

The step that naturally follows the above one, is the construction of complex sentences, and it is of course understood that the student in entering upon this exercise, is able to distinguish the principal from the subordinate sentences, and the classification and uses of subordinate sentences. The teacher may first take a complex sentence out of the Reader and present its analysis, placing the principal sentence first. The following passage from the Fourth Reader, illustrates this point. (Fourth Reader, page 49.)

1. The vast machines struck them, (the natives), with terror.
2. They, (the Spaniards), had traversed the ocean in these machines, (*adj. sent.*)
3. They seemed to move on the water with wings (*adj. sent.*)
4. They uttered a dreadful noise, (*adject. sent.*)
5. It resembled thunder, (*part. phrase.*)
6. It was accompanied by lightning and smoke, (*part. phrase.*)
7. They began to respect their new guests as a superior order of beings, (*adv. sent.*, introduced by "that.")
8. They concluded (something), (*adv. sent.*)
9. They were children of the sun, (*noun sentence*, object of 8.)
10. They had descended to visit the earth, (*adject. sent.* to 9.)

The above presents the analysis of a very complicated sentence, and of course much simpler sentences are better at first. But in every case the analysis and synthesis should be associated in practice, that the pupil may clearly see the elements of a complex sentence, and learn how these are artistically combined.

Another mode of learning how subordinate sentences are combined with the principal or with each other, is that of giving to the pupil a portion of the complex sentence, which he is to complete by supplying the subordinate clause, *e.g.* :

(*Noun sentence.*) Young people too often imagine—

(*Adject. sentence.*) Botany is the science—

(*Adverb sentence.*) Never pronounce an opinion upon a subject, till—

(*Principal sentence.*) 'If the light of the sun were withdrawn—

One of the difficulties of the young composer, is to combine related and judiciously separate unrelated thoughts. As a rule the unpractised composer combines the whole subject with conjunctions. The practice suggested will familiarize him with the best methods and show how relatives, adverbs, and participles, may take the place of countless "ands." But the end to be kept in view is original composition, and in the absence of a good text book the teacher may break up any narrative or description, with as many sentences as there are ideas, dictate them to the class and after pointing out the ideas most closely related, leave the pupils to reduce the number of sentences by the use of conjunctions, participles, or relatives, *e. g.* :

"An old man was on the point of death. He called his sons to his bed-side. He ordered them to break a bundle of arrows. The young men were strong. They could not break the bundle. He took it in his turn. He untied it. He easily broke each arrow singly. He then turned towards his sons. He said to them, mark the effect of union. United like a bundle, you will be invincible. Divided you will be broken like reeds." Here, the first proper division is at the word *arrows*; the second at *singly*; and the third *union*. Thus there are four leading sentences, and the related clauses may be combined. (1) by conjunctions, (2) participles. Abundant resources for such exercises are offered in the British History, or the School Geographies; in Natural History and in the countless objects of art and mechanical productions around us. The method recommended to