright or gloomy, neat or disorderly, plain or elegant, still or full of motion, etc.?

**Exercise.** — Find a synonym for each of these words as used in the description of a river : —

trickling	tumbling	floating
sparkling	slapping	warming
dancing	sinking	tickling

Show that the word chosen by the author is better than the synonym.

### The Selection of Details

In describing anything, as a river, not everything can be told, because that would make the description so long, so detailed, that it would weary us to build up the mental picture, and nothing at all would be left for us to supply from our memories of delightful rivers that we ourselves have known. This helping to make the picture out of our own experience is something that we all like to do, and a good writer always lets us do it; perhaps it is the source of our greatest pleasure in reading description.

Since a writer cannot tell everything, he must be guided in his selection of details, and his best guide is the impression that he wishes to produce. Enumerate all of the details in the description of the river that aid in producing the impression that it was delightful to children. Has the author put in anything that she ought to have left out?

**Exercise.** — Write a list of all the details that you think of that could be mentioned in describing the place you are preparing to write about. Select from this list those details which would help most to produce the impression that you have decided upon.

### The Arrangement of Details

After the choice of details has been made, the writer must consider their arrangement. Sometimes this is un-

important, but sometimes there is one arrangement better than any other. Can you discover any reason for the arrangement of the details in the description of the river? of the flag? of the seal?

Arrange the details for your description in the best order possible. Consider carefully which detail you will mention first, and which you will reserve for the last.

### The Style of Description

With the purpose of his description in mind, the details selected, and their arrangement decided upon, the author is ready to write. His sentences must be clearly and smoothly constructed, with easy transition from one to the next, and they must be varied both in length and structure. He must choose words for their appropriateness, their vividness, their beauty. The best descriptive words are adjectives and verbs—adjectives for things at rest, and verbs for things in motion.

Select the verbs and adjectives in the description of the river that aid most both in making you see the river and in producing the impression that it was delightful.

Think of appropriate adjectives that you could use in writing your description. They must be such adjectives as will help to produce the impression you have decided upon. If there is motion to be described, think of appropriate action words. Perhaps you will have to consult the dictionary in order to get the words you need.

### Rules for Description

You have discovered from your study of the description of a river that there is a definite method to be followed in writing description. This method may be stated in the



form of rules, which should be followed in a certain order, thus :—

1. Observe closely, so that you may have a clear mental picture of what you are going to describe.
2. Decide upon what impression you wish your readers to have of the subject of your description.
3. Select those details which will aid most in producing the impression you wish to produce.
4. Arrange these details in the most effective order.
5. Select appropriate words—adjectives and verbs—that will make the reader see what you describe.

### Study of a Model

Study the following description, and be prepared to show in class that the author followed the rules given above :—

In general, the aspect of La Mancha is desolate and sad. Around you lies a parched and sunburnt plain, which, like the ocean, has no limits but the sky ; and straight before you, for many a weary league, runs the dusty and level road, without the shade of a single tree. The villages you pass through are poverty-stricken and half-depopulated ; and the squalid inhabitants wear a look of misery that makes the heart ache. Every league or two the ruins of a posthouse, or a roofless cottage with shattered windows and blackened walls, tells a sad tale of the last war. It was there that a little band of peasantry made a desperate stand against the French, and perished by the bullet, the sword, or the bayonet. The lapse of many years has not changed the scene, nor repaired the battered wall.

—HENRY W. LONGFELLOW.

**Exercise.**—Write the description that you have planned. It might be well for you to state in the first sentence what impression you wish to produce, just as Longfellow did in his description of La Mancha.



### Study of a Model

We often wish to describe an *object*, something rare, or curious, or beautiful. Study Kipling's fine description of an ankus: —

At last Mowgli found something really fascinating laid on the front of a howdah half buried in the coins. It was a three-foot ankus, or elephant goad — something like a small boat hook. The top was one round shining ruby, and twelve inches of the handle below it were studded with rough turquoises close together, giving a most satisfactory grip. Below them was a rim of jade with a flower pattern running round it — only the leaves were emeralds, and the blossoms were rubies sunk in the cool, green stone. The rest of the handle was a shaft of pure ivory, while the point — the spike and hook — was gold-inlaid steel with pictures of elephant catching; and the pictures attracted Mowgli, who saw that they had something to do with his friend Hathi the Silent.

Draw a picture of the ankus, part by part, as Kipling described it. What can you say of his arrangement of details? Select all the words denoting material. You see that these words tell color, also, and thus Kipling made his nouns do the work of adjectives. You notice that the first sentence says that the ankus was fascinating. Do the other sentences prove this statement?

**Exercise.** — Write a description of some object — a clock, a lamp, a vase, a piece of furniture, a piece of old china, a piece of jewelry, a doll, a toy, a coin, a bird cage, an old weapon, an old tool, a lady's hat, a flower bed, etc.

Try to arrange the details as well as Kipling did, and follow his plan in the construction of your paragraph, that is, in your first sentence give a general idea of the object through some well-chosen word, and then in the rest of your paragraph enlarge upon this idea.

### Study of a Model

In books of travel we find many descriptions of famous buildings. Often in your letters when you are away from home you wish to give a picture of some building you have visited. Study this description of a schoolhouse taken from *Rebecca of Sunnybrook Farm*.

The little schoolhouse, with its flagpole on top and its two doors in front, one for boys and the other for girls, stood on the crest of a hill, with rolling fields and meadows on one side, a stretch of pine woods on the other, and the river glinting and sparkling in the distance. It boasted no attractions within. All was as bare and ugly and uncomfortable as it well could be, for the villages along the river expended so much money in repairing and rebuilding bridges that they were obliged to be very economical in school privileges. The teacher's desk and chair stood on a platform in one corner; there was an uncouth stove, never blackened oftener than once a year, a map of the United States, two blackboards, a ten-quart tin pail of water and long-handled dipper on a corner shelf, and wooden desks and benches for the scholars, who numbered only twenty in Rebecca's time. The seats were higher in the back of the room, and the more advanced and longer-legged pupils sat there, the position being greatly to be envied, as they were at once nearer to the windows and farther from the teacher.

What is said about the exterior of the schoolhouse? about its surroundings? What impression did the author wish to produce? Comment on the selection of details and their arrangement. Show how the second sentence makes a transition from the first sentence to the third.

**Exercise.** — Write a description of a building. If there is considerable to tell, it might well be in three paragraphs — the first giving the location and the surround-

ings, the second describing the exterior, and the third the interior. Be careful not to tell too much.

Some buildings worthy of description are a blacksmith shop, an old mansion, a country store, a schoolhouse, a library, a shanty in the woods, a bungalow, a fort, an old church, an old mill, a barn, the house you would like to live in.

### Study of a Model

In stories we often find descriptions of *rooms*, such as Irving's description of the hall and parlor of the Van Tassel mansion in *The Legend of Sleepy Hollow*. A room, being the place in which events happen, forms a sort of background for the characters, or setting for the story ; and we expect a writer to picture this background for us and not leave it all to our imagination.

Study this description of a room, taken from *Sweet William* : —

The Great Hall of the castle, in all its gloomy magnificence, surpassed everything that Sweet William had ever dreamed of. So many rare and costly things greeted his eyes ; powerful looking swords, whose hilts were of burnished gold, hung crossed upon the walls ; soft, silken curtains fell partly over the beautifully latticed windows, and richly embroidered tapestries hung on every side ; while the dark oaken furniture, so massive and curiously shaped, was a source of bewilderment to William, who could only look his admiration and remain speechless. At one end of the hall was my lord's ducal throne, made of richly carved wood and adorned with beaten brass ; and overhead was a canopy of gold and purple draperies from which hung the heavy crown that had rested on the great dukes of Normandy for centuries. Opposite, at the end of a long colonnade of arching marble pillars, was the banqueting table where the great feasts went on, and where the noblemen drank out of jeweled goblets and ate from

golden plates; and above it hung the famous portrait of the Duke, the great glorious figure that Sweet William had longed to see.

—MARGUERITE BOUVET.

How does the author tell us in the first sentence what impression she wishes to produce? Comment on her selection of details, and their arrangement. You notice that the impression on the reader is strengthened by the author's telling us of the feelings aroused in William as he stood in the room and looked about him.

**Exercise.** — Select all the adjectives in this description, and tell how they help to make the picture. Write lists of all the adjectives you know of, or can find, that denote color, size, shape, material, surface. Tell some object that each one of these adjectives could be applied to.

Discuss these words in class, and select from them those which will be helpful to you in the next exercise.

**Exercise.** — Write a description of a room, and tell about your own thoughts and feelings as you looked at different objects. This room might be the grandest room you ever saw, the neatest, the most cheerful, the most disorderly, a girl's bedroom, a boy's workroom, the children's play-room, a kitchen, a parlor, a dining room, a library, a den, an attic, an office, a public hall, a room in a hospital, in a prison, or in a school.

### Study of Models

Perhaps a writer shows his greatest power in description in giving us pictures of *persons*. Such a description may be humorous and exaggerated, as in Irving's description of Ichabod Crane in *The Legend of Sleepy Hollow*, or it may be sincere and truthful. Study the following descriptions of two young girls: —

Fifteen-year old Jo was very tall, thin, and brown, and reminded one of a colt ; for she never seemed to know what to do with her long limbs, which were very much in her way. She had a decided mouth, a comical nose, and sharp gray eyes, which appeared to see everything, and were by turns fierce, funny, or thoughtful. Her long, thick hair was her one beauty ; but it was usually bundled into a net, to be out of her way. Round shoulders had Jo, big hands and feet, a fly-away look to her clothes, and the uncomfortable appearance of a girl who was rapidly shooting up into a woman, and didn't like it.

— LOUISA M. ALCOTT.

Amy wore an enormous white scoop bonnet, lined with pink and tied under her chin in a huge white muslin bow. Her face, hidden away under the pink and white shadow, showed such tints of pearl and rose that it seemed carved from the inner surface of a sea shell. Her eyes were gray, almond shaped, rather wide apart, with an expression changeful and playful, but withal rather shrewd and hard ; her light brown hair, as fine as unspun silk, was parted over her brow and drawn simply back behind her ears ; and the lips of her little mouth curved against each other, fresh, velvet-like, smiling.

— JAMES LANE ALLEN.

Show how the authors of these descriptions observed the rules that you discovered in your study of the description of a river. Do you get any idea of the character of either Jo or Amy ? How is this idea given to you ?

**Exercise.** — Write lists of all the adjectives you know of, or can find, that describe a forehead, a nose, a mouth, a chin, hair, eyes, complexion.

Write lists of adjectives that have a meaning similar to *beautiful, homely, fat, thin, good, bad, pleasant, cross*.

Discuss these words in class, and select from them those which will be helpful to you in the next exercise.

**Exercise.** — Write a description of a charming child, a forlorn little beggar, a mischievous street urchin, an awk-



ward boy, a merry girl, a jolly old man, a miserly old man, a fat old lady, a disreputable tramp, a dignified preacher, a fussy sick man, or some imaginary person, or some historical character, or some person in a picture.

### Study of a Model

Often a person's face or form is not so noticeable or worthy of mention as his *costume*. Study this description and form a mental picture of the strange figure : —

He had trim, straight legs, this stranger, and a slender, lithe body in a tawny silken jerkin. Square-shouldered, too, was he, and over one shoulder hung a plum-colored cloak bordered with gold braid. His long hose were the color of his cloak, and his shoes were russet leather, with rosettes of plum, and such high heels as Nick had never seen before. His bonnet was of tawny velvet, with a chain twisted round it, fastened by a jeweled brooch through which was thrust a curly cock feather. A fine white Holland-linen shirt peeped through his jerkin at the throat, with a broad lace collar ; and his short hair curled crisply all over his head. He had a little pointed beard, and the ends of his mustache were twisted so that they stood up fiercely on either side of his sharp nose. At his side was a long Italian poniard in a sheath of russet leather and silver filigree, and he had a reckless, high and mighty fling about his stride that strangely took the eye.

— JOHN BENNETT.

Comment on the arrangement of the details in this description. Select all the words that tell color and material.

**Exercise.** — Write a description of a girl in a new party dress, a boy in yachting or hunting dress, a naval or military officer in uniform, a person in a masquerade costume, a foreigner who has just landed in this country, a queer old woman, a clown, a character in a play on the stage, a chimney sweep, an engineer, a woodsman, an Indian.



Before writing, study the costume very carefully by actual observation. Get the words you wish to use. Make an outline to assist you in the arrangement of details. Keep the most striking feature for the last, so as to have a strong sentence at the close.

### Study of a Model. The Point of View

All the descriptions that you have studied thus far have been descriptions of single things. You are ready now for a description of a scene, which is made up of a number of parts of more or less importance. Study this description of a quiet winter scene in rural England:—

The window of my chamber looked out upon what in summer would have been a beautiful landscape. There was a sloping lawn, a fine stream winding at the foot of it, and a tract of park beyond, with noble clumps of trees, and herds of deer. At a distance was a neat hamlet, with the smoke from the cottage chimneys hanging over it; and a church with its dark spire in strong relief against the clear, cold sky. The house was surrounded with evergreens, according to the English custom, which would have given almost an appearance of summer; but the morning was extremely frosty; the light vapor of the preceding evening had been precipitated by the cold, and covered all the trees and every blade of grass with its fine crystallizations. The rays of a bright morning sun had a dazzling effect among the glittering foliage. A robin, perched upon the top of a mountain ash that hung its clusters of red berries just before my window, was basking himself in the sunshine, and piping a few querulous notes; and a peacock was displaying all the glories of his train, and strutting with the pride and gravity of a Spanish grandee, on the terrace walk below.

— WASHINGTON IRVING.

You notice that in the first sentence Irving tells us where he stood one morning when he looked at the scene before him. In imagination the reader is to stand with

him at his chamber window and see what he described. The place from which a scene is viewed is called the **point of view**. In descriptions of persons or small objects the point of view is seldom worth mentioning, but in descriptions of buildings, rooms, or scenes it must usually be stated early in the description, for unless the reader knows where to place himself in imagination, he may not be able to build up a clear picture as he reads.

In Irving's description some of the details that he mentions are near, and some are remote. Which does he mention first? Some of the details are small. Where does he mention these? What colors does Irving make you see? Has he appealed to any other sense than sight? Notice his adjectives and verbs. Select those which you think are especially good.

**Exercise.** — Write lists of all the adjectives that you know of, or can find, that describe a river, a lake, trees, fields, mountains, clouds, the sky.

Discuss these words in class, and select from them those which you will use in the next exercise.

**Exercise.** — Write a description of a scene during a thunderstorm, or after a sleet storm or a snowstorm, or a mountain scene, or an autumn scene, or a scene from a hill in the country, or from a boat looking toward the shore of a lake, or from an attic window, or from a tower overlooking a city, or describe a scene portrayed in a picture.

Make your point of view known to the reader, and do not change it without telling that you do so.

Locate, as clearly as Irving did, every detail in your description.

**Exercise.** — Find a synonym for each of these words as used by Irving : —

sloping	glittering	clumps
winding	piping	clusters
dazzling	strutting	neat

Show that the word Irving chose is better than the synonym.

### Study of a Model

Most things that we are called upon to describe are things at rest, but sometimes there is life and motion in what we look at, especially if it is a scene. It is a great achievement to make a reader feel, through the vividness of our word picture, that he has been transported to an animated scene, where there is the same sound and motion as in real life. An example of such a description is Chapter VI in Lew Wallace's *Ben Hur*, which you would greatly enjoy reading as a piece of fine description.

A brief description of a lively scene is given in the following description by John Bennett of an early morning in London several centuries ago. Notice that few details are mentioned, and yet that you are able to get a clear picture from these few. Notice, too, the action words.

The street was dim with a chilly fog, through which a few pale stars still struggled overhead. The houses were all shut and barred ; nobody was abroad, and the night watch slept in comfortable doorways here and there, with lolling heads and lanterns long gone out. As they came along the crooked street, a stray cat scurried away with scared green eyes, and a kenneled hound set up a lonesome howl.

But the Blue Boar Inn was stirring like an ant hill, with firefly lanterns flitting up and down, and a cheery glow about the open door. The horses of the company, scrubbed unreasonably clean, snorted and stamped in little bridled clumps about the courtyard, and the stable

boys, not scrubbed at all, clanked at the pump or shook out wrinkled saddlecloths with most prodigious yawns. The grooms were buckling up the packs; the chamberlain and sleepy-lidded maids stood at the door, waiting their farewell farthings.

**Exercise.** — Write lists of words denoting —

1. The motion of human beings as they go from one place to another.
2. The motions of animals.
3. The sounds made by the human voice.
4. The sounds made by animals.
5. The sounds made by whistles and bells.
6. The sounds made by water.
7. The noises of the street.

Discuss these words in class, and select from them those which will be helpful to you in the next exercise.

**Exercise.** — Write a description of an animated scene. It could be at a railroad station, in a store at Christmas time, in a schoolroom at recess, at a football game, at a children's picnic, at a bathing beach, on a business street in a large city, in a factory when the whistle blows at noon, in the boys' tent at camp, in the menagerie at a circus.

### Similes

In the description of Jo, she was likened to a colt. In the description of Amy, her complexion was likened to the inner surface of a sea shell, her eyes to almonds, her hair to unspun silk, and her lips to velvet. In his description of the scene from his chamber window, Irving compared a peacock to a Spanish grandee, and in the description of a morning scene in London, the innyard was compared to an ant hill.

These comparisons are used for two purposes: (1) to make the picture clearer, (2) to add beauty or vividness or vigor to the style. In each case the thing that is being described is compared to some other thing well known for certain qualities. The particular respect in which the two things are alike is sometimes pointed out and expressed in words; sometimes it is left to the reader to infer. In what respect was Jo like a colt? Amy's complexion like a sea shell? her hair like silk? In what respect were her eyes like almonds? her lips like velvet? Why did the peacock remind Irving of a Spanish grandee? How was the innyard like an ant hill? Are these comparisons true? Are any of them commonplace?

All these comparisons are similes (sĭm'ĭ-lēz). A **simile** is the statement of a likeness between two things that are in most respects unlike. If I say that Jackson behaved like a brave soldier, there is no simile; but if I say that Jackson stood like a stone wall, there is a simile.

**Exercise.** — Explain the similes in the following sentences: —

Tell —

1. What thing is likened.
  2. To what thing it is likened.
  3. In what respect these things are alike.
  4. Whether the comparison is new or old.
  5. What the simile does for the reader.
1. They galloped like the wind from city to city.
  2. The little old woman laughed like a chime of bells.
  3.           And through the glass the clothesline posts  
              Looked in like tall and sheeted ghosts.
  4. My early life ran quiet as the brooks by which I sported.

5. Is the old Grecian spirit frozen in your veins that you do crouch and cower like a belabored hound beneath his master's lash?

6. The schooners rocked and dipped at a safe distance, like mother ducks watching their brood, while the dories behaved like mannerless ducklings.

7. Her hair hung round her pallid face  
Like seaweed on a clam.

8. Blue were her eyes as the fairy flax,  
Her cheeks like the dawn of day,  
And her bosom white as the hawthorn buds  
That ope in the month of May.

9. Some of the boats were painted and gilded in a gaudy style, and flaunted gay pennons from their mastheads; others, white as snow, with every spotless sail rounded by the wind, looked like swans borne onward by a resistless current.

10. Her brow is like the snowdrift,  
Her throat is like the swan.

11. Her voice sounded through the vacant theater like the tinkling of some sweet-toned bell.

12. Serenely yet boisterously, gracefully yet resistlessly, the endless waves passed on—some small, others monstrous, with fleecy white combs rushing down their green sides like toy Niagaras, and with a seething, boiling sound, as when flame touches water.

13. Shocks of yellow hair like the silken floss of the maize hung over his shoulders.

14. Black were her eyes as the berry that grows on the thorn by the wayside.

15. The muscles of his brawny arms are strong as iron bands.

16. The turbulent river plunged on over the dam with a noise like rumbling thunder.

**Exercise.** — Study the following sentences, all of which contain similes. Consider the appropriateness of the similes. Then write original sentences similar to these.



In your first sentence use similes to describe a peculiar-looking person. In the second describe a person's figure by a simile. In the third describe a tree; in the fourth the features of a human face; in the fifth and sixth the motion of some person or animal; in the seventh a person's eyes; and in the eighth a sound.

1. Jonathan was ugly, — outside, I mean, — long and lank, flat-chested, shrunken, round-shouldered, stooping when he walked, body like a plank, arms and legs like split rails, feet immense, hands like paddles, head set on a neck scrawny as a picked chicken's.

2. Bent like a laboring oar that toils in the surf of the ocean,  
Bent, but not broken, by age was the form of the notary public.

3. This is the forest primeval. The murmuring pines and the  
hemlocks,  
Bearded with moss, and in garments green, indistinct in the  
twilight,  
Stand like Druids of eld, with voices sad and prophetic,  
Stand like harpers hoar, with beards that rest on their bosoms.

4. His head was small and flat at top, with huge ears, large green, glassy eyes, and a long snipe nose, so that it looked like a weathercock perched upon his spindle neck to tell which way the wind blew.

5. The whippoorwill walks as awkwardly as a swallow, which is as awkward as a man in a bag, and yet she manages to lead her young about the woods.

6. As the man on the roof saw the glittering curve of the hook, he crouched like a panther, and crept stealthily to it by a curved approach as if it were a living thing.

7. Deep set in the whole tangle, like still pools reflecting the blue and white of the sweet heavens above, lay his eyes.

8. From hence the low murmur of his pupils' voices, coming over their lessons, might be heard on a drowsy summer's day, like the hum of a beehive.

## IV. LETTER WRITING

### The Form of a Friendly Letter

Many persons never have occasion to write either narratives or descriptions except as they write these in letters. When we tell in our letters to our friends what we do, what happens to us, or little anecdotes about persons or animals, we are writing narration. When we give a picture of a place that we have visited, or describe the appearance of a person whom we have met, we are writing description. It is important that we do all this well, even if our letter is read by only one person, for a letter is one means of keeping an old friend, and may be a means of making a new one.

There are two kinds of letters — **friendly** letters and **business** letters.

While the contents of a letter are always of the first importance, it is also true that careful attention must be paid to the **form** of a letter, that is, its division into parts, and the arrangement of these parts on the sheet of paper. Below is a correct form for a friendly letter.

(1) 436 Forest Ave.  
Waukegan, Ill.  
Sept. 15, 1911

(2) Dear Belle,

(3) -----  
-----

(4) Your loving sister,  
(5) Cora Warwick.

The first part of a letter (1) is called the **heading**. It consists of the place from which the letter is written, and the date. It is usually arranged on three lines, with the date last.

The second part (2) is the **salutation**. If you are writing to your father, write *My dear Father*. If you are writing to a grown person who is merely an acquaintance, write *Dear Mr. —*, *Dear Mrs. —*, or *Dear Miss —*; as, *Dear Mr. Green*, or *Dear Mrs. Everett*.

The third part (3) is the **body** of the letter.

The fourth part (4) is the **complimentary close**. This may be—*Sincerely yours*, *Your affectionate friend*, *Your loving daughter*, etc.

The fifth part (5) is the **signature**, which follows the complimentary close, and consists of the name of the writer in full.

**Exercise.** — Write three headings for letters. Write the salutation for a letter to an uncle, to an intimate friend, to a teacher. Write a complimentary close to go with each of these salutations.

### Study of Letters as Models

The contents of a letter depends upon its purpose and the relation existing between the writer and the receiver. In a letter we may write about ourselves—our doings and our interests, the plans we make, the books we read, the clothes we wear, the people we associate with, the trips we take, even the food we eat. The contents should be well arranged, and expressed in pure, simple English such as we should be glad to use in our everyday speech.

Study the following letters, especially for subject matter. Notice also how the writers of these letters

observed the principles of narration and description presented in Chapters I and III.

The first letter was written by Louisa M. Alcott soon after she went away from home to earn money. Notice the paragraphing, and the contents of each paragraph. What is good about the first sentence? about the concluding paragraph?

The second letter is supposed to have been written by an awkward boy who was learning to dance. Notice that in the first paragraph he makes some general remarks about his difficulties, and in the second tells in detail about the part that he considers worst of all.

The third letter relates an experience of the poet Longfellow when he was traveling in Italy.

The fourth letter was written by Helen Hunt Jackson, and presents house cleaning from a cat's point of view.

After you have studied these letters, suggest others that you think could be written in imitation of them.

1. Dearest Nan,

I am grubbing away as usual, trying to get money enough to buy Mother a nice warm shawl. I have eleven dollars, all my own earnings,—five for a story, and four for the pile of sewing I did for the ladies of Dr. Gray's society, to give him as a present.

I got a crimson ribbon for a bonnet for May, and I took my straw and fixed it nicely with some little duds I had. Her old one has haunted me all winter, and I want her to look neat. She is so graceful and pretty and loves beauty so much, it is hard for her to be poor and wear other people's ugly things. I hope the little dear will like the bonnet and the frills I made her, and some bows I fixed over from bright ribbons L. W. threw away. I get half my rarities from her rag bag, and she doesn't know her own rags when fixed over. I hope I shall live to see the dear child in silk and lace, with plenty of pictures and "bottles of cream," Europe, and all she longs for.

For our good little Betty, who is wearing all the old gowns we left, I shall soon be able to buy a new one, and send it with my blessing to the cheerful saint. She writes me the funniest notes, and tries to keep the old folks warm and make the lonely house in the snowbanks cosy and bright.

To Father I shall send new neckties and some paper ; then he will be happy, and keep on with the beloved diaries, though the heavens fall.

Don't laugh at my plans ; I'll carry them out, if I go to service to do it. Seeing so much money flying about, I long to honestly get a little and make my dear family more comfortable. I feel weak-minded when I think of all they need and the little I can do.

Uncle wrote that you were Dr. W.'s pet teacher, and every one loved you dearly. But if you are not well, don't stay. Come home, and be cuddled by your old

Lu.

2. Dear Cousin,

I know that you want to hear about how I am getting along learning to dance. Well, I have been to dancing-school five times. I should like to go better if so many girls didn't go—I mean until I know how to dance well, for I should rather make mistakes when only boys are looking. I make a good many mistakes. The master says that I have neither time nor tune. He says that sometimes my feet come down right square athwart the time. I watch the other fellows, and when they put their feet down, I put mine down ; but the master says that I am always a little too late.

I like to promenade best of all, and I can polka with a partner that knows how, though whirling round does make me light-headed, just as Grandmother said it would. The worst part of all is cutting across the room to get your partner. When we are all standing in two rows, the master calls out, "First gentleman take first lady!" Now, supposing I'm first gentleman. I have to go away across the hall to the first lady, with all the rest looking on, fix my feet the right way, one heel in the hollow of the other foot, and then make a very polite bow. The girl has to make that queer kind of kneeling-

down bow that girls make, and then we wait until all the other boys get across one by one. Then we practice the step a little while, and after that launch off into a polka or else form for a quadrille.

If I go to dancing-school to-night, I must go down town now and buy a new necktie. I wish the girls wouldn't dress up so much, for then the boys could go in their everyday clothes.

Your affectionate cousin,

William Sterling.

3. My dear Mother,

This city of Rome is full of beggars, and they hold you by the button through the whole calendar of saints. Yesterday I met an old woman who pierced my ear with such an alluring petition to tell my fortune that I could not resist her appeal.

I made a laughable mistake this morning in giving alms. A man stood on the shady side of the street with his hat in his hand, and, as I passed, he gave me a piteous look, though he said nothing. He had such a woebegone face and such a threadbare coat that I at once took him for one of those mendicants who bear the title of bashful beggars — persons whom pinching want compels to receive the stranger's charity, though pride restrains them from asking it. Moved with compassion, I threw into the hat the little I had to give; when, instead of thanking me with a blessing, my man of the threadbare coat showered upon me the most sonorous maledictions of his native tongue, and, emptying his greasy hat upon the pavement, drew it down over his ears with both hands and stalked away with all the dignity of a Roman senator in the best days of the Republic, to the infinite amusement of a greengrocer who stood at his shop door bursting with laughter. No time was given me for an apology, but I resolved to be for the future more discriminating in my charities, and not to take for a beggar every poor gentleman who chooses to stand in the shade with his hat in his hand on a hot summer's day.

This evening I shall have a view of the Coliseum by moonlight.

Ever yours,

H. W. L.



4. My dear Helen,

I do wish that you and your father would turn round directly, wherever you are, when you get this letter, and come home as fast as you can. If you do not come soon there will be no home left for you to come to.

I will tell you as quickly as I can about the dreadful state of things here. Yesterday I heard a great noise in the parlor, and ran in to see what was the matter. There was Mary, with her worst blue handkerchief tied over her head, her washing-day gown on, and a big hammer in her hand. As soon as she saw me, she said, "There's that cat! Always in my way!" and threw a cricket at me, and then shut the parlor door with a great slam. So I ran out and listened under the front windows, for I felt sure she was in some bad business she did not want to have known.

Such a noise I never heard: all the things were being moved; and in a few minutes — what do you think? — out came the whole carpet right on my head! I was nearly stifled with dust, and felt as if every bone in my body must be broken; but I managed to creep out from under it, and heard Mary say, "If there isn't that old torment of a cat again! I wish to goodness Helen had taken her along!"

Then I felt surer than ever that some mischief was on foot; and I ran out into the garden, climbed up the old apple tree, and crawled out on a branch, from which I could look directly into the parlor windows. Oh! my dear Helen, you can fancy how I felt, to see all the chairs and tables and bookshelves in a pile in the middle of the floor, the books all packed in big baskets, and Mary taking out window after window as fast as she could. I forgot to tell you that your mother went away last night. It looks to me very much as if Mary meant to run away with everything which could be moved, before she comes back.

After a while that ugly Irish woman who lives in Mr. Slater's house came into the back gate: you know the one I mean, — the one who threw cold water on me last spring. When I saw her coming I felt sure that she and Mary meant to kill me, while you were all away; so I jumped down out of the tree, and ran off into Baker's

Grove, and stayed there all the rest of the day, in dreadful misery from cold and hunger.

After dark I went home ; but Mary had fastened up every door, so I had to jump in the cellar window. I passed a very uncomfortable night in the carrot bin. This morning while Mary was skimming the milk, I slipped upstairs and ran into the sitting room. Everything there is in the same confusion : the carpet is gone ; and the windows, too, and I think some of the chairs have been carried away. All the china is in great baskets on the pantry floor ; and your father's and mother's clothes are all taken out of the nursery closet, and laid on chairs.

It is very dreadful to have to stand by and see all this, and not be able to do anything. I don't think I ever fully realized before the disadvantage of being only a cat. Do come home as soon as possible.

Your affectionate

Pussy.

P.S. — Two men have just driven up to the front gate in a great cart, and they are putting all the carpets into it. O dear, O dear, if I only knew what to do ! And I just heard Mary say to them, " Be as quick as you can, for I want to get through with this business before the folks come back."

**Exercise.** — Write one or more of the following letters, with Miss Alcott's for a model : —

1. To your mother about your plans for Christmas.
2. To an old friend about the new friends you have made at school.
3. To an aunt about the new house you are going to move into.
4. To a cousin about your plans for the holiday vacation.
5. To a friend about the work you did during a vacation.

**Exercise.** — Write one or more of the following letters after studying the second model : —

1. From a girl learning to swim.
2. From a girl learning to cook.
3. From a girl learning to sew.

4. From a boy learning to use a camera.
5. From a boy learning to sail a boat.
6. From a boy learning to skate.

**Exercise.** — Write one or more of the following letters after studying the third model : —

1. To a girl in Germany about some event at school.
2. To a boy in Japan about an election in the United States.
3. To a boy in England about a Fourth of July incident.
4. From a sailor who came to the New World with Columbus.
5. From a soldier at Valley Forge to his son at home.

**Exercise.** — Write one or more of the following letters with Pussy's for a model : —

1. From a polar bear in captivity.
2. From an ant whose home has been destroyed.
3. From a library book to a boy, telling him how to treat it and how not to.
4. From your watch to one in the factory.
5. From a dog or a pony to his absent master.

**Exercise.** — Write one or more of the following letters : —

1. To a friend who has just had some great good fortune.
2. To a friend who has just suffered some misfortune.
3. To a foreign boy or girl about your games and sports.
4. To a foreign boy or girl about the climate and weather where you live.
5. From a country boy who has just come to a large city.
6. From a city girl who is visiting in the country.
7. From a boy about a camping trip.
8. From a girl about a party.
9. From Father Marquette.
10. From Robinson Crusoe.
11. To a relative, thanking him for a gift or a kindness.
12. To an older person, asking a favor.

13. To a friend, apologizing for some neglect or rudeness.
14. To a sick friend, offering to be of service.

Whenever you have occasion to write either narration or description in a letter, put in practice what you have learned about these two kinds of composition.

### The Superscription

The superscription of a letter consists of the name and place of residence of the person to whom the letter is addressed. It is written on the envelope, and is properly arranged as in the following models: —

<p>Miss Edna Carter Vassar College Poughkeepsie N. Y.</p>	
-----------------------------------------------------------------------	--

<p>Mr. John Lynch Rochelle Illinois</p>	
-------------------------------------------------	--

Mrs. F. W. Stecher

1602 Castle Ave.

Cleveland

Ohio

Mr. Montrose Morgan

Oshkosh

Wisconsin

R. F. D. Route 3

**Exercise.** — Write a superscription for a letter addressed (1) to a person living in the country, (2) to one living in a small town, (3) to one living in a large city, (4) to a friend who is away at school.

### Business Letters

A business letter is so called because its contents are a matter of business. It may be written to an acquaintance or an entire stranger. It must be courteous, clear, and no longer than is necessary.

In form a business letter is like a friendly letter, except that just before the salutation we place the name and address of the person or firm to whom the letter is written.

Study the following models, noting especially the arrangement of parts, the salutation and the complimentary close.

Oakwood Hotel  
Green Lake, Wis.  
July 7, 1911.

Mr. F. C. Stewart  
Algoma Block  
Oshkosh, Wis.

Dear Sir,

I have your letter of yesterday in regard to room and board for four persons during the week beginning July 11. I can give your party four large rooms on the second floor, adjoining one another and facing the lake, for twelve dollars each, including board.

Hoping that you and your friends may spend the week with us, I remain

Very truly yours,  
T. D. Stone.

Omro, Wisconsin  
Aug. 22, 1911.

Mr. George A. Rockwell  
Sup't of Schools  
Duluth, Minn.

Dear Sir,

I expect to enter the junior class of your high school when the school year opens in September. For the past two years I have attended the Omro high school, which has a four years' course and is on the accredited list of Wisconsin University. I wish to know whether you will accept my credits without examination, and if not, what examinations I shall be required to take.

Yours respectfully,  
Mildred Annis.



Livingston, Montana

May 24, 1911.

The Perry Pictures Co.  
Boston, Mass.

Gentlemen,

Inclosed you will find a P. O. order for one dollar, for which send me twenty-one pictures in the five-cent size, as follows: four copies each of numbers, 5, 15, 25, 35, 45, and one of number 125.

Very truly yours,  
Ruth Houghton.

**Exercise.** — Write one or more of the following business letters: —

1. To a merchant, answering an advertisement for a boy wanted.
2. To a business man, asking for work on Saturdays.
3. To a firm, ordering books or other goods.
4. To an editor, complaining of a public nuisance.
5. To an editor, informing him of a change in your address.
6. To the manager of a basket-ball team.
7. To the president of a girls' club.
8. To your teacher, explaining your absence.
9. To the principal of your school, asking a special privilege for your class.
10. To a business man, inclosing your father's check in payment of a bill.

### Formal Invitations and Replies

Besides business and friendly letters, there are formal notes to be written on special occasions. These are usually invitations, or replies to invitations. They have no heading, no salutation, no complimentary close, no signature. The pronoun *I* is not used in them; instead they are written in the third person. The following are examples: —

1. The Alethean Society requests the honor of your presence at a reception in the Gymnasium, on Saturday evening, September 25, at half-past seven o'clock.

2. Miss JENOISE BROWN  
 Mr. FRED BROWN  
 At home  
 Tuesday evening, March 17  
 678 Summit Ave.  
 Dancing from eight to twelve

3. Miss Gwendolyn Ballard regrets that she cannot accept the kind invitation of the Alethean Society for Saturday evening, September 25.

27 Euclid St., N.W.  
 September 21.

4. Mr. Donald Black accepts with pleasure the kind invitation of Miss Jenoise Brown and Mr. Fred Brown for Tuesday evening, March 17.

110 So. Robert St.  
 March 13.

**Exercise.** — Write one or more of these formal invitations, also a suitable reply:—

1. To a birthday party at your home.
2. To a reception given by a class at school.
3. To a dancing party given in a public hall.

### Notes

A very short letter that has reference to only one topic is called a **note**. Invitations and replies often take the form of informal notes, like the following:—

1. Dear Grace,

Libbie and I are going to have a thimble party for our old classmate Nellie Osborn, on Thursday afternoon of this

week. We shall be delighted to have you with us. Come early, with your workbag and your smile.

Lovingly yours,

Helen West.

34 Elm Street

August 16.

2. Dear John,

Our football team goes to Ripon next Saturday, so it will be impossible for me to take the automobile trip around the lake, as you have planned. I am sorry to miss it, for I know that you will have a jolly time.

Sincerely yours,

Harold Hughes.

182 Mount Vernon St.

Sept. 15.

**Exercise.** — Write one or more of these informal notes of invitation, also a suitable reply : —

1. To a tea in honor of a friend.
2. To a sleigh ride.
3. To a boat ride.
4. To a candy pull.
5. To a house party at a summer home.

**Exercise.** — Write one or more of the following notes : —

1. To your teacher, explaining an absence.
2. To your mother, asking her to send you something before a certain time.
3. To your mother, telling her that you will not be at home for supper.
4. To a friend, explaining why you cannot keep an appointment.
5. To a friend, asking him to do an errand for you.
6. To a workman, asking him to do a little job at your home.
7. To a relative, asking him to lend you something.

## V. PUNCTUATION AND CAPITALIZATION

### The Purpose of Punctuation

Punctuation is the means by which we reveal to the reader the structure, and hence the meaning, of a sentence. The words of a given sentence fall into groups, and these groups should usually be separated from each other. For this purpose we employ in speech certain inflections and pauses, while for written or printed language we have a set of marks called **punctuation marks**.

The most common of these marks are the **period**, the **question mark**, the **comma**, and the **semicolon**. Others, such as the **exclamation point**, the **dash**, the **colon**, the **apostrophe**, and the **hyphen**, are used only occasionally. All of these marks except the apostrophe and the hyphen are *disjunctive*; that is, they all *separate* words or groups of words. In this respect they are just the opposite of conjunctions, whose function is to *join* words or groups of words.

### Rules for Punctuation

Every one is called upon to exercise much judgment and good taste in the matter of punctuating his own written sentences, but there are certain rules, based upon long-established usage, that are of great help to beginners.

**Rule 1.** — (a) Every declarative sentence should be followed by a period ; as, —

We have only twenty-six letters in our alphabet.

(b) Every interrogative sentence should be followed by a question mark, or interrogation point ; as, —

Who can direct when all pretend to know ?

NOTE. — Notice the punctuation of the following sentences : —

What state produces the most sugar? cotton? wheat? corn?

At what hour did he eat his breakfast? saddle his horse? return from the village?

What do these sentences mean? What would they mean if commas were used in place of all the question marks except the last in each sentence?

(c) Every imperative sentence should be followed by a period; as, —

Do not scatter papers about the floor.

(d) Every exclamatory sentence should be followed by an exclamation point; as, —

How far that little candle throws its beams!

NOTE. — The interjection is usually followed by an exclamation point; as, —

Alas! the weather report says “rain.”

The interjection *O* used with a term of address is not set off by any punctuation mark; as, —

O Josephine, my brooch has been found.

**Rule 2.** — The parts of a compound predicate should be separated by a comma when they consist of verbs with complements or modifiers. This often brings a comma before the word *and*; as, —

The door opened, and then shut with a loud bang.

What would this sentence mean without the comma?

**Rule 3.** — The members of a compound sentence are separated from one another by a comma unless they are very short and closely related in meaning. This rule also brings a comma before *and*, or some other conjunction; as, —

Beefsteak is obtained from the larger muscles of the cow, and those who eat it enjoy it.

**Rule 4.** — Words or groups of words in a series should be separated from each other by commas. By a *series* we mean words or groups of words having the same grammatical construction; that is, several nouns used as the subjects of the same verb, or several phrases modifying the same verb. It takes at least two of anything to make a series, and usually a series consists of more than two. If the last two of any series are joined by *and*, we ought still to place a comma before the *and*.

(a) Series of words. — The noisy, joyous, boisterous throng went tearing out to the football field.

(b) Series of phrases. — They marched over the hill, down the valley, and through the green meadow.

(c) Series of predicates. — I passed the obelisk, went up the long ascent, crossed the portico, pushed aside the heavy leathern curtains at the entrance, and stood in the great nave.

NOTE. — Several adjectives may seem like a series, when they really are not; as, —

Five little negro children danced a cake walk.

The commas are not used here, because *negro* modifies *children*, *little* modifies *negro children*, and *five* modifies *little negro children*.

**Rule 5.** — A comma should be placed before *and* unless it joins what is immediately before it with what is immediately after it; as, —

Blacky slipped the lid upon the kettle, and the fox was scalded to death.

If the comma were omitted, one might think for a moment that *and* joins the nouns *kettle* and *fox*.

**Rule 6.** — A term of address should be separated from the rest of the sentence by a comma; as, —

(1) My fairest child, I have no song to give you.

(2) Did you ever watch a dog eat, Charles?



What would the last sentence mean without the comma?

If the term of address is placed within the sentence instead of at the beginning or the end, two commas are needed; as, —

Therefore, my beloved brethren, be ye steadfast, immovable.

**Rule 7.** — Independent words or phrases should be set off from the rest of the sentence by commas. These are words or phrases that have no grammatical relation with the rest of the sentence; such words, for instance, as *yes, no, well, why, however*. They are usually placed at the beginning of the sentence, but may be placed within it; as, —

Yes, sir, I broke the window.

Well, you won't get any invitations if you don't change your ways.

By the invention of machinery, however, beautiful lace goods can be manufactured very cheaply.

**Rule 8.** — An appositive should be set off by commas unless it makes one term with the word it modifies; as, —

The Huns, a Mongolian folk from Central Asia, swept down on the Goths, a German tribe settled on the Danube.

Edward the Confessor left no heir.

NOTE. — Adjectives in apposition should also be separated by commas from the noun they modify; as, —

She gave me a bunch of nasturtiums, fresh from her garden.

NOTE. — An appositive introduced by *or* should be set off by commas; as, —

Did you ever hear of the kea, or sheep-eating parrot of New Zealand?

What would this sentence mean without the comma?

**Rule 9.** — An adjective clause should be set off by the comma unless it is restrictive. A **restrictive clause** limits,

or restricts, the meaning of the word it modifies to a particular thing or class of things; as, —

The rooms *in which the weaving is done* are bright with the gay hues of the thread.

The book *that you lent me* is interesting.

In these sentences, the clauses are necessary to express the writer's primary meaning.

An **unrestrictive clause** merely adds a new thought; as,—

Some of our most brilliant scarlets and crimsons are obtained from the cochineal insect, *which feeds on certain plants of the cactus family*.

**Rule 10.** — A participial phrase should be set off by a comma unless it is restrictive; as, —

Martin, trembling with excitement, told the whole story.

The only vehicle kept for her use in the family stables was a clothes basket.

Frequently a participial phrase precedes the word it modifies. In such a position it is always set off by a comma; as, —

Moving lazily along in our house boat, we stop now and then at one of the villages.

**Rule 11.** — A word or a group of words that is parenthetical should be set off by commas. A word is parenthetical only by position, that is, if it comes between closely related parts of the sentence. It may be independent, or it may be a modifier of some sort; as, —

These men are paring down the hides, as it were, and cleaning them.

The kangaroo goes so fast, leaping over the ground twenty or thirty feet at a bound, that it is almost impossible to catch one.

NOTE.— Sometimes dashes or parentheses are used instead of commas ; as, —

This way of feeling that nothing in the world but a Lion has a right to be comfortable—just because you happen to be a Lion yourself—is too silly for anything.

**Rule 12.** — An adverbial clause is sometimes set off by a comma, especially if it is long, or comes at the beginning of the sentence ; as, —

We could easily recognize a tannery by the odor, even if the huge wagons loaded with hides were not standing before it.

When I came near, the hen tried to peck me.

**Rule 13.** — A group of words that has been transposed is sometimes set off by a comma ; as, —

Behind the wooden wainscots of all the old houses in Gloucester, there are little mouse staircases and trapdoors.

NOTE.— One short phrase transposed to the beginning of a sentence is seldom set off by a comma, but two phrases thus transposed are set off ; as, —

High in the air his lance he is swinging.

At a Florida resort, one January morning, two young men were taking a walk.

**Rule 14.** — When the members of a compound sentence are long, or contain commas within themselves, or have no conjunction expressed between them, they should be separated by the semicolon instead of the comma ; as, —

Much of the jute goods manufactured in India is for the United States ; and until 1870 the bagging in which our whole cotton crop was baled came from there.

In western Africa grows the bolobolo, a flowering shrub, whose fibers are somewhat like the jute ; and the Japanese have a small tree, the paper mulberry, from whose bark they make the finest of paper and a cloth like corduroy.

The sheep are scattered over the landscape; they have their heads down, and are nibbling at the short, rich grass.

**Rule 15.** — When *as* follows a complete sentence, and is used to introduce an example, it should be preceded by a semicolon and followed by a comma or a comma and a dash. Find illustrations of this rule in this chapter.

When *as* is a part of the structure of the sentence, it should not be set off; *as*, —

I do not like such flowers as hyacinths and tuberoses.

**Rule 16.** — Words or groups of words forming a list are often preceded by a colon, or a colon and a dash; *as*, —

The terms of the treaty were these: that the Indian captives should go free, that all the Indians should give up their land, and that they should go beyond the mountains never to return.

Tell the meaning of the following words: *blizzard*, *cyclone*, *tornado*, *hurricane*.

**Rule 17.** — A dash is used to indicate a sudden break in the thought; *as*, —

Only one man crossed the river alive — but that is another story.

Some writers use the dash where others would use the comma; *as*, —

Nobody likes lions roaming about — particularly where there are children.

**Rule 18.** — The apostrophe is used (1) in possessive nouns, (2) in contractions; *as*, —

Mr. Davis's, children's, I bought it at Hay's.  
won't, I'll, o'er, 'tis.

**Rule 19.** — The hyphen is used (1) in compound words; *as*, *light-hearted*, *to-day*; (2) at the end of the line, to show that part of a word is to be found on the next line.

It is important to remember that words can be divided only between syllables.

**Rule 20.** — A direct quotation should be inclosed in quotation marks and set off by a comma. A direct quotation is the exact words spoken by a person ; as, —

“My wife wants a large castle,” answered the fisherman.

If the quotation is a question or an exclamation, it must be followed by the proper terminal mark ; as, —

“How old is your brother?” the doctor inquired brusquely.

Sometimes a quotation is divided ; that is, something is inserted between two parts of the quotation. In such a case two sets of quotation marks are needed ; as, —

“If you would have friends,” said Elbert Hubbard, “first learn to do without them.”

A quotation within a quotation should be inclosed in single quotation marks ; as, —

Ruby came in exclaiming, “O mother, our teacher said to-day, ‘I am going to give you a holiday on Friday,’ and Mary Lee wants me to go over to her house !”

**Exercise.** — Account for the punctuation in each of the following sentences : —

1. Here are cinnamon, cloves, allspice, and nutmeg for your pudding.
2. Nevertheless, the great ranch must be carefully watched.
3. It may be that seals chose the Pribyloff Islands as their summer home, just because they are so bleak and so wrapped in fogs.
4. Many wild flowers grow along the railway track : wild roses, asters, and goldenrod.
5. Pshaw ! there never was a perfect man.
6. Did you notice her, mother ?
7. Suddenly, very near him, he beheld seven tall palm trees.

8. "I propose to fight it out on this line," wrote General Grant, "if it takes all summer."

9. Her body had been found, and buried in the Omaha cemetery with proper funeral rites.

10. The leaves of this nettle are covered with fine hairs, which sting the hands of those who gather it.

11. This cloth of bark ranges in thickness from that of fine canvas to a rather coarse blanket; it is soft, pliable, and warm.

12. The lion had been living in the cave only a few days, but even in that short time the mothers and fathers had found out he was there, and everybody who could afford it had bought a gun.

13. Richard the Lion-hearted was a captive in a strong, gloomy German prison.

14. Young Matt, as the people called him, seemed to be just as determined as his father.

15. The lady asked, "Did you not lie down when you came into the garden?"

16. A small-sized stocking, made of fine yarn, is knit in a cylinder, containing about sixty needles.

17. Yonder is Rotherwood, the dwelling of Cedric.

18.                   Merrily did we drop  
                      Below the kirk, below the hill,  
                      Below the lighthouse top.

**Exercise.** — Punctuate these sentences, and give the reason for each mark: —

1. Jesus lover of my soul let me to thy bosom fly.

2. These mistakes should be corrected by the teacher and the children should repeat the correct form.

3. At any rate it is sure that the descendants of Adam and Eve learned the value of skins for clothing.

4. Those yellow-skinned boys in blue gowns who stand on the bank will gladly act as our guides.

5. Tell me why the farmer didn't dig his potatoes up before Grace.



6. The nurse led the way down the flower walk past the lotus pond through the gate and into the stable yard.

7. He and his little friends marched to school with cornstalks for guns.

8. Longfellow asks in one of his poems What would the world be to us if the children were no more

9. Hurrah here comes the steamboat.

10. He often met the children coming home from school and always had a kind word for them.

11. The wind sighed and moaned piteously around the lonely island.

12. Four sweet little German girls live next door.

13. The boy heedless of the coming train stood in the middle of the track.

14. Here comes Uncle John with his team whistling a merry tune.

15. While the geese were drinking two donkeys a mother donkey and a young donkey also came to the brook for a drink.

16. In some parts of France sheep are kept for their milk from which cheese is made these sheep are milked just like cows and a good one will yield about a quart a day.

17. I want to get into society said this lion and I am very fond of children little fat ones between three and four.

18. Many of you girls have had I dare say knitted caps as bright colored as that of Little Red Riding Hood.

19. We are first shown the *Bombyx mori* or silk moth which lays the eggs from which the worms hatch.

20. One day it was in the autumn this lady had occasion to buy a new hat.

21. Mary was the daughter of King Henry's first wife Catherine of Aragon and like her mother was a devoted Catholic.

22. Lady Jane however had been left at home.

23. Each brother was very ambitious and very jealous of the other.

24. The messenger pushed boldly on into the narrow streets which received him like a trap or a snare.

### Rules for Capital Letters

Often we wish to distinguish certain words from all other words in a sentence — sometimes because they are of special importance, sometimes because they differ in nature from ordinary words. We may do this by the use of capital letters. Now, although the choice between small letters and capitals must occasionally be left to the taste and judgment of the writer, still there is a well-defined usage in regard to many matters, that every one ought to become acquainted with.

**Rule 1.** Every sentence should begin with a capital letter.

**Rule 2.** Every line of poetry should begin with a capital letter, no matter whether a sentence begins a line or not; as, —

Every day brings a ship;  
Every ship brings a word;  
Well for him who has no fear,  
Looking seaward, well assured,  
That the word the vessel brings  
Is the word he longs to hear.

**Rule 3.** A direct quotation should begin with a capital letter, except when the quotation is a small group of words that have been made part of another sentence; as, —

If April is a “pious fraud,” I wonder what we should call this frosty May.

**Rule 4.** All proper nouns should begin with capital letters. This rule applies to names of persons, places, animals, buildings, ships, days of the week, months, etc.; as, —

Vale of Cashmere, the Lone Wolf, New Orleans Cotton Exchange, North Star, Monitor, Madison Square.

Abbreviations of proper nouns should also begin with capital letters ; as, —

U. S. ; Dec. ; Mass.

**Rule 5.** All adjectives derived from proper nouns should begin with capital letters ; as, —

Franciscan, Shakespearean, Indian, Turkish, Portuguese.

**Rule 6.** All titles of honor or distinction preceding the name of a person should begin with capital letters ; as, —

Judge Burnell, Captain Rhynas, Professor Moody.

**Rule 7.** All titles of books, poems, pictures, documents, etc., should begin with capital letters. If prepositions or conjunctions or the articles *a*, *an*, and *the* occur within titles, they do not begin with capital letters ; as, —

The House of the Seven Gables, Magna Charta, Breaking Home Ties, Romeo and Juliet.

**Rule 8.** The pronoun *I* and the interjection *O* should always be capital letters.

**Rule 9.** All names of the Deity should begin with capital letters ; as, —

Lord God of Hosts, Christ the Savior, God of Our Fathers.

**Rule 10.** The words *north*, *south*, *east*, and *west*, when used to mean sections of a country, should begin with capital letters ; as, —

There was bitter feeling between the North and the South.

They went West to seek their fortunes.

She came from away down East.

**Rule 11.** The first word and all the nouns in the salutation of a letter should begin with capital letters ; as, —

Dear Mother, My dear Nephew, Dear Cousin Delia.

**Rule 12.** The first word of a complimentary close should begin with a capital letter ; as, —

Very cordially yours, Yours truly, Your loving friend.

**Exercise.** — Capitalize the following : —

1. Elizabeth was profoundly moved, and, kneeling down, exclaimed in latin, “it is the lord’s doings, and it is wonderful in our eyes.” Very soon she set out on her journey to london, and went first to a palace called the charter house. Her carriage was stopped many times by the admiring multitude, and a poor woman in fleet street gave her a branch of rosemary. The coronation took place at westminster. Men made the vast building ring with their shouts of “long live the queen !”

2. The way to the east indies has been opened to european ships, and the spaniards, the portuguese, the dutch, the english, and the french had fleets of merchant vessels in every sea.

3. His name was robert dudley, and he was the son of the duke of northumberland, but he is always spoken of as the earl of leicester.

## VI. EXPOSITION

### What Exposition is

Many times every day we are called upon to answer questions beginning with *how* or *why*; as, *How do paper-hangers make paste?* *Why do squirrels bury nuts?* In our answers to such questions we do not tell a story, hence we do not employ narration; neither do we tell how something looks, hence we do not employ description. But we do employ a kind of composition called **exposition**, which means *explanation*.

The subject matter of exposition is fact, not fancy, but this subject matter is as interesting as it is varied. When an exposition fails to interest the listener or reader, it is generally due to the absence of a logical plan or to a lack of clearness in the language. An exposition must first be carefully thought out, and then it must be expressed in clear, simple English.

### Study of a Model

Read this exposition of spiders: —

#### SPINNERS OF HOUSE AND GARDEN

1. The spider is not a true insect; it appears more like a crab. An insect has three parts in its body, and six legs. The spider has but two parts: the head and thorax are one part, and the abdomen is the other. It has a soft outside of hair or fur.

2. The jaws of the spider, as seen under the microscope, are savage-looking instruments. They curve in, and are edged with fine, sharp

teeth, while through them run tubes that convey poison, stored away in the head, to the object they bite. All this is for catching and killing their prey; for spiders are carnivorous, and live on other insects.

3. The spider has six or eight eyes, set in the back of its head. In those who work by night these eyes are large and lustrous, like cat's eyes. It has eight legs, and it feels with its feet as well as with its lower jaws. The reason why its feet are so many is, that its weight may be so distributed that it will not bear heavily on any one point of the filmy web over which it treads. There are seven joints in the foot, and the spider does not mind losing a part of a foot, since another will soon grow. The feet have each from one to four claws, and are of great use in spinning and fastening the web.

4. The spider does not pass through the four changes of true insects, but from time to time it changes its outside covering. The female raises but one brood in the year. Her eggs are wrapped in a small silken cocoon. When the eggs are about to hatch, the mother opens the sac and helps the little ones out. In most cases they take care of themselves and go straightway to spinning webs; though, in some varieties, they ride about for a while on the body of their mother.

5. The web of the spider is its great wonder. In the back part of its body the spider carries a glutinous substance, which hardens into a strong fiber as soon as it is exposed to the air. Then from the lower side of this part of the body there run out very small fingers, or spinners, that catch the glutinous fluid from little tubes, and work several strands into one web. The spinning is done too rapidly for the eye to follow.

6. Spiders are neat in their habits, and often preen their dress with the fine combs attached to their jaws. Though they are severe with their prey, they rarely injure human beings, and their bite is scarcely more poisonous than that of the mosquito. Spiders are fond of music. They prefer the softer strains of music. During concerts, they have been seen to let themselves down from the ceiling and to pause while gentle strains were played; but when heavier music began, they climbed back again. Spiders are affectionate. Those who carry the egg-sac with them for safety, also bear the young, after they



are hatched, on their backs. It is said that when the parents become too old to care for themselves, their young feed and shelter them.

— JAMES JOHONNOT.

What is the topic of each paragraph in this exposition? Are the topics arranged in good order?

Make an outline of this exposition, having subtopics where it seems best.

**Exercise.** — Suppose that you are going to write an exposition on the subject *Horses*, for the purpose of giving information to some one who is not familiar with the horse. Think what questions that person would be likely to ask about horses. After you have written these questions in a list, sort them and arrange them in good order. Then convert them into an outline with topics and subtopics. Bring these outlines to class and discuss them with your teacher. After this discussion, make the best outline you can for an exposition of horses.

### The Language of Exposition

In the exposition of spiders, how many sentences do you find that are three lines long? Are the sentences, then, long or short? How many sentences do you find that are in the transposed order? Why is it that short sentences in the natural order are best suited to exposition?

In the exposition of spiders, how many words are there of more than two syllables? Are these uncommon words? How many words in the entire exposition should you have to look up in the dictionary? Comment on the exactness with which the following words express the meaning intended: *jaws*, *tubes*, in paragraph 2; *lustrous*, *filmy*, *joints*, *claws*, in paragraph 3; *brood*, *cocoon*, *sac*, in paragraph 4; *glutinous*, *fiber*, *strands*, in paragraph 5.

Why is it that simple, exact words are best suited to exposition ?

**Exercise.** — There are several ways of gathering the necessary information for an exposition : by reading, by observation, and by conversation. It is always necessary before writing an exposition to have this information clearly in mind, and often the greater part of the work in writing exposition is the gathering of material, or getting possession of subject matter.

By reading, by observing, and by talking with older persons, get the information you will need for an exposition of horses. Then write your exposition in a clear, simple style.

If you prefer, you may write on one of these subjects : —

The Ant	The Oyster	The Owl	The Wolf
The Bee	The Whale	The Eagle	The Bear
The Flea	The Frog	The Cow	The Camel

Hand your exposition to your teacher for criticism, and rewrite it if necessary. Read it to the class.

### Sentence Structure

You have learned that all the sentences in an exposition must express the thought with perfect clearness. Short, simple sentences are more likely to be clear than the longer complex or compound sentences. But not all the sentences in a composition can be short and simple, for such a style would be monotonous. It is important, then, that we should learn how to write sentences that express several thoughts and yet are perfectly clear.

The clearness of a sentence depends greatly upon its structure and the arrangement of its elements. The main thought should be expressed in the principal clause, while

the less important thoughts, or modifying circumstances, should be expressed in phrases or subordinate clauses. Modifiers should usually be placed as near as possible to the words they modify, but sometimes a sentence may be transposed with good effect, and a modifier of the predicate may then come at the beginning of a sentence. If several predications are to be made of one subject, the less important predicates may be changed to participial phrases.

**Exercise.** — Combine each of the following groups of statements into one good sentence, either complex or compound. After you get a sentence made, you may have to remodel it several times before it is satisfactory.

**NOTE.** — In connection with this exercise study lessons lvii–lxii in the Grammar.

1. It was a wonderful ride. It was a noisy ride. It was taken in a dark car. The Dorking Hen never tired of telling about it. The car was drawn by a great, black, snorting creature. The hens had come from a large poultry farm. They had come in a small cage.

2. The lambs did not mind the journey so much. They were not warmly dressed. The wool of the sheep had been growing for a year. It was long and heavy. The sheep found the cars very close and uncomfortable.

3. The days flew by until Christmas. The weather kept clear and bright. There was no rain or gloom. This was quite delightful. It was also wonderful in that northern country.

4. They dwelt in a crater-like valley. The valley was surrounded by mountains. There were only two or three narrow entrances through the mountains. There was no access up the mountains except by great paths.

5. There were hundreds of oaks. They were broad-headed. They were short-stemmed. They were wide-branched. Perhaps they had witnessed the stately march of the Roman soldiery. They flung out

their gnarled arms. Beneath them was a thick carpet of delicious greensward.

6. The wagon was well loaded with bags of corn. They could not drive very fast. They jogged on at an even pace. Seth flourished his whip a good deal. Sometimes he struck at the old horse. Sometimes he struck at the bushes by the roadside.

7. The fugitives had several hours the start of them. They took their blankets. They grasped their rifles. They each mounted a fine horse. They set out in pursuit of the fugitives.

8. The wintry storm might wail dismally through the tree tops. The smothering, drifting snowstorm might sweep the prairie fiercely. This was no matter. They were in their warm and illuminated cabins. They could bid defiance alike to gale and drift.

9. La Salle had little money. It took money to pay for canoes and provisions and presents for the Indians. He would have to pass through the country of the Indians. He owned some land. It was eight or nine miles from Montreal. He sold it. He started on his exploring trip.

10. I was awake the greater part of the night. The noise of the crocodiles kept me awake. I arose in the morning. There was perfect peace then. This was contrary to my expectations. Very few crocodiles were to be seen. These were asleep on the shore.

11. Putnam accepted command of the Minutemen. He gave them orders to follow. He pushed on without dismounting. He rode the same horse all night. He reached Cambridge next morning at sunrise. He still wore his checked shirt. He had this on when plowing in his field.

12. The Indian seated himself again. He drew his butcher knife from its greasy scabbard. He examined its edge. He did this as I would examine the edge of a razor suspected dull. He replaced his knife. He again took his tomahawk from his back. He filled the pipe of it with tobacco. He sent me expressive glances. He did this whenever our hostess chanced to have her back toward us.

13. John Sioussa was the last to leave the house. He was the French porter. He saw Mrs. Madison safely off. He took a macaw

to the house of a friend. The friend was Colonel Taylor. The macaw had been much petted by Mrs. Madison. Then John Sioussa locked the house carefully. He deposited the key with the Russian minister. His name was Mr. Dashoff. His house was protected by his country's flag. John Sioussa went to Philadelphia.

14. Washington and his army had slipped away quietly. They did this in the middle of the night. The British found this out. They found this out when it began to grow light.

15. There was a glass window. It was curiously formed. It was between the bars and the grating. It had a small central case-ment. This might be opened to admit the air.

### Definition

In the exposition of spiders that you studied, the first sentence tells what the spider is not. More frequently an exposition begins with a sentence that tells what something is; as, —

The flea is a well-known and widely distributed wingless insect that preys upon the bodies of both men and animals.

Such a sentence is called a **definition**.

Definition is one form of exposition. It is brief, but sometimes it contains all the information that is desired. It consists of only one sentence, but it always tells two things — (1) to what class the thing defined belongs, (2) the peculiar characteristics of the thing defined that distinguish it from all other objects belonging to the same class. In the definition of the flea, (1) it is said to belong to the class of insects, (2) it is said to be well-known, widely distributed, wingless, and a parasite upon the bodies of men and animals.

**Exercise.** — Examine the following definitions. Divide each of them into its two parts.



1. A noun is a word that names something.
2. An island is a body of land entirely surrounded by water.
3. A volcano is a mountain that emits fire, smoke, and lava.
4. A wheelbarrow is a vehicle with one wheel and two handles, used for transporting light loads by hand.
5. A cup is a small dish commonly used to drink a beverage from at the table.

It is by no means an easy task to make a good definition. In the first place, it is sometimes difficult to think of the general class into which you will put the thing you are defining. This ought to be the class next higher than the thing itself. In the second place it is hard to select just those essential characteristics that belong to all the objects of the class you are defining, and that distinguish these objects from all other objects of the general class. For instance, it would not do in defining a cup to say that it is made of china and provided with a handle, for neither of these characteristics belongs to all cups, and some other objects, as pitchers, also have these characteristics. Finally, after you have overcome these difficulties, your ideas must be well-arranged so as to make a smooth, clear sentence. If there are several particulars, it is best to place one or two of them before the general term, as in the definition of the flea, and in the following definition of a dogcart : —

A dogcart is a light, one-horse carriage, commonly two-wheeled, patterned after a cart.

What is the arrangement in this definition ?

A noun is a name word.

**Exercise.** — Make definitions in class of five terms selected by your teacher. They should be names of familiar objects.



Hand in a list of five terms that are in common use in your school or town, but that cannot be found in a dictionary. Make good definitions of some of these terms.

### Study of a Model

An exposition written by a good author not only conveys information, but may do this in so delightful a way that it becomes real literature, as much so as narration, description, or poetry. Let us study the following exposition, and see how much is gained by a charming style:—

#### HOW TO BUILD A FRIENDSHIP FIRE

The friendship fire does less work than any other in the world. Yet it is far from being useless; and I, for one, should be sorry to live without it. Its only use is to make a visible center of interest where there are two or three anglers eating their lunch together, or to supply a kind of companionship to a lone fisherman. It is kindled and burns for no other purpose than to give you the sense of being at home and at ease. Why the fire should do this, I cannot tell, but it does.

You may build your friendship fire in almost any place that pleases you; but this is the way in which you shall build it best. You have no ax, of course, so you must look about for the driest sticks that you can find. Do not seek them close beside a stream, for there they are likely to be water-soaked; but go back into the woods a bit and gather a good armful of fuel. Then break it, if you can, into lengths of about two feet, and construct your fire in the following fashion:—

Lay two sticks parallel, and put between them a pile of dried grass, dead leaves, small twigs, and the paper in which your lunch was wrapped. Then lay two other sticks crosswise on top of your first pair. Strike your match and touch your kindlings. As the fire catches, lay on other pairs of sticks, each pair crosswise to the

pair that is below it, until you have a pyramid of flame. This is "a Micmac fire" such as the Indians make in the woods.

Now you can pull off your wading boots and warm your feet at the blaze. You can toast your bread if you like. You can even make shift to broil one of your trout, fastened on the end of a birch twig if you have a fancy that way. When your hunger is satisfied, you can shake out the crumbs for the birds and the squirrels, pick up a stick with a coal at the end to light your pipe, put some more wood on the fire, and settle down for an hour's reading if you have a book in your pocket, or for a good talk if you have a comrade with you.

The stream of time flows swift and smooth by such a fire as this. The moments slip past unheeded; the sun sinks down his western arch; the shadows begin to fall across the brook; it is time to move on for the afternoon fishing. The fire has almost burned out. But do not trust it too much. Throw some sand over it, or bring a hatful of water from the brook to pour on it, until you are sure that the last glowing ember is extinguished, and nothing but the black coals and the charred ends of the sticks are left.

Even the little friendship fire must keep the law of the bush. All lights out when their purpose is fulfilled!

—HENRY VAN DYKE.

Make an outline that will tell the purpose of each paragraph in the preceding exposition. Which two paragraphs give all the necessary information about the fire? What do you like about the other paragraphs?

Study the transition in this selection. Make a list of the words and expressions that carry the thought smoothly from one sentence to the next in each paragraph.

**Exercise.**— Write an exposition in imitation of Van Dyke's as far as you are able, on one of the following subjects, or a similar one of your own choosing:—

1. How to Make a Bed.
2. How to Train a Dog.

3. How to Pitch a Tent.
4. How to Make a Flower Garden.
5. How to Build a Snow Fort.
6. How to Set Out a Tree.
7. How to Have a Picnic.
8. How to Make a Bonfire.
9. How to Trim a Christmas Tree.
10. How to Set the Table for a Christmas Dinner.

### Methods of Explaining

If you wish to explain an object that is unfamiliar to your listener or reader, it is a good plan to select a familiar object somewhat similar to the one you wish to explain, and then point out the likenesses and the differences between the two objects. For instance, if you were asked, *What is a rake?* you could answer the question by saying that a rake is a garden tool like the hoe, and then telling how it is like a hoe and how it is different from one.

**Exercise.** — Write a brief exposition of a lantern, comparing it with a lamp; a private school, comparing it with a public school; an ice boat, comparing it with a sailboat; a school banner, comparing it with a flag; or a belfry, comparing it with a steeple.

A very interesting means of exposition consists in explaining a class, as, *volcanoes*, by selecting a typical individual of that class, as, *Mount Vesuvius*. If you had to explain the term *seaport*, you might, after giving a definition of seaports, go on with an exposition of *Boston*, *Galveston*, or *San Francisco*.

If you had to explain such a term as *pluck*, *honesty*, or *perseverance*, you might tell a story of some person or animal that manifested in a striking degree the quality you

are expounding. All of Æsop's fables could thus be considered expositions. They all tell stories, but it is never for the sake of the story itself. Instead, the story is for the purpose of illustrating the general truth that is summed up in the moral.

**Exercise.** — Explain one of the following terms by telling the features of a particular fruit, bird, library, etc.

- |                          |                   |
|--------------------------|-------------------|
| 1. A fruit.              | 6. Luck.          |
| 2. A bird of prey.       | 7. Greed.         |
| 3. A carnivorous animal. | 8. Vanity.        |
| 4. A library.            | 9. Generosity.    |
| 5. A river.              | 10. Stubbornness. |

**Exercise.** — Explain one of the following proverbs by telling a story : —

1. A stitch in time saves nine.
2. Where there's a will there's a way.
3. The gods help those who help themselves.
4. Every cloud has a silver lining.
5. Penny wise, pound foolish.
6. Strike while the iron is hot.
7. Birds of a feather flock together.
8. A burnt child dreads the fire.
9. It's an ill wind that blows nobody good.
10. Time and tide wait for no man.

Another way of explaining an object, like a machine, for instance, is by dividing it into its parts, and explaining each part separately.

Into what parts could you divide a tree for the purpose of explanation? a lamp? a gun? a knife?

**Exercise.** — Write an exposition of one of the following objects by dividing it into parts: —

- |               |                |
|---------------|----------------|
| 1. A book.    | 6. A veranda.  |
| 2. A watch.   | 7. A desk.     |
| 3. A furnace. | 8. A mandolin. |
| 4. A hat.     | 9. An apple.   |
| 5. A window.  | 10. A rose.    |

Do not think that you must tell just as much about one part as about any other. Use your judgment in this. Try to tell what you think an inquirer would most like to know. Your exposition will probably form but one paragraph. It may very properly begin with a definition.

### Subjects for Exposition

Van Dyke made use of exposition when he told us how to make *a* friendship fire, meaning any such fire, at any time, in any place. If he had told us how he himself built a friendship fire in a certain place on a certain occasion, that would have been narration.

Again, in explaining spiders, Johonnot told only what is true of all spiders as a class. He might describe a particular spider that he had caught and placed under a microscope. In such a case, he would tell, if possible, how this spider differed from all other spiders.

It follows that a subject for exposition must be a general term, one that designates a class: not *My Dog*, but *Dogs*; not *The Football Game between the High School and the Normal School last Saturday Afternoon*, but *How to Play Football*.

The subjects for exposition are varied, and interesting, and almost innumerable. Many of them are supplied by what goes on in our environment. They are practical, requiring a knowledge of the common, everyday things that surround us all the time.

**Exercise.** — Write a list of five good subjects under each of the following heads : —

1. Why something is true in nature.  
Ex. — Why water runs down hill.
2. How to play a game.  
Ex. — How to play hide-and-go-seek.
3. How to make something.  
Ex. — How to make a whistle.
4. How to do something about the house.  
Ex. — How to wash dishes.
5. How to do something out of doors.  
Ex. — How to measure the height of a tree.
6. How to go somewhere.  
Ex. — How to go from my home to the depot.
7. What something is.  
Ex. — What is a thermometer?

**Exercise.** — Write an exposition on one or more of the subjects brought to class. In each case make an outline first. It is possible that you may not possess all the information necessary for a clear, complete exposition. In that case, go to work and get the information that you need. Remember that the most accurate information is gained by observation and investigation on your own part.

### Book Reviews

It often happens that we are asked to give information in regard to a book. If we give a somewhat extended and comprehensive account, we call it a **book review**. In some respects this hardly seems to be exposition; but since its aim is to give information, and since it does not tell a story like narration, or give a picture like description, it seems best to consider it while we are studying exposition.



Below is a brief exposition from the *American Library Association Book List*, that conveys a good deal of information in a very concise way:—

*The Panama Canal and its Makers* was written by Vaughan Cornish, and is published by Little, Brown & Co. of Boston. It is an impartial account by a British geographer, based on a thorough inspection of the canal in 1907–1908. Besides a description of present activities, he gives a chapter each to the canal's history, its cost, the men who are building it, health on the isthmus, and deductions as to the benefits and changes the canal will cause. He comments very favorably on the present management. The book has 192 pages, and contains a map, a plan, and many reproductions of the author's photographs.

Study this exposition of a book, and write out the questions that it answers.

**Exercise.** — Write a similar exposition of some book, not a story book, that you have read recently.

A review of a story book may give such information about the story as will awaken in the reader a desire to read the book. Study this model:—

#### THE LEGEND OF SLEEPY HOLLOW

“The Legend of Sleepy Hollow” is a story of country life among the descendants of the early Dutch settlers of New York. The scene of the story is in Sleepy Hollow, a valley on the Hudson, and the time is the period immediately following the Revolutionary War. The chief characters are Ichabod Crane, a country schoolmaster, Katrina Van Tassel, a “blooming Dutch lass of fresh eighteen,” with whom Ichabod was in love, and Brom Bones, his rival.

The people of Sleepy Hollow were very superstitious, and believed that the headless ghost of a Hessian trooper haunted the neighborhood of their little church. On the occasion of a quilting frolic at

Katrina's home, when Ichabod dared to make love to her, Brom Bones made good use of the belief in the tale of the headless horseman. Ichabod had come to the party on a broken-down plow horse, named Gunpowder. At midnight as he was traveling homeward, "heavy-hearted and crestfallen," his horse became frightened, and looking behind him Ichabod saw that he was being pursued by a huge black horseman mounted on a huge black horse, and carrying his head before him on the pommel of his saddle. It must be the Galloping Hessian! Ichabod whipped up old Gunpowder, and both horses dashed away through thick and thin. When they were thundering across the church bridge, the schoolmaster cast a look behind to see if "his pursuer should vanish, according to rule, in a flash of fire and brimstone, but that very instant the goblin rider rose in his stirrups and hurled his head at the terrified pedagogue. It met his cranium with a tremendous crash, hurling him headlong in the dust," while Gunpowder, the black steed, and the headless rider passed by like a whirlwind. The next morning a shattered pumpkin was found near the bridge, but Ichabod was never seen in the neighborhood again. Brom Bones, who married Katrina shortly afterward, always looked exceedingly knowing when the story of Ichabod was told, and always laughed heartily at the mention of the pumpkin.

The story is vividly told, and you cannot help sharing Ichabod's fright when he was pursued along the dark country road by the ghost of the headless horseman. Among the many fine descriptions in the story are those of old Gunpowder, of Ichabod and Katrina, of the schoolhouse, and of the farmhouse and farm of Baltus Van Tassel. Irving's style is easy, flowing, and graceful, his words are well chosen, and his humor is of the kind that keeps a smile upon the reader's face if it does not make him laugh. It would be hard to find a more entertaining story than "The Legend of Sleepy Hollow."

What is the topic of each paragraph in this book review?

**Exercise.** — Write a review of some story in your Reader, condensing the story into one paragraph, and telling what you think of the story and the style.

## VII. PERSUASION

### What Persuasion Is

Most exposition is intended only to give information, but there is one kind of exposition that has a further purpose. It aims to give knowledge, and as a result of the knowledge a new **belief**, which is to be manifested in some action. For instance, you are intending to plant California poppies in your flower bed. A friend tells you that there is too much shade, that only a small proportion of the seeds will sprout, that you will have few blossoms, and that your bed will not be beautiful all summer; whereas, if you plant pansies, they will have just the proper amount of sunshine, the soil is rich enough for them, and they will bloom profusely from May to October. The purpose of your friend's exposition is to give you information as to the growth and requirements of two kinds of plants, to convince you that you have the conditions for pansies and not for poppies, and, finally, to move you to plant pansies and not to plant poppies. This kind of exposition is called persuasion.

**Persuasion** is that kind of composition which is used in convincing others of the truth or falsity of some statement.

Persuasion is very common in everyday life. Often we wish a certain line of action to be carried out. We wish it so much that we put forth every effort to make others think and feel and believe as we do, in order that they will act as we would have them act. We gather

all possible proof in support of our statement, and then we present it as clearly and as forcibly as we can. For instance, a boy of fifteen wishes to take out a hunting license. His father is willing, but his mother objects. The boy, instead of coaxing, or disregarding her wishes, learns what her objections are, and then collects all the evidence he can to show her that they are not well founded. His purpose is to add to her knowledge such facts as will change her belief in order that she may be won to the act of giving her consent to what he desires. One who is a master of persuasion becomes a leader among his companions. Hence a knowledge of this art, and skill in the practice of it, will never come amiss to any one.

### Subjects for Persuasion

The subject for persuasion is never a term, like *Fleas*, or *Granite*, or *The Traits of North American Indians*. Instead, it is a statement or a question, like *Winter is More Enjoyable than Summer*, or, *Is a County Fair a Benefit to a Community?* If the subject is a statement, the subject matter of the composition consists mainly of evidence, or proof, of the assertion made in this statement. If the subject is a question, the speaker or writer "chooses a side"; that is, he converts the question into a statement, either affirmative or negative, and then gives evidence to support his side. When another speaker presents the opposite side, we have what is called a **debate**.

**Exercise.** — Make an affirmative statement from each of the following questions : —

1. Should there be a gymnasium in every city school?
2. Should schoolboys more than fifteen years of age be obliged to work during the summer vacation?

3. Is football a beneficial game?
4. Should every girl learn to cook?
5. Should rats be exterminated?
6. Should the annual school picnic be held in —— (a special place)?
7. Should everybody take a cold bath daily?
8. Should everybody “fletcherize” his food?
9. Should there be a new coin in the United States of the value of one half a cent?
10. Should we give money to beggars?

Choose either the affirmative or the negative side of one of these questions, and write an outline for a piece of persuasion in support of your side. The outline may consist of brief statements of the reasons for the truth of your side.

Arrange your statements so that the second will strengthen the first, and so on. Reserve the strongest statement for the last. Come to class ready to talk from your outline.

### Study of a Model

Study the following bit of persuasion:—

It is sometimes said that animals do not reason, but man does. But animals are quite capable of at least two modes of reasoning: that of comparison, and that of inference. They compare two modes of action, or two substances, and judge the one to be preferable to the other, and accordingly select it. Sir Emerson Tennent tells us that elephants, employed to build stone walls in Ceylon, will lay each stone in its place, then stand off and look to see if it is plumb, and, if not, will move it with their trunk till it lies perfectly straight. This is a pure act of reflective judgment.

He narrates an adventure which befell himself in Ceylon while riding on a narrow road through the forest. He heard a rumbling sound approaching, and directly there came to meet him an elephant, bearing on his tusks a large log of wood, which he had been directed



to carry to the place where it was needed. Sir Emerson Tennent's horse, unused to these monsters, was alarmed, and refused to go forward. The sagacious elephant, perceiving this, evidently decided that he must himself go out of the way. But to do this, he was obliged first to take the log from his tusks with his trunk, and lay it on the ground, which he did, and then backed out of the road between the trees till only his head was visible. But the horse was still too timid to go by, whereupon the judicious pachyderm pushed himself farther back till all of his body except the end of his trunk had disappeared. Then Sir Emerson succeeded in getting his horse by, but stopped to witness the result. The elephant came out, took the log up again, laid it across his tusks, and went on his way. This story, told by an unimpeachable witness, shows several acts of reasoning. The log bearer inferred from the horse's terror that it would not pass; he again inferred that in that case he must himself get out of the way; that, to do this, he must lay down his log; that he must go farther back; and accompanying this was his sense of duty, making him faithful to his task; and, most of all, his consideration of what was due to this human traveler, which kept him from driving the horse and man before him as he went on.

There is another well-authenticated anecdote of an elephant: he was following an ammunition wagon, and saw the man who was seated on it fall off just before the wheel. The man would have been crushed had not the animal instantly run forward, and, without an order, lifted the wheel with his trunk, and held it suspended in the air, till the wagon had passed over the man without hurting him. Here were combined presence of mind, good will, knowledge of the danger to the man, and a rapid calculation of how he could be saved.

— JAMES FREEMAN CLARKE.

What statement was Mr. Clarke trying to prove? Notice that he used **examples** to prove the truth of his statement. What conclusion did he draw from each example that he gave? Do you think that he proved what he set out to prove?



Tell some instance that has come under your notice that gives further proof that animals reason.

You have learned that the transition between sentences must be smooth, each sentence looking back to the preceding sentence and forward to the following sentence. How is the transition accomplished in the selection that you have just studied?

**Exercise.** — Write a piece of persuasion on one of the following subjects. Follow Mr. Clarke's method; that is, state in a few introductory sentences what you intend to prove, relate some actual occurrence in support of your belief, and then draw your conclusion.

Attend carefully to the transition between sentences and paragraphs.

1. Women behave foolishly in times of danger.
2. We should never tell untruths to children.
3. Gates should be placed at the railroad crossing on —— street.
4. The North American Indian is naturally treacherous.
5. The North American Indian is naturally true to his friends.
6. Every young person should carefully avoid all slang.
7. Arbor Day should be observed in every school.
8. The prevailing fashion in dress is usually foolish.
9. Thirteen is not an unlucky number.
10. A fire drill should be practiced in every school.

**Exercise.** — Choose the affirmative or the negative side of one of the following questions. Write an outline for your side containing at least three arguments, or proofs.

1. Is football a better game than tennis?
2. Is traveling by water more enjoyable than traveling by rail?
3. Would Monday be a better school holiday than Saturday?
4. Is country life preferable to city life?
5. Does a gasoline launch afford more pleasure than an automobile?

6. Which life has the greater hardships — that of a soldier or that of a sailor?

7. Which is the better occupation for a young girl — that of a nurse girl or that of a cash girl?

8. Which is better — pluck or luck?

Talk from your outline in class.

**Exercise.** — Write a piece of persuasion in the form of a letter to a friend on one of the following subjects. Make an outline first.

1. You should go camping with us next summer.
2. You should make me a visit during the Christmas holidays.
3. You should stop attending cheap places of amusement.
4. You should go to our Sunday School.
5. You should take music lessons.

If you choose, you may write on some other subject such a letter as you think really should be sent to some friend of yours.

**Exercise.** — Write a piece of persuasion in the form of a letter to your parents, or some other grown person who is in a position of authority over you. Choose one of the following subjects. Make an outline before writing the letter.

1. You should consent to my learning to dance.
2. You should consent to my having an ice boat.
3. You should consent to my joining the crew of a sailboat.
4. Father should have a pleasure trip.
5. Father should build a new house.
6. Mother should have a vacation.
7. I should be allowed to finish the high school course.
8. I should be allowed to leave school and go to work.

Take, if you wish, some other subject that is of interest at the present time in your own family.

**Exercise.** — Write a piece of persuasion in the form of a petition to the school superintendent, or the mayor of the city, or some one else having authority. Choose one of the following subjects, taking the side that appeals to you the more strongly. Make your outline carefully before you write, and then follow it closely. Let the style of your petition be dignified and forcible.

1. A public park should be established in a certain part of the city.
2. There should be a free public bathhouse on the shore of the lake or river.
3. There should be one session of school instead of a forenoon and an afternoon session.
4. A public playground should be established.
5. A certain old building should be torn down.

## VIII. POETRY

### What Poetry Is

If we speak or write at all, we must speak or write narration, description, exposition, or persuasion, and we do all this in a manner, or form, that is called **prose**. There is another form of writing that we never have to employ unless we choose. This is called poetry.

**Poetry** is that form of composition in which the words are arranged in definite lines having a regular rhythm.

### The Form of Poetry. Rhythm

It is worth while to know something about the form of poetry, and to try our hand at writing it—for two reasons: the first is that writing poetry is often a source of amusement or delight, a revelation to us of our own powers; and the second is that we do not fully appreciate the good poetry written by others until we know both the difficulty and the joy of writing it.

The form of poetry is different from that of prose in this respect,—that in poetry the words are selected and arranged in such a way as to produce **rhythm**. Rhythm is a regular succession of accented and unaccented syllables, giving a sort of tune to the verse that is very pleasing to the ear.

Read the following lines, emphasizing the accented syllables, and pausing a little after each beat or measure, where the vertical lines are. Reading poetry in this way is called **scanning** it.

1. Between' | the dark' | and the day'|light',  
     When the night' | is begin'|ning to lower',  
     Comes a pause' | in the day's' | occupa'tions'  
     That is known' | as the chil'|dren's hour'.
2. What' is the | lit'tle one | think'ing a|bout' ?  
     Ve'ry | won'derful | things', no | doubt'.
3. In win'|ter I' | get up' | at night'  
     And dress' | by yel'|low can'|dlelight'.  
     In sum'|mer quite' | the oth'|er way',  
     I have' | to go' | to bed' | by day'.
4. Si'lently | one' by | one' in the | in'finite | mead'ows of | heav'en  
     Blos'somed the | love'ly | stars', the for|get'-me-nots' of the'  
     an'gels.

Each of the divisions in the lines quoted is called a **foot**. A foot usually has two or three syllables. Some of the feet in a line may have two syllables, some three; but if the accent comes upon the first syllable of any foot in a given line, it usually comes upon the first syllable of every foot in that line. It is the same if the accent comes upon the last syllable of any foot in the line.

A foot of two syllables with the first syllable accented is called a **trochee**; as, *happy, meadow*.

A foot of two syllables with the second syllable accented is called an **iambus**; as, *return, oppose*.

A foot of three syllables with the first syllable accented is called a **dactyl**; as, *utterly, merriment*.

A foot of three syllables with the third syllable accented is called an **anapæst**; as, *ascertain, magazine*.

The iambus and the anapæst are often found in the same line, both being accented on the last syllable. It is the same with the trochee and the dactyl.

Verse in which the iambus prevails is called **iambic**

verse. We have also **trochaic** verse, **dactylic** verse, and **anapæstic** verse.

What kind of verse is found in each of the four selections that you scanned?

**Exercise.** — Divide the following lines into feet. Mark the accent. Name the verse.

1. Tell me not in mournful numbers,  
Life is but an empty dream,  
For the soul is dead that slumbers,  
And things are not what they seem.
2. Have you heard of the wonderful one-hoss shay,  
That was built in such a logical way  
It ran a hundred years to a day?
3. Cannon to right of them,  
Cannon to left of them,  
Cannon in front of them,  
Volleyed and thundered ;  
Stormed at with shot and shell,  
Boldly they rode and well ;  
Into the jaws of Death,  
Into the mouth of Hell,  
Rode the Six Hundred.
4. Still sits the schoolhouse by the road,  
A ragged beggar sunning ;  
Around it still the sumachs grow,  
And blackberry vines are running.

Often there is an extra syllable left over at the end of a line.

### Rime

All poetry must have rhythm. In addition to this, poetry may also have rime.



**Rime** is a recurrence of the same sound at the ends of certain lines.

When the rime is found in only one syllable, it is called a **single** rime; as, *about, doubt; night, light*.

There are also many **double** rimes, as in *clearly, nearly; never, forever*.

Occasionally we find **triple** rimes; as, —

One more un*fortunate*  
Weary of breath,  
Rashly *importunate*  
Gone to her death.

One line of poetry is called a **verse**. The divisions of a poem are called **stanzas**.

**Exercise.** — Tell all you can about both the rhythm and the rime in the following stanzas. Mention any faulty rimes you find.

1. Twinkle, twinkle, little star,  
How I wonder what you are,  
Up above the world so high,  
Like a diamond in the sky.
2. He sprang to his sleigh, to his team gave a whistle,  
And away they all flew like the down of a thistle.  
But I heard him exclaim, ere they drove out of sight,  
“Happy Christmas to all, and to all a good night.”
3. Willows whiten, aspens quiver,  
Little breezes dusk and shiver  
Through the wave that runs forever  
By the island in the river  
Flowing down to Camelot.
4. Day with its burden and heat had departed, and twilight  
descending

Brought back the evening star to the sky, and the herds to  
the homestead.

Pawing the ground they came, and resting their necks on each  
other,

And with their nostrils distended inhaling the freshness of  
evening.

### Study of a Model

**Exercise.** — Study this little poem. Notice the rhythm and the rime. The first line announces a fact. The second line asks a question. The next thirteen lines answer the question. The last two lines sum up the answer, and repeat the first two lines.

#### SUMMER IS COMING

Summer is nigh.

How do I know?

Why, this very day

A robin sat on a tilting spray,

And merrily sang a song of May.

Jack Frost has fled

From the rippling brook,

And a trout peeped out

From his shady nook.

A butterfly, too,

Flew lazily by,

And the willow catkins

Shook from on high

Their yellow dust,

As I passed by,

And so I know

That summer is nigh.

**Exercise.** — Choose one of the subjects following. Write a list of all the signs you can think of that prove

the truth of the statement that you chose. Select from your list those signs which would be most appropriate for a poem. Decide on their arrangement. Now write a poem on your subject in imitation of the poem on summer.

1. Winter is Coming.
2. Christmas is Coming.
3. The Fourth is Coming.
4. Vacation is Coming.

**Exercise.** — It is good fun to write nonsense verse. One form of this is called the **limerick**, of which the following is an example : —

A was an amiable ape  
 Who lived on an African cape;  
     He climbed up the trees  
     On his elbows and knees,  
 And came down on the fire escape.

Scan these lines. Are they iambic or anapæstic? Notice the arrangement of the rimes. Write limericks about other animals for other letters of the alphabet.

**Exercise.** — Write a limerick in imitation of the following. Let it be about some friend of yours, or some member of your family, or even your own self. It may be complimentary, or it may contain a joke, but it should not be unkind.

There was a young lady of Lynn,  
 Who was so exceedingly thin  
     That when she essayed  
     To drink lemonade,  
 She slipped through the straw and fell in.

**Exercise.** — Two lines that rime are called a **couplet**. Most of Whittier's *Snow Bound* is written in couplets. You remember it begins thus: —

The sun that brief December day  
 Rose cheerless over hills of gray,  
 And darkly circled gave at noon  
 A sadder light than waning moon.

What kind of foot do you find in these lines? How many feet are there in each line?

Scan the following couplet: —

January brings the snow,  
 Makes our feet and fingers glow.

Is the extra syllable in each line accented or unaccented?

Write similar couplets about each of the other months in the year. Try to say something about each month that is true and yet not commonplace.

**Exercise.** — The alphabet has been put in rime for children a great many times. It is well worth doing, because it demands a careful choice and a nice arrangement of words. Scan the following stanzas: —

A was an ant  
 Who seldom stood still,  
 And who made a nice home  
 In the side of a hill.  
 Nice little ant.

D was a duck  
 With spots on his back,  
 Who lived in the water  
 And always said "Quack."  
 Dear little duck.

When the first line rimes with the third, the rimes are said to be **alternate**. Sometimes, in a stanza of four lines, the second and fourth lines rime as well as the first and third. How are the rimes arranged in Longfellow's *Psalm of Life*?

Write stanzas like those just studied, for the other letters of the alphabet. Have in mind some child who would enjoy listening to such verses.

### Study of a Model

Much of our poetry, and some of the very best, is written about nature. The following lines describe very beautifully a perfect summer day:—

Clear had the day been from the dawn,  
 All chequered was the sky,  
 Thin clouds like scarfs of cobweb lawn,  
 Veiled heaven's most glorious eye.  
 The wind had no more strength than this,  
 That leisurely it blew,  
 To make one leaf the next to kiss  
 That closely by it grew.

—MICHAEL DRAYTON.

Notice how few details the poet selected, and how charmingly he set them forth. What do you think of the comparison in the third line?

**Exercise.**—Write a similar little poem about a day that you have thought beautiful. It may be at any time of the year. If you prefer, it may be about a gloomy day, or a stormy day; or it may be about a particular time of day, as early morning, or evening. Try to use comparisons.

**Exercise.**—Perhaps you have already tried your hand at writing a valentine in rime. Study this valentine, and

then try to write a similar one. One or two stanzas will be sufficient.

Stay, little bird, stay,  
I've a message I long to convey.  
Will you serve me this Valentine's Day?  
Stay, little bird, stay.

Fly, little bird, fly,  
Away, away through the sky  
To the lady whose lover am I,  
Fly, little bird, fly.

Sing, little bird, sing,  
Of the love that you bear on swift wing;  
Let your notes in her ear softly ring,  
Sing, little bird sing.

Say, little bird, say  
That I love her, I love her always,  
But my name I'm too shy to betray,  
This, little bird, say.

Instead of addressing a little bird, you might ask St. Valentine to carry your message, or a sunbeam, or a snowflake, or a flower.

If you wish, imitate some other stanza form that you have found and that you like.



## IX. WORD ANALYSIS

### A History of the English Language

The language of the United States is English. It was brought here three centuries ago by the men and women who crossed the Atlantic to found on a new continent a new England. They brought with them English law, English religion, English manners and customs, and the English Bible, a book that had more influence than anything else in shaping the speech of the early colonists.

The English language, being alive, is changing and developing year by year, but the great changes that practically made it what it now is, all took place in England. Twenty centuries ago England was called Britain. Its inhabitants were Britons, or Celts, who spoke a language called Celtic. These people were heathen, and their priests were called Druids.

In the year 55 B.C. Julius Cæsar, the mighty Roman general, crossed the British Channel and invaded Britain. He named it *Albion*, from a Latin word meaning *white*, on account of the white chalk cliffs along the shore. Cæsar and his soldiers remained in Britain only a few weeks, but the Romans did not forget the far-off island, and about the middle of the first century conquered the Celts and made Britain a Roman province. Roman soldiers were stationed there for about four hundred years, but they lived in their forts, and did not drive out the native inhabitants, who still cultivated the soil and paid tribute, or taxes, to Rome, in the form of grain, which was used to feed the Roman armies.

The Celts who lived nearest to the Roman strongholds adopted some of the Roman customs, and probably some of the Roman speech, which was Latin; but after the departure of the Roman soldiers, about the middle of the fifth century, all these Latin words seem to have disappeared. In the English language of to-day there are but few traces of the speech of the Roman soldiers, and most of these are found in the names of places. The Latin word for *camp* (*castra*) is found in *Chester* and *Lancaster*. The Latin word for *paved road* (*stratum*) is found in *Stratford*, also in *street*. The Latin word for *rampart* (*vallum*) is found in *wall*.

After the Romans withdrew, in the fifth century, Britain was again in possession of the Celts; but before long the different tribes were quarreling and fighting among themselves, and perhaps some of them invited the Teutons from northern Germany to cross the North Sea and come to their aid. At any rate, three tribes of Teutons came — the Angles, the Saxons, and the Jutes. They all spoke dialects of the German language. After quelling the disturbances in Britain, they did not go back to their German home, for they liked the climate and the soil of Britain so well that they stayed and fought with the Celts for possession of the island. After many years of warfare the Teutons were victorious. They drove the Celts to the north into what is now Scotland, and also to the west into what is now Wales. They called the Celts Welsh, from a Teutonic word meaning *strangers*. The modern Welsh is a Celtic language; so is Irish; so, too, is Gaelic, which is still spoken in the islands off the northwest coast of Scotland.

The Angles gave a new name to Britain. It became Angleland, or England. After a time the three Teutonic

tribes united and formed one people, who are spoken of in history as the Anglo-Saxons. Their greatest king was Alfred the Great, who lived in the ninth century. Now, when these Teutons first came to Britain, they found all the rivers, lakes, islands, mountains, etc., having Celtic names, so they adopted these Celtic names, just as the early settlers in America adopted Indian names. *Avon* is a Celtic word for *water*, and is found in England to-day as the name of several rivers. *Esk* is Celtic for *river*, and survives in *Oxford*, perhaps also in *whisky*. Some of our commonest words, too, are Celtic; such words as *barrel*, *basket*, *button*, *breeches*, *cradle*, *gown*, *mitten*, *pillow*, *rogue*.

After the Celts were driven out of Britain, and it became England, occupied by the Teutons, the language of the country was, of course, Teutonic, or German, or what we now call Anglo-Saxon. This language is the foundation of our English speech of to-day, which accounts for the fact that many English words strongly resemble German words and have the same meaning. Most of our words of one syllable, many of two syllables, and the great majority of words relating to home, the farm, common trades, common feelings, parts of the body, and familiar objects in the landscape, are derived from the Anglo-Saxon; such words, for instance, as *house*, *bed*, *fire*, *window*, *door*; *acre*, *field*, *meadow*, *plow*, *sow*, *reap*; *wheel*, *blacksmith*, *wagon*, *tan*; *love*, *hate*, *wrath*, *sorrow*, *joy*; *hand*, *foot*, *eye*, *ear*, *mouth*; *hill*, *tree*, *bush*, *lake*; also the words *God*, *heaven*, *father*, *mother*, *child*, *sleep*, *bread*, *milk*, *sheep*, and *cow*. Our limiting adjectives, *this*, *that*, *these*, *those*, and all our numerals are Anglo-Saxon. So are all our auxiliary verbs, all our prepositions and conjunctions, all our verbs whose past tense is formed irregularly, like *eat*, *drink*, *see*, *go*, *take*,

*run*, and all our nouns that form their plural by some internal change, like *man, goose, mouse, tooth*.

Except for wars with the Danes, and a short period when Danish kings were on the throne of England, the Anglo-Saxons remained in undisturbed possession of their country until 1066. Early in that year, Edward the Confessor, the last of the Anglo-Saxon kings, died without an heir. The throne was claimed by his cousin, William, duke of the province of Normandy in northern France, just across the English Channel. The Anglo-Saxons elected a nobleman, Harold, to be king of England, and when Duke William heard of this, he came over to England with his army and fought one great battle with the Anglo-Saxons, the battle of Hastings. King Harold was killed, and the Anglo-Saxons were utterly defeated, so Duke William became William I, king of England. He took away the estates of the Anglo-Saxon noblemen, and gave them to the Norman nobles, so that the ruling or upper class were now Normans, while the Anglo-Saxons became the lower class, and were obliged to till the land or work at trades.

The Normans spoke the French language, which became the language of the king's court and of the law courts as well. Naturally the Anglo-Saxons hated the Normans, and would not adopt either their ways or their language, while the Normans looked with contempt upon the Anglo-Saxons, and scorned both them and their speech. Thus the two races lived in the same country for a long time without intermingling and becoming one nation. But after a time, when a war broke out between England and France, and both the Normans and Anglo-Saxons took up arms against a common foe, they became one people; and gradually the two languages united to form the lan-



guage which has developed into the rich and noble English language of to-day. Our household words, the very bone and sinew of our language, are Anglo-Saxon, while the words pertaining to luxury and the arts, to what is graceful and ornamental, come to us from the French. But French is only modified Latin, hence the thousands of French words brought by the Normans can be traced back to the Latin.

Latin words came into the English language in other ways, too. In 597 missionaries came to Britain from Rome, bringing the Christian religion to the heathen Teutons. Many of the words used in teaching this religion were Latin; as, *Savior, crucify, repentance, altar, advent, sacrament*. Curiously enough, *Easter* comes from a Teutonic word, *Eostre*, the name of a heathen goddess whose festival occurred in the spring. In the fourteenth century there was a great revival of learning in southern Europe, beginning in Italy. English scholars went to Italy to study the writings of the old Latin, Greek, and Italian masters, and naturally they appropriated many of the Italian words, which, like the French, are derived from the Latin. The works of the greatest English writers, such as Chaucer, Shakespeare, and the translators of the Bible, had a great influence on the language of the other writers, and these, in turn, had an influence on the language of the common people, so that words from the Latin, French, and Italian have become the common property of us all.

No living language ever becomes fixed and unchanging, and the English language is developing all the time. In the sixteenth century, when English navigators went to far-off countries, they brought home not only the products of those countries, but many foreign words. As a result,

the English language contains contributions from practically every language in the world. As the New Testament was originally written in Greek, we have many Greek words relating to religion ; as, *bishop, priest, cathedral, catechism, baptism, Christian*. Science, too, has brought us many Greek words ; as, *astronomy, geometry, antitoxin, physics, telegraph*.

Some idea of the many different sources from which we have obtained our words may be gained from the following brief list : —

Arabic : alcohol, sofa, tariff, fakir.

Chinese : nankeen, tea, silk, china.

Dutch : cruise, yacht, aloof, sloop.

French : bouquet, depot, omelet, gingham.

German : poodle, waltz, nickel, quartz.

Hebrew : amen, Jehovah, jubilee, Sabbath.

Hindustani : calico, rice, sugar, shampoo.

North American Indian : canoe, tobacco, hominy, raccoon.

Italian : duel, carnival, stanza, canto.

Malay : orang-outang, amuck, cockatoo, sago.

Mexican : chocolate, jalap.

Persian : caravan, divan, lilac, orange, bazaar.

Spanish : alligator, cigar, cargo, mosquito.

South American : alpaca, quinine, tapioca.

Turkish : bey, horde, turkey.

Russian : drosky, verst, steppe.

### The Parts of Words

**Analyzing** a word means separating it into its component parts, and noting their meaning both singly and in combination. Such analysis gives accurate knowledge of the meaning of the word as a whole, and helps us to use it with certainty and precision. It also enables us to get



more insight into the meaning of words used by others, and often makes it possible for us to interpret correctly the meaning of a word the first time we meet it.

The parts of which words may be composed are stems, prefixes, and suffixes.

A **stem** is the main part of a word, the part that gives the word most of its meaning. Words that consist only of a stem are called **simple** words. *Heal* is such a word. It contains only the Anglo-Saxon stem meaning *well*.

Sometimes a word consists of two stems. *Verdict* contains two Latin stems, *ver* meaning *true*, and *dict* meaning *that which is said*. What is the present meaning of *verdict*? What relation do you see between its present meaning and the meaning of its two parts?

Most words are **derivative** words; that is, they are words made by adding prefixes, or suffixes, or both, to some simple word or stem.

A **prefix** is one or more letters or syllables placed at the beginning of a word to modify its meaning.

A **suffix** is one or more letters or syllables placed at the end of a word to modify its meaning.

The derivative word *health* contains the simple word *heal* and the suffix *th*, which makes the word a noun. The word *healthy* contains two suffixes, the second suffix *y* making the word an adjective. The word *unhealthy* contains the prefix *un*. What effect has this prefix on the meaning of the word?

### Anglo-Saxon Prefixes

Learn the meaning of the following Anglo-Saxon prefixes: —

**Inseparable prefixes** — those which cannot be used alone, but must be combined with some stem.

- |                             |                             |
|-----------------------------|-----------------------------|
| 1. <i>a</i> — in, on.       | 3. <i>for</i> — thoroughly. |
| 2. <i>be</i> — by, to make. | 4. <i>mis</i> — wrong.      |
| 5. <i>un</i> — not.         |                             |

*Be* has several uses. Sometimes it merely intensifies the meaning of a word, as in *besmear*. Sometimes it makes a word a verb, as in *befog*.

*For* sometimes intensifies, as in *forlorn*, and sometimes gives a negative meaning, as in *forbid*.

**Separable prefixes** — those which can be used alone as independent words.

- |                 |                |                |                 |
|-----------------|----------------|----------------|-----------------|
| 1. <i>after</i> | 3. <i>fore</i> | 5. <i>out</i>  | 7. <i>under</i> |
| 2. <i>all</i>   | 4. <i>off</i>  | 6. <i>over</i> | 8. <i>with</i>  |

### Model for Word Analysis

*Afoot* is an adverb derived from the Anglo-Saxon. It is made up of the prefix *a* meaning *on*, and the word *foot*. Its derived meaning is *on foot*; as, —

It may be easier to ride, but it is pleasanter to go afoot on this delightful road.

**Exercise.** — Analyze each of the following words like the model: —

1. ahead, alive, aloft.
2. afterglow, aftermath, afternoon.
3. almighty, alone, already, all-powerful.
4. bedaub, bespatter, besprinkle.
5. befriend, benumb, betroth.
6. forget, forego, forswear.
7. forebode, forecast, foreclose.
8. foreground, forehead, foreman.
9. income, insight.
10. indeed, instead.
11. mislead, misspell, mistake.

12. misfit, mishap, misuse.
13. offal, offshoot, offspring.
14. outcome, outlay, outlook.
15. outgrow, outlive, outwit.
16. outlandish, outspoken.
17. overhang, overhear, overtake.
18. undo, unhitch, unload.
19. unhappy, unholy, unrighteous.
20. underbrush, underclothes, underpinning.
21. undergo, understand, undertake.
22. withdraw, withhold, withstand.

You will have to consult the dictionary for the meaning of the stems that form the main part of some of these words. This is the case with *betroth*, *aftermath*, *forebode*, *instead*, *mishap*, *offal*, *outwit*, *underpinning*.

You will also have to get from the dictionary the derived, or present, meaning of these words. It is not often that the derived meaning can be obtained by putting together the two parts of the word, as is the case with *afoot*. For instance, the prefix *un* means *not*, but the word *undo* does not mean *not to do*.

Make your illustrative sentence a good one, one that reveals the meaning of the word.

Add other words to each of the groups in 1-22 if you can.

### Anglo-Saxon Suffixes for Nouns

- |                                                              |                                     |
|--------------------------------------------------------------|-------------------------------------|
| 1. <i>ar</i> , <i>er</i> , <i>ier</i> , <i>or</i> — one who. | 6. <i>kin</i> — little.             |
| 2. <i>ard</i> , <i>art</i> — habitual.                       | 7. <i>ling</i> — little.            |
| 3. <i>dom</i> — power, office.                               | 8. <i>ness</i> — quality of.        |
| 4. <i>en</i> — little.                                       | 9. <i>ship</i> — state, quality of. |
| 5. <i>hood</i> — state.                                      | 10. <i>ster</i> — one who.          |
| 11. <i>th</i> — state of.                                    |                                     |

**Exercise.** — Analyze the following words: —

1. beggar, fuller, glazier, lawyer, sailor.
2. braggart, drunkard, wizard.
3. kingdom, thralldom, wisdom.
4. chicken, kitten, maiden.
5. brotherhood, childhood, hardihood.
6. firkin, manikin, napkin.
7. darling, gosling, nestling.
8. brightness, darkness, holiness.
9. fellowship, friendship, worship.
10. spinster, Webster, youngster.
11. death, mirth, strength.

You will have to find the meaning of the stems in *fuller*, *glazier*, *wizard*, *thralldom*, *wisdom*, *hardihood*, *firkin*, *manikin*, *napkin*, *darling*, *worship*, *Webster*, *mirth*.

Add other words to each of the groups above.

### Anglo-Saxon Suffixes for Adjectives and Adverbs

#### FOR ADJECTIVES

- |                                      |                                    |
|--------------------------------------|------------------------------------|
| 1. <i>en</i> — made of.              | 4. <i>ly</i> , <i>like</i> — like. |
| 2. <i>ful</i> — full of.             | 5. <i>less</i> — without.          |
| 3. <i>ish</i> — somewhat.            | 6. <i>some</i> — like.             |
| 7. <i>y</i> — having the quality of. |                                    |

#### FOR ADVERBS

- |                        |                             |
|------------------------|-----------------------------|
| 1. <i>ly</i> = manner. | 2. <i>ward</i> = direction. |
|------------------------|-----------------------------|

**Exercise.** — Analyze the following words: —

1. flaxen, golden, oaken.
2. hateful, needful, willful.
3. boorish, childish, greenish.
4. childlike, ghastly, lovely.
5. fearless, helpless, penniless.
6. gladsome, irksome, winsome.

7. bloody, crafty, sandy.
8. cheerfully, merrily, sweetly.
9. awkward, backward, homeward.

You will have to consult the dictionary for the meaning of the stems in *boorish*, *ghastly*, *irksome*, *crafty*, *awkward*. Add other words to each group.

### Anglo-Saxon Stems

A prolific stem is one that forms the base of a great many derivative words. A few of the most prolific Anglo-Saxon stems with some of the words derived from them are given below. Analyze the words.

1. *ber*, from the verb *beran*, to carry: bear, overbearing, forbearance, bier, barrow, burden, burdensome.
2. *bit*, from *bitan*, to bite: bite, bit, bitter, bitters, bait, beetle.
3. *brin*, from *brinnan*, to burn: burn, brine, brindled, brimstone, brand, brandy, brand-new, brown, burnish, brunt.
4. *far*, from *faran*, to travel: far, fare, farewell, ferry, ford.
5. *wit*, from *witan*, to know: wit, wise, witty, wisdom, witness, wistful.
6. *scer*, from *sceran*, to cut: shear, share, shire, shore, scar, score.

### Latin Prefixes

Some of the most important Latin prefixes are the following: —

- |                                |                             |
|--------------------------------|-----------------------------|
| 1. <i>ad</i> —to, toward.      | 9. <i>ob</i> —against.      |
| 2. <i>cum</i> —with, together. | 10. <i>per</i> —through.    |
| 3. <i>de</i> —away from.       | 11. <i>pre</i> —before.     |
| 4. <i>dis</i> —apart.          | 12. <i>pro</i> —forth.      |
| 5. <i>e, ex</i> —out of, from. | 13. <i>re</i> —back, again. |
| 6. <i>in</i> —in, into.        | 14. <i>sub</i> —under.      |
| 7. <i>in</i> —not.             | 15. <i>super</i> —above.    |
| 8. <i>inter</i> —between.      | 16. <i>trans</i> —across.   |

*Ad* is often changed to *ac*, *al*, *am*, etc., to unite more smoothly with the stem following it.

*Ob* is often changed to *oc*, *of*, or becomes *o*.

*Cum* is found as *con*, *col*, *cor*, *co*, etc., never as *cum*.

**Exercise.** — Analyze the words below according to the following model : —

*Admit* is a verb derived from the Latin. It is made up of the prefix *ad* meaning *to*, and the stem *mit* meaning *send*. Its derived meaning is, *to allow to enter*; as, —

This ticket will admit you to the gallery.

1. accord, attain, attract.
2. concord, commit, contract.
3. depose, detain, detract.
4. discord, dismiss, distract.
5. emit, expect, extract.
6. impose, inspect, invent.
7. inaudible, infirm, intangible.
8. intermittent, interpose, intervene.
9. omit, oppose, obtain.
10. permit, perspire, pertain.
11. precede, predict, prevent.
12. promise, propose, prospect.
13. record, remit, retract.
14. submit, suspect, subtract.
15. surname, superscription, supervise.
16. transmit, transpose, transpire.

To find the meaning of the stems in these words, you will have to consult the dictionary. You will find the analysis of each word inclosed in brackets after the respelling of the word. The analysis of a verb is given immediately after its principal parts. This is the analysis of *attain* : —



[ME. *atteinen*, *atainen*, OF. *ataindre*, F. *atteindre*, fr. L. *attingere*; in LL. (assumed) *attangere*; *ad* + *tangere* to touch, reach.]

The meaning of all abbreviations used here may be found at the end of the Introduction, pp. lxxix, lxxx. The part of this analysis with which you are especially concerned begins with *fr.*, meaning *from*. *Attingere* is the Latin verb from which we get the English verb *attain*, and the Latin verb is made up of *ad* + *tangere*, meaning *touch*, *reach*. This means, of course, that the syllable *tain* is the stem, and means *touch*, *reach*. You are to learn only the meaning of the stem, not its Latin form.

### Latin Suffixes

Latin suffixes have very little meaning. Their office is to make the word a certain part of speech. Some of the most common are the following: —

#### SUFFIXES FOR NOUNS

1. *al*, — animal.
2. *ant*, *ent*, — servant, agent.
3. *ance*, *ence*, — abundance, diligence.
4. *ess*, — lioness.
5. *ion*, — mission.
6. *ment*, — movement.
7. *ory*, *or* (a place), — lavatory, parlor.
8. *or* (one who), — actor.
9. *tude*, — altitude.
10. *wre*, — picture.

#### SUFFIXES FOR ADJECTIVES

- |                                                  |                            |
|--------------------------------------------------|----------------------------|
| 1. <i>able</i> , <i>ible</i> , — movable, edible | 4. <i>ine</i> , — canine.  |
| 2. <i>al</i> , — legal.                          | 5. <i>ive</i> , — active.  |
| 3. <i>ic</i> , — public.                         | 6. <i>ous</i> , — curious. |

## SUFFIXES FOR VERBS

1. *ate*,—complicate.      2. *fy*,—magnify.      3. *ish*,—finish.

Think of other words that contain each of these suffixes. Sometimes a Latin suffix has been added to an Anglo-Saxon stem, so you must be careful to see that all parts of each word that you add are Latin.

## Latin Stems

There are thousands of Latin stems in the English language. A few of the most prolific you have already studied in connection with Latin prefixes. Twenty Latin stems are given below, accompanied by words derived from them. Analyze the words. You will find two stems in some of them. You may also find some prefixes and suffixes that you have not yet studied. The prefixes you can find in the body of the dictionary, where they are treated of the same as words. The suffixes merely make the word a certain part of speech.

1. *ann*—year: annals, annual, anniversary, biennial, perennial.
2. *ced*—go, yield: cede, exceed, intercede, proceed, recede, secede.
3. *cent*—hundred: cent, centennial, centipede, centurion, century.
4. *cor, cord*—heart: core, cordial, courage, discordant, recorder.
5. *corpus, corpor*—body: corps, corpse, corporal, corporation, corpuscle.
6. *dict*—say, speak: benediction, dictate, diction, dictionary, prediction, valedictory.
7. *magn*—great: magnate, magnify, magnitude.
8. *mitt, miss*—send: message, missile, missive, permission, remittance.
9. *patr*—father: paternal, patrimony, patron.

10. *ped* — foot : biped, impede, impediment, pedal, pedestrian, quadruped.

11. *port* — carry : export, import, port, portable, portage, portal, porter, portly.

12. *pos, posit* — place, put : composition, deposit, disposition, opposition, positive, post, preposition, proposition, proposal.

13. *sect* — cut : bisect, dissect, insect, intersect, sect, section.

14. *spect* — look : expectation, respect, spectacle, spectator, specter.

15. *spir* — breathe : aspire, expiration, conspire, inspiration, respiration, spirit.

16. *tain* (Latin *ten*) — touch, reach : continent, countenance, impertinent, retain, retentive, sustain, tenant, tenor.

17. *tract* — draw : attraction, contractor, distracted, tract, traction.

18. *ven, vent* — come : advent, adventure, convene, convent, convention, event.

19. *ver* — true : aver, veracious, verdict, verify, verity, very.

20. *vid, vis* — see : adviser, provision, revise, visible, vision, visor, vista.

### Greek Prefixes

1. *an, a* — not : anonymous, not having a name.
2. *anti* — against : antidote, a remedy that counteracts a poison.
3. *dia* — through : diagonal, extending from angle to angle.
4. *epi* — upon : epitaph, an inscription upon a tombstone.
5. *mono* — one : monopoly, sole control of a certain traffic.
6. *peri* — around : pericardium, the membrane inclosing the heart.
7. *pro* — before : prophesy, to foretell.
8. *syn* — with : synonym, a word having about the same meaning as another.

Think of other words containing these prefixes. As far as you can, show how the meaning of the prefix comes out in the meaning of the word.

**Exercise.**— Analyze the following words from the Greek, all of which are in common use. In the dictionary you will find the parts of which these words are composed printed in Greek letters. Pay no attention to this, but merely learn the meaning of the Greek parts. You will find that many of these words contain two stems, and in some of them you will discover Greek suffixes.

1. *arch* — chief, ruler : anarchy, archipelago, architect, monarch, patriarch.

2. *graph* — write : autograph, biography, graphite, phonograph, photograph, telegraph.

3. *log* — word, speech : biology, catalogue, decalogue, dialogue, prologue.

4. *metr* — measure : barometer, chronometer, diameter, meter, perimeter, symmetry, thermometer.

5. *path* — feeling : allopathy, homeopathy, antipathy, apathy, pathos, osteopathy, sympathy.

6. *scop* — a watcher : microscope, scope, telescope.

7. *the* — God : atheist, enthusiasm, theology.

### History in Words

A great many words have an interesting history ; that is, they have attained their present meaning through some curious change in their use, or they bear within themselves striking testimony to some old custom or belief. A good example of this is the term *porterhouse steak*.

A certain cut of beef is called steak, because it was originally placed upon a stick, or spit, to be broiled before an open fire.

A certain cut of steak was called porterhouse because it was broiled and served at a porterhouse. A porterhouse was a shop, or eating house, where porter was sold. Porter was a kind of ale so named about 1750 because it

was a favorite beverage of the London porters. The porters were men who carried luggage, the word *porter* being derived from the Latin stem, *port*, to carry.

Another good example is *arena*, meaning the central area of an amphitheater, where gladiators fought. *Arena* comes from the Latin word meaning *sand*, and the arena was so named because its surface was covered with sand that the gladiators might have a sure footing.

Another example is *amethyst*, meaning a semiprecious stone of a violet color. *Amethyst* is derived from the Greek, and means primarily, *without drunkenness*. The stone was so called because it was supposed to have the power to cure drunkenness.

**Exercise.** — Look up in the dictionary the derivation and history of the following words : —

ambition	caprice	dunce	meander
atlas	clove	gospel	miser
atonement	coward	imp	quiz
calico	curfew	knave	silhouette
canter	daisy	lunatic	squirrel

Find the derivation of the names of the seasons ; the names of the days of the week ; the names of the months of the year.

### Terms of Contempt

In every language there are many terms of contempt, showing that the practice of “calling names” is both ancient and universal. Some of these terms are self-explanatory. Others have a derivation that must be sought. Explain the following terms : —

blockhead, busybody, chatterbox, crosspatch, do-nothing, gad-about, lazybones, sleepyhead, sticktight, tagtail, tattletail, tomboy.



Consult the dictionary for the derivation of these terms : —

blackguard, booby, bubbly, clodhopper, coxcomb, crank, curmudgeon, hoodlum, ignoramus, nincompoop, sissy, tenderfoot, toady.

**Exercise.** — Write a list of all the words you know that belong to any one of the following groups : —

animals, birds, kinds of cloth, flowers, fruits, parts of a house, precious stones, trees, wearing apparel, vehicles.

Consult the dictionary for the derivation of the words in your group. Tell the class about those which are especially interesting.

**Exercise.** — With a class divided into sections, each taking three or four lines, find out from what language every word in one of the following passages is derived. Then calculate what percentage of the words is Anglo-Saxon.

1. Disko kept them busy fiddling with the sails ; and when those were flattened like a racing yacht's, Dan had to wait on the big top-sail, which was put over by hand every time she came about. In spare moments they pumped, for the packed fish dripped brine, which does not improve a cargo. But since there was no fishing, Harvey had time to look at the sea from another point of view. The low schooner was naturally on most intimate terms with her surroundings. They saw little of the horizon save when she topped a swell ; and usually she was elbowing, fidgiting, and coaxing her steadfast way through gray, gray-blue, or black hollows laced across with streaks of shivering foam ; or rubbing herself caressingly along the flank of some bigger water hill. It was as if she said : " You wouldn't hurt me, surely. I'm only the little *We're Here*." Then she would slide away chuckling softly to herself till she was brought up by some fresh obstacle. The dullest of folk cannot see this kind of thing hour after hour through long days without noticing it ; and Harvey, being any-



thing but dull, began to comprehend and enjoy the dry chorus of wave tops turning over with an incessant sound of tearing ; the hurry of the winds working across open spaces and herding the purple-blue cloud shadows ; the splendid upheaval of the red sunrise ; the folding and packing away of the morning mists, wall after wall withdrawn across the white floors ; the salty glare and blaze of noon ; the kiss of rain falling over thousands of dead, flat square miles ; the chilly blackening of everything at the day's end ; and the million wrinkles of the sea under the moonlight, when the jib boom solemnly poked at the low stars, and Harvey went down to get a doughnut from the cook.

—RUDYARD KIPLING.

2. Now when Jesus was born in Bethlehem of Judea in the days of Herod the king, behold, there came wise men from the east to Jerusalem.

Saying, Where is he that is born King of the Jews ? for we have seen his star in the east, and are come to worship him.

When Herod the king had heard these things, he was troubled, and all Jerusalem with him.

And when he had gathered all the chief priests and scribes of the people together, he demanded of them where Christ should be born.

And they said unto him, in Bethlehem of Judea : for thus it is written by the prophet,

And thou Bethlehem, in the land of Juda, art not the least among the princes of Juda : for out of thee shall come a Governor, that shall rule my people Israel.

Then Herod, when he had privily called the wise men, inquired of them diligently what time the star appeared.

And he sent them to Bethlehem, and said, Go and search diligently for the young child ; and when ye have found him, bring me word again, that I may come and worship him also.

When they had heard the king, they departed ; and, lo, the star, which they saw in the east, went before them, till it came and stood over where the young child was.

When they saw the star, they rejoiced with exceeding great joy.

And when they were come into the house, they saw the young child with Mary his mother, and fell down, and worshiped him : and when they had opened their treasures, they presented unto him gifts; gold, and frankincense, and myrrh.

And being warned of God in a dream that they should not return to Herod, they departed into their own country another way.

— BIBLE.

### 3. BATTLE HYMN OF THE REPUBLIC

Mine eyes have seen the glory of the coming of the Lord :  
He is trampling out the vintage where the grapes of wrath are  
stored ;

He hath loosed the fateful lightning of his terrible swift sword :  
His truth is marching on.

I have seen Him in the watch fires of a hundred circling camps ;  
They have builded Him an altar in the evening dews and damps ;  
I have read His righteous sentence by the dim and flaring lamps.  
His day is marching on.

I have read a fiery gospel, writ in burnished rows of steel :  
“As ye deal with my contemners, so with you my grace shall deal ;  
Let the Hero, born of woman, crush the serpent with his heel,  
Since God is marching on.”

He has sounded forth the trumpet that shall never call retreat ;  
He is sifting out the hearts of men before his judgment seat :  
Oh! be swift, my soul, to answer Him ; be jubilant, my feet !  
Our God is marching on.

In the beauty of the lilies Christ was born across the sea,  
With a glory in his bosom that transfigures you and me ;  
As he died to make men holy, let us die to make men free,  
While God is marching on.

— JULIA WARD HOWE.

## INDEX

- Absolute phrase, 146.  
Action words, 162, 212.  
Address, term of, 60.  
    punctuation of, 232, 233.  
Adjective, defined, 26.  
    descriptive, 69.  
    limiting, 70, 71.  
    parsing of, 76.  
    proper, 69.  
    used as objective complement, 67.  
    used as subjective complement, 47.  
Adjective clause, 125.  
    punctuation of, 233, 234.  
Adjective pronoun, 87.  
Adverb, classified, 117.  
    defined, 28.  
    parsing of, 118.  
Adverbial clause, 129, 130.  
    punctuation of, 235.  
Adverbial noun, 65.  
Alcott, Louisa M., 207, 218.  
Allen, James Lane, 207.  
*Almost*, use of, 30.  
*Among*, use of, 35.  
Analysis, of sentences, 40, 49, 116,  
    134, 142.  
    of words, 282, 284, 285, 286, 288,  
    290.  
Anapæst, 267.  
*And*, comma before, 232.  
Andersen, Hans Christian, 157.  
Anecdote, of Peggie, 62.  
    of a street cow, 163.  
*Ant and the Grasshopper*, 154.  
Antecedent, 24, 127.  
Apostrophe, 236.  
Appositive, 59.  
    punctuation of, 233.  
Article, 26.  
    definite and indefinite, 71.  
    use of, 72.  
*As*, punctuation of, 236.  
*At*, use of, 35, 36.  
Auxiliary verb, 99, 100, 101, 103.  
Baldwin, James, 170.  
Bennett, John, 208.  
*Beside*, use of, 35.  
*Besides*, use of, 35.  
*Between*, use of, 35.  
Biographical dictionary, 193.  
Book review, 256.  
    models for, 257.  
Bouvet, Marguerite, 205.  
Burroughs, John, 163.  
Business letter, 225.  
*By*, use of, 36.  
Capital letters, 240.  
    rules for, 240-242.  
Case, 58.  
Characters in a story, 151.  
Christian names, 192.  
*Cinderella*, 170.  
Clarke, James Freeman, 261.  
Clause, 119.  
    adjective, 125.  
    adverbial, 129, 130.  
    noun, 132, 133.  
Climax, 166.  
Collective noun, 50, 51.  
Colon, 236.

- Comma, uses of, 231-234.  
 Common expressions, 155.  
   in dictionary, 191.  
 Common noun, 50, 51.  
 Comparison, 73.  
   how shown, 73, 74.  
   of adjectives, regular and irregular, 74.  
   of adverbs, 117.  
 Comparisons, as intensives, 170.  
 Complement, defined, 41.  
   objective, 66.  
   subjective, 46.  
 Complimentary close, 217.  
 Compound personal pronoun, 83.  
   parsing of, 84.  
   uses of, 83, 84.  
 Compound predicate, 18.  
   punctuation of, 231.  
 Compound sentence, 119.  
   punctuation of, 231, 235.  
 Compound subject, 17.  
 Conjugation, 93-96.  
   interrogative, 105.  
   progressive, 100.  
 Conjunction, classified, 122.  
   defined, 38.  
   parsing of, 123.  
 Contempt, terms of, 291.  
 Contrast, 155.  
 Coördinate conjunction, 122, 133.  
 Couplet, 272.
- Dactyl, 267.  
 Dash, uses of, 235, 236.  
 Declarative sentence, 10.  
   punctuation of, 230.  
 Definition, 249, 250.  
 Derivative word, 281.  
 Description, details in, 200.  
   explained, 195.  
   in narration, 162.  
   models for: building, 204; costume, 208; flag, 195; object, 203; person, 207; river, 198; seal, 196; scene, 202, 209, 211.  
   point of view in, 209.  
   purpose of, 195.  
   rules for, 201.  
   style of, 201.  
 Descriptive adjectives, 69, 206, 210.  
 Diacritical marks, 190.  
 Dictionary, 189-194.  
   biographical, 193.  
   Christian names, 192.  
   diacritical marks, 190.  
   fictitious persons and places, 192.  
   foreign words and phrases, 193.  
   geographical gazetteer, 193.  
   Greek and Latin proper names, 192.  
   pictorial illustrations, 194.  
   plates, 194.  
   Scripture names, 192.  
 Direct discourse, in narration, 155.  
 Double object, 139.  
 Double possessive, 83.  
 Dramatization, 185.  
 Drayton, Michael, 273.
- Emphatic form of verb, 107.  
 Epithet, 177.  
 Exclamatory nominative, 61.  
 Exclamatory sentence, 11.  
   punctuation of, 231.  
 Expletive, *it*, 138.  
   *there*, 31.  
 Exposition, explained, 243.  
   language of, 245.  
   methods of, 249, 253.  
   models for, 243, 251, 257.  
   subjects for, 255.
- Fable, 152, 154, 168.  
 Fictitious persons and places, 192.  
*Fir Tree*, 157.  
 Foreign words and phrases, 193.  
 Formal invitations and replies, 227.  
*Fox and the Grapes*, 154.

- Friendship Fire, How to build a*, 251.
- Gender, 54.  
     how shown, 54.  
     masculine, feminine, neuter, 54.
- Geographical gazetteer, 193.
- God's Judgment on a Wicked Bishop*, 182.
- Greek and Latin proper names, 192.
- Hare and the Tortoise*, 152.
- Heading of a letter, 217.
- History, in words, 290.  
     of English language, 275-280.
- Hyphen, 236.
- Iambus, 267.
- Imperative mode, 107.
- Imperative sentence, 10.  
     punctuation of, 231.  
     subject omitted, 16.
- In*, use of, 35, 36.
- Independent words and phrases, 233.
- Indicative mode, 94.
- Indirect object, 63.
- Infinitive, 135, 136.  
     use of, 136, 137.
- Infinitive phrase, 138.
- Intensives, 169.
- Interjection, 39.  
     punctuation of, 231.
- Interrogative conjugation, 105.
- Interrogative pronoun, 85.  
     parsing of, 86.
- Interrogative sentence, 10.  
     punctuation of, 230, 231.
- Into*, use of, 36.
- Intransitive verb, 45.  
     of action, 44.  
     of being, 45.
- Introduction to story, 161.
- Irving, Washington, 209.
- It*, as expletive, 138.
- Jackson, Mrs. Helen Hunt, 221.
- Johonnot, James, 243.
- Kipling, Rudyard, 203.  
*Kitten and the Bear*, 165.
- Letter writing, business letter, 226.  
     formal invitations and replies, 227.  
     friendly letter, 216.  
     model letter, 218, 219, 220, 221, 226, 227, 228, 229.  
     notes, 228.  
     parts of letter, 217.  
     superscription, 224.
- Limerick, 271.
- Limiting adjective, 72.
- Lochinvar*, 179.
- Longfellow, Henry W., 202, 220.
- Mode, 94.  
     imperative, 107.  
     indicative, 94.  
     subjunctive, 108.
- Modifier, 26.
- Most*, use of, 30.
- Narration, characters, 151.  
     climax, 166.  
     contrast, 155.  
     direct discourse, 155.  
     explained, 151.  
     introduction, 161.  
     models for, 154, 157, 162, 163, 168, 170, 179, 182.  
     setting, 161.  
     surprise, 167.  
     transition, 177.
- Natural order of sentence, 14.
- Nominative case, 58.
- Notes, 228.
- Noun, adverbial modifier, 64.  
     appositive, 59.  
     collective, 50.  
     common, 50.  
     defined, 20.



- Noun, exclamatory nominative, 61.  
 indirect object, 63.  
 object of preposition, 36.  
 object of verb, 43.  
 objective complement, 67.  
 parsing of, 68.  
 possessive modifier, 55.  
 proper, 50.  
 simple subject, 20.  
 subjective complement, 46.  
 term of address, 60.
- Noun clause, 132, 133.
- Number, formation of plural, 52, 53.  
 of nouns, 52.  
 of verbs, 93.  
 singular and plural, 50.
- Object, double, 139.  
 indirect, 62.  
 of preposition, 34.  
 of transitive verb, 41.
- Objective case, 58.
- Objective complement, 67.
- Of*, denoting possession, 56.  
 use of, 36.
- Off*, use of, 36.
- Original stories, subjects for, 186.
- Ought*, 99.
- Paragraphs, 160.
- Parentetical expressions, 234.
- Parsing, of adjectives, 76.  
 of adverbs, 118.  
 of conjunctions, 123.  
 of nouns, 68.  
 of pronouns, 78, 82, 86, 89, 128.  
 of verbs, 114.
- Participial phrase, 145.  
 punctuation of, 234.
- Participle, 100, 144, 145, 146, 147.
- Parts of speech, 20.
- Person, of nouns, 68.  
 of pronouns, 77.  
 of verbs, 94.
- Personal pronoun, 77.  
 compound, 83.  
 declined, 78.  
 parsing of, 78, 82.  
 use of, 79, 80.
- Persuasion, explained, 259.  
 model for, 261.  
 subjects for, 260.
- Phrase, absolute, 146.  
 adjective, 32.  
 adverbial, 32.  
 defined, 32.  
 infinitive, 138.  
 participial, 146.  
 prepositional, 34.  
 position of, 33.
- Pictorial illustrations, in dictionary, 194.
- Plates, in dictionary, 194.
- Plot of story, 152.
- Plural, formation of, 52, 53.  
 in possessive case, 55.
- Poems for reproduction, 186.
- Poetry, 266 ; form of, 266.  
 models for, 270, 271, 272, 273, 274.
- Possessive case, 58.  
 singular and plural, 55.
- Possessive pronoun, 81.
- Possessives, 55.  
 double, 83.
- Predicate, 13.  
 compound, 18.  
 simple, 22.
- Prefix, 281.  
 Greek, 289.  
 inseparable, 281.  
 Latin, 285.  
 separable, 282.
- Preposition, 35.
- Principal parts, 97.
- Progressive conjugation, 100.
- Pronoun, adjective, 87.  
 defined, 24.  
 interrogative, 85.  
 personal, 77.  
 relative, 126.
- Proper adjective, 69.



- Proper noun, 50, 51.  
 Punctuation, purpose of, 230.  
     rules for, 230-237.  
 Quotation, punctuation of, 237.  
*Real*, use of, 29.  
 Relative pronoun, 126, 127.  
     parsing of, 128.  
 Rhythm, 266.  
 Riggs, Mrs. Kate Douglas Wiggin, 204.  
 Rime, 268, 269.  
     alternate, 273.  
 Salutation, 217.  
 Scanning, 266.  
 Scott, Sir Walter, 179.  
 Scripture names, 192.  
 Semicolon, 235, 236.  
 Sentence, 10, 119.  
     structure of, 216.  
 Series of words, etc., 232.  
 Setting of story, 161.  
*Shall* and *will*, 103.  
 Shaw, Flora, 198.  
 Sigsbee, Mrs. Charles D., 162.  
 Signature, 217.  
 Simile, 212.  
 Simple, sentence, 119.  
     subject, 20.  
     word, 281.  
*Some*, use of, 29.  
 Southey, Robert, 182.  
*Spinners of House and Garden*, 243.  
 Stanza, 269.  
 Stem, 281.  
     Anglo-Saxon, 285.  
     Greek, 290.  
     Latin, 288.  
 Style, of description, 201.  
     of exposition, 245, 251.  
 Subject, 13.  
     compound, 17.  
     how found, 22.  
     omitted, 16.  
     simple, 20.  
 Subjective complement, an adjective, 47.  
     defined, 46.  
     a noun, 46.  
 Subjunctive mode, 108, 109, 110.  
 Subordinate conjunction, 122, 123.  
 Suffix, 281.  
     Anglo-Saxon, 283, 284.  
     Latin, 287, 288.  
 Superscription, 224.  
 Surprise, 167.  
 Synonyms, 156, 166, 181, 200.  
     in dictionary, 191.  
 Tense, 89, 90.  
*There*, an expletive, 31.  
*To*, use of, 36.  
*Town Mouse and the Country Mouse*, 168.  
 Transition, 177, 252.  
 Transitive verb, 42.  
 Transposed, sentence, 15.  
     words, 235.  
 Trochee, 267.  
 Valentine, 273.  
     model for, 274.  
 Van Dyke, Henry, 251.  
 Verb, agreement of with subject,  
     111, 112, 113.  
     auxiliary, 99.  
     conjugation of, 93.  
     defined, 22.  
     intransitive, 44, 45.  
     parsing of, 114.  
     principal parts of, 97.  
     regular and irregular, 97.  
     transitive, 41, 42.  
     used as simple predicate, 22.  
 Verse, 269.  
 Voice, 92.  
     active and passive, 91, 92.  
*Whom*, use of, 85, 86.  
*With*, use of, 36.  
 Word analysis, 275-294.



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