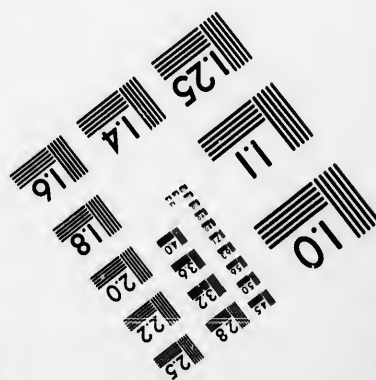
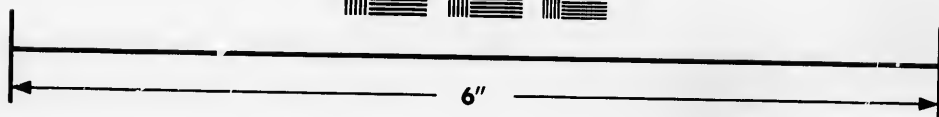
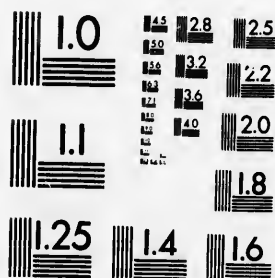


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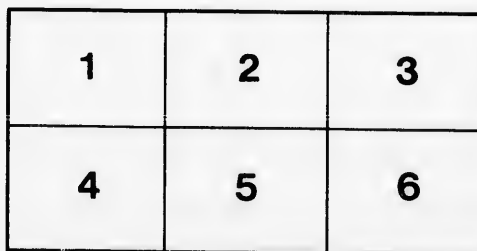
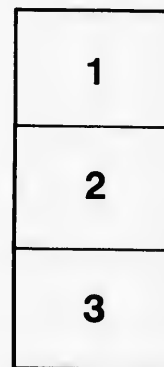
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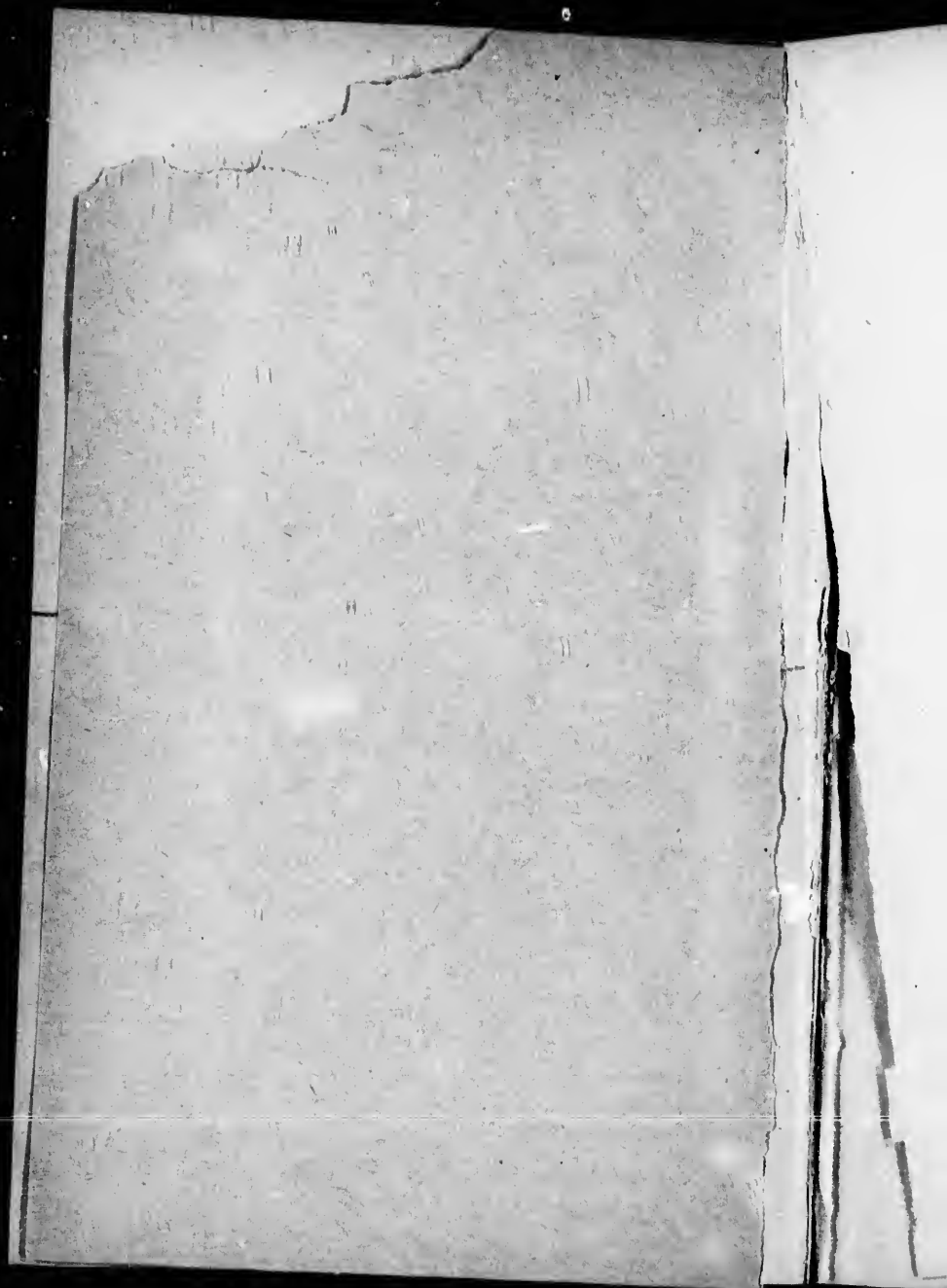
GRAMMAR

FOR

COMMON SCHOLARS

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# GRAMMAR

## FOR COMMON SCHOOLS

BY

B. F. TWEED, A.M.,

*Late Supervisor in the Boston Schools.*

(Above authorized by the Board of Education, Manitoba.)

TO WHICH HAS BEEN ADDED

AN APPENDIX ON COMPOSITION

FOR USE IN CANADIAN PUBLIC SCHOOLS.

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# PREFACE.

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IN preparing this elementary grammar, it is assumed that pupils, before using it, have been trained in the primary schools and the lower classes of the grammar schools, to *use* language, both oral and written, in simple stories and descriptions, with considerable facility, and general correctness.

In the study of grammar, language becomes the object of study and investigation.

We take the sentence,—the only form of words expressing a complete thought,—and analyze it into its elements according to the part that each performs in expressing the thought. These elements into which all discourse may be resolved, we call the *parts of speech*.

Then the relation of the elements in a sentence must be known in order to determine the meaning.

In many cases the *arrangement* furnishes the only means of determining the relation of words and other elements of the sentence. In others, the relation is shown by inflections, auxiliaries, or connectives,

Hence, in addition to the elements,—arrangement, construction, inflection, and its substitutes are proper subjects of grammatical study.

The general grammatical facts remaining, I have tried to state as simply as possible; and I believe they are sufficient to explain the construction of language as used by our best speakers and writers.

Idiomatic expressions, requiring a knowledge of the history of the language to explain, as well as difficult and doubtful constructions, are referred to in the Supplement, to be used at the discretion of the teacher. It is believed, however, that the pupil should be thoroughly grounded in the general principles of grammar, before being introduced to the unusual and difficult application of these principles.

A form of analysis sufficient to show the relation of subject, predicate, and modifiers, in simple, compound, and complex sentences, is given, without requiring a strict adherence to it. It may be modified at the pleasure of the teacher.

B. F. T.

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## APPENDIX ON COMPOSITION.

This Appendix is intended to cover all kinds of work in Composition that may profitably be introduced into Public Schools. The exercises are suggestive, rather than exhaustive. It is assumed that the teacher will provide sufficient additional exercises, from the sources indicated, to meet the needs of his classes.



THOUGHT, EXPRESSION, and FORM are three essentials in a written composition. Thought should be provided and the pupil led to arrange and unify it. Facility of Expression should be cultivated before accuracy of Expression is formally insisted upon. From the first, due attention should be given to the Form of the composition—title, margins, etc.

Part I. endeavors to secure facility of expression and correctness of form through suggestive exercises in Reproduction, Imitation, Arrangement, and Analysis of the thoughts of others, and through descriptions of Plants, Animals, Common Objects, and Pictures which the pupil has been caused to observe in an orderly manner.

Part II. aims at accurate expression. It contains such instruction and such exercises on Choice of Words, Figures of Speech, Rhetorical Construction of Sentences and Paragraphs, and Laws of Narration and Description as will, under good teaching, accomplish this aim.

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# GRAMMAR FOR COMMON SCHOOLS.

---

## PART I.—THE SENTENCE.

1. We express our thoughts in language, by using words in such a way as to make sense.

A spoken word is a simple sound or a combination of sounds, suggesting an idea.

A written or printed word is a letter or a combination of letters, suggesting an idea.

We can form ideas of material objects; as, a *stone*, a *flower*, *water*.

We can also form ideas of things which exist as objects of thought, though they cannot be perceived by the senses; as, *anger*, *goodness*, *love*, *joy*, *virtue*, *vice*.

When we have an idea of a thing, we commonly think about it with reference to some other idea to which it is related. If we have an idea of *birds*, and an idea of *flying*, we may combine the ideas in a thought, and express it by the statement, "Birds fly."

Two or more words are required to express a thought; and a thought expressed in words is called a **sentence**.

**KINDS OF SENTENCES.**

2. When the sentence tells or declares something, it is a **declarative sentence**; as, *Birds fly. The dog runs. The girl laughs.*

When the sentence commands or entreats, it is an **imperative sentence**; as, *Come here. Make haste. Let me go. Do study your lesson.*

When the sentence asks a question, it is an **interrogative sentence**; as, *Do birds fly? Are you hungry? Can you read?*

When the sentence expresses emotion, or feeling, it is an **exclamatory sentence**; as, *What a pleasant day it is! How cold it is!*

**EXERCISE.**

Tell whether each of the following sentences is declarative, imperative, interrogative, or exclamatory.

- |   |                            |
|---|----------------------------|
| (1) Man is mortal.                            | (5) Study, boys.           |
| (2) Is man mortal?                            | (6) Run, Fido.             |
| (3) Iron is a metal.                          | (7) Do boys like to skate? |
| (4) Is iron a metal?                          | (8) How sweetly it sings!  |
| (9) A pretty bluebird flew to the apple-tree. |                            |

**SUBJECT AND PREDICATE.**

3. A sentence may be divided into two parts. One part names and frequently describes the person or thing spoken of, and is called the **subject**.

The other part tells something about the person or thing spoken of, and is called the **predicate**.



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# THE SENTENCE.

7

A sentence that contains but one subject and one predicate is a simple sentence; as, *A rickety old wagon carried us to the camp.*

## EXERCISE I.

Tell the subject and predicate in each of the following sentences.

- (1) Two large black horses ran away with the coach.
- (2) The carriage moved slowly up the hill.
- (3) Charles wrote a letter to me.

## EXERCISE II.

What is the subject in the first of the following sentences? Why? What is the predicate? Why? In the second? The third? The fourth? The fifth?

- (1) A clock stopped.
- (2) An old clock stopped.
- (3) An old clock stopped suddenly.
- (4) An old clock, that stood in a farmer's kitchen, stopped suddenly.
- (5) An old clock, that stood in a farmer's kitchen, stopped suddenly one summer morning.

## QUESTIONS.

- (1) What is the word *clock* used for in these sentences?

*Ans.* To name the thing spoken of.

- (2) What is the word *stopped* used for?

*Ans.* To declare something about the clock.

(3) What is the word *old* used for?

*Ans.* To *describe* the clock with regard to age.

(4) What is the word *suddenly* used for.

*Ans.* To tell *how* it stopped.

(5) What does *in the farmer's kitchen* tell?

*Ans.* It tells *where* it stood.

(6) What does *one summer morning* tell?

*Ans.* It tells *when* it stopped.

### EXERCISE III.

Tell the subject and predicate of each of the following sentences.

(1) The cold winds blew fiercely against the house on the hill.

(2) The children at the farmhouse sat on the front doorsteps a long time in the evening.

(3) The beautiful snow falls gently from the sky.

(4) Men of sense act in a foolish manner sometimes.

### QUESTIONS.

In the sentences given above, what are the following words and groups of words used for?

(1) winds; blew; cold; fiercely; against the house; on the hill.

(2) children; sat; at the farmhouse; on the front doorsteps; a long time; in the evening.

(3) snow; falls; beautiful; gently; from the sky.

(4) men; act; of sense; in a foolish manner; sometimes.

## EXERCISE IV.

Tell the subject and predicate of each of the following sentences.

(1) Old Christmas, with the snowy hair and ruddy face, had done his duty that year in the noblest fashion.

(2) The complaints of the old man excited the indignation of the bystanders.

(3) Over the little shelf was a picture of Sarah's grandmother.

(4) A man with a bundle of straw for my bed led me through a dark, narrow passage, into a small room.

(5) The gray-haired old man talked much about Latin and Greek.

(6) New races of animals rise into existence with each succeeding month.

(7) The man of virtue and honor will be trusted.

(8) In every combination of circumstances, the man of faith discovers some gracious purpose.

(9) The man of long experience is a proper person to consult.

**Note to Teachers.**—"Questions" similar to those given in the preceding exercises assist in explaining the *use* of words, and lead to their division into the **parts of speech**.

## PART II.—PARTS OF SPEECH.

## NOUNS, VERBS.

4. Words are divided, according to their use, into certain classes, called **parts of speech**.

Words used as names are called **nouns**; as, *man, child, stone, tree, house, bird, village, goodness, wisdom, duty, pleasure*.

Words that assert something of the subject of a sentence are called **verbs**. They may also be used to command, to entreat, to ask a question, or to express emotion; as, *He talks*. The child *walks*. Fishes *swim*. Trees *grow*. Do trees *grow*? How strong the lion *is*! *Study*, boys. *Do give* me something.

## EXERCISE.

Select the nouns and verbs in the following sentences.

- (1) The robin flew.
- (2) Birds build nests on trees.
- (3) John runs and jumps.
- (4) The stream comes from the mountain.
- (5) A cold wind piled the snow in heaps.
- (6) Wisdom is better than wealth.
- (7) Virtue is the strength and beauty of the soul.
- (8) The man had a good horse, a good bridle and saddle, spurs, and a whip.

*Select nouns and verbs in Ex. IV., page 9.*

SIMPLE AND ENLARGED SUBJECTS AND  
PREDICATES.

5. In every sentence there is a noun, or something that stands for a noun, which is called the **simple subject**; and a verb, which is called the **simple predicate**; as, *Lions roar. Birds sing.*

The simple subject, with other words that describe or limit it, is called the **enlarged subject**.

The simple predicate, with other words that describe or limit it, is called the **enlarged predicate**.

In the sentence, *Birds sing*, neither the subject nor the predicate is enlarged.

In the sentence, *The beautiful little birds sing their merry song*, "birds" is the simple subject, and "sing" is the simple predicate. "The beautiful little birds" is the enlarged subject, and "sing their merry song" is the enlarged predicate.

**Note.**—First find the simple subject and predicate, and then the enlarged subject and predicate. This is called **analyzing** the sentence.

## EXERCISE.

Analyze the following sentences.

- (1) The boy strolled along the banks of the river.
- (2) A great fire raged in London in 1666.
- (3) The calm shade shall bring a kindred calm.
- (4) The sweet breeze shall waft a balm to her sick heart.
- (5) The tall ship glides gracefully over the blue water.

*Analyze sentences in Ex. IV., page 9.*

**PRONOUNS.**

6. When a person speaks of himself, he does not use his name, but one of the following words that stand for his name,—*I, my, mine, me*; as, *I* asked *my* father to get a book for *me*. He gave *me mine*.

When a speaker joins himself with others, he uses one of these words,—*we, our, ours, us*; as, *We* asked *our* mates to play with *us*. The books are *ours*.

When one speaks to another person or to other persons, he does not commonly call them by name, but uses *you, your, yours*; as, I will give *you your* books. These books are *yours*.

*Note.*—In poetic style we use *thou, thy, thine, thee*.

**EXERCISE I.**

Select the words that stand for nouns in the following sentences.

(1) John said, "The book mother gave me, I lent to my sister."

(2) William said, "When Mary and I went to school, we took our dinner with us."

(3) Boys, ask your mother if you may go.

(4) My son found your book in the street.

(5) William gave the book to me, and I now give it to you.

(6) Thou art the man; the fault is thine.

In speaking of a male, we may use *he, his, him*, in place of the noun; as, The boy said *he* was studying *his* lesson when the teacher spoke to *him*.

In speaking of a female, we may use *she, her, hers*, in place of the noun ; as, Sarah said *she* was studying *her* lesson when the teacher spoke to *her*. The dolls were *hers*.

In speaking of something neither male nor female, we may use *it* or *its* in place of the noun ; as, The house is large, and *its* sunny rooms make *it* pleasant.

## EXERCISE II.

Select the words that stand for nouns in the following sentences.

(1) John asked his brother if he would lend him his sled.

(2) The lady told her daughter that she might go with her.

(3) The boy picked up his book, and put it in its place.

In speaking of more than one male, female, or thing without sex, we may use *they, their, theirs, them*, in the place of the noun ; as,

The gentlemen said, as *they* left the room, *they* would take *their* hats with *them*.

The ladies said *they* would take their children with *them*.

The houses were pleasant, with *their* large rooms and rich furniture in *them*.

These words, *I, my, mine, me, we, our, ours, us, you, your, yours, ye, thou, thy, thine, thee, he, his,*

*him, she, her, he's, it, its, they, their, theirs, them,* are called **pronouns**, because they perform the office of nouns.

They are called **personal pronouns**, because they have different forms to represent the **person speaking**, the **person spoken to**, and the **person or thing spoken of**.

A noun or pronoun representing the *person speaking* is in the **first person**; the *person spoken to*, in the **second person**; and the *person or thing spoken of*, in the **third person**.

#### EXERCISE III.

Select the personal pronouns in the following sentences, and tell whether they are in the first, second, or third person.

- (1) I saw the boy, and called him to me.
- (2) Joseph has some apples, and will give them to you.
- (3) Henry's sisters were here with him.
- (4) Annie gave a ring to her sister, and she wore it constantly.
- (5) George bought the book, but has given it to his brother.
- (6) This knife is mine, but you may take it.
- (7) They asked me to help them.
- (8) When you are ready to recite your lesson, you may come to me, and I will hear you.
- (9) Your pencil is better than mine: please lend it to me.



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## PARTS OF SPEECH.

15

- (10) "Thy triumph ceased awhile,  
And Hope, thy sister, ceased with thee to smile."

## ADJECTIVES.

### EXERCISE.

7. Tell what the italicized words in the following sentences are used for.

- (1) He is an *old* man.
- (2) He lives in a *white* house.
- (3) The city is supplied with *pure* water.
- (4) *Ten* men were elected to serve on the committee.
- (5) The ocean seems *boundless*.

A word used to describe or limit the meaning of a noun or pronoun is called an **adjective**.

**Note.**—To limit does not necessarily signify to narrow the meaning, but to determine its extent. The adjective *old* in the sentence, "He is an old man," describes the man with regard to age, or *limits* the man spoken of, to a certain class. So with *white*, *pure*, *ten* and *boundless*.

### EXERCISE II.

Analyze these sentences, and select the nouns, verbs, pronouns and adjectives.

- (1) The pupil deserves great praise for his industry.
- (2) Diligent pupils receive their reward.
- (3) The sweet breeze shakes the green leaves.
- (4) Do you hear the merry bells peal forth a joyous welcome.

Write ten sentences each containing an adjective.

## ARTICLES.

8. The words *a*, *an*, and *the* are a kind of adjectives. They are called **articles**.

*A* or *an* is called the **indefinite article**.

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

*A* is used before words beginning with a consonant sound; as, *a bird*, *a great man*, *a unit*, *such a one*.

**Note.**—*Unit* begins with the sound of *y* (consonant). *One* begins with the sound of *w* (consonant).

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

## EXERCISE.

In each of the following sentences, substitute the indefinite article for the definite.

- (1) James read the lesson from the history.
- (2) After the hour of toil, we like the time for rest.
- (3) William has learned the useful art.
- (4) The umpire is chosen for the game.
- (5) The boy found the acorn under the oak.
- (6) The honest man will be trusted.
- (7) The young man left, the hour before I did.
- (8) The pupil recited the lesson.

## ADVERBS.

## EXERCISE I.

9. Tell what the italicized words are used for in the following sentences.

- (1) The man talked *foolishly*.

- (2) The dog ran *here* and *there*.
- (3) The judge decided *carefully*.
- (4) The clock strikes *hourly*.
- (5) You must not look *down*.
- (6) John is a *very* good boy.
- (7) The girl behaves *tolerably* well.

A word used to limit the meaning of a verb, an adjective, or an adverb, is called an **adverb**.

#### EXERCISE II.

Analyze the following sentences, and select the nouns, verbs, pronouns, adjectives, and adverbs.

- (1) A wise man acts wisely.
- (2) A very wise man acts very wisely.
- (3) Beauty is less desirable than goodness.
- (4) How impatiently the proud ship tosses!
- (5) Sometimes boys behave foolishly.
- (6) The horse ran swiftly.
- (7) Rich men should give liberally.
- (8) Mother will soon be here.
- (9) The boy behaves very well.

*Write ten sentences, each containing an adverb.*

#### PHRASES.

10. A prudent man is respected.

A man *of prudence* is respected.

These sentences express the same thought.

In the first sentence, *man* is described or limited by the adjective *prudent*.

In the second sentence, the words, *of prudence*, taken together, perform the office of the adjective *prudent*.

The sentence was written *properly*.

The sentence was written *in a proper manner*.

These sentences express the same thought.

In the first sentence, *was written* is limited by the adverb *properly*.

In the second sentence the words *in a proper manner* perform the office of the adverb *properly*.

The *sight* of the sun is pleasant.

*To see* the sun is pleasant.

These sentences express the same thought.

In the first sentence, the noun *sight* is the simple subject.

In the second sentence, *to see* is the simple subject, performing the office of the noun *sight*.

Two or more words performing the office of one of the *parts of speech*, and not having a subject and predicate are called a **phrase**; as, a book *of poetry*, propelled *by steam*.

A phrase that performs the office of an adjective is an **adjective phrase**; one that performs the office of an adverb is an **adverbial phrase**; and one that performs the office of a noun is a **noun phrase**.

### PREPOSITIONS.

11. The word that connects a phrase of which it is a part, to the word it limits, is called a **preposition**;

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# PARTS OF SPEECH.

19

as, men of sense; the house *across* the street; the trees *around* the house.

## EXERCISE I.

Select the nouns, pronouns, verbs, adjectives, adverbs, and prepositions in the following sentences.

- (1) A loud noise from the street was heard by the inmates.
- (2) Hope is the balm of life.
- (3) Attention to business will secure us against want.
- (4) The man went from Boston to New York.
- (5) Washington had served in the army before the war of the Revolution.
- (6) The boy went with his father.
- (7) He cannot be happy without work.
- (8) Up yonder hill the village murmur rose.
- (9) The children roamed about the fields.
- (10) I sat under the spreading branches.

The following words are sometimes used as prepositions: *past* for *by*; *excepting* for *except*; *regarding*, *respecting*, *touching*, for *concerning* or *about*; *along*, *off*, *till*, *until*.

## EXERCISE II.

Select the adjective, the adverbial, and the noun phrases, in the following sentences.

- (1) Men of sense act with caution.
- (2) The men acted with calmness and with wisdom.
- (3) To err is human. To forgive is divine.

- (4) To suffer wrong is better than to do wrong.
- (5) A man of truth will be believed.
- (6) The pupils listened with attention.
- (7) Days of happiness pass with rapidity.
- (8) A lecture on history will be given.
- (9) I saw a boy in the street.
- (10) The man was in this room.
- (11) I saw him at that time.
- (12) At what time did he leave.

### CONJUNCTIONS.

12. George went away. William remained at home.

These two sentences may be united so as to form but one: thus,—

George went away, *and* William remained at home.

George went away, *but* William remained at home.

George went away, *though* William remained at home.

*Select phrases in Exs. III. and IV., pp. 8 and 9, and from the reading-book.*

Words used to connect sentences are called **conjunctions**. (See note under Rule 14 of Syntax.)

In uniting sentences by conjunctions, we need not repeat what is alike in each.

### EXERCISE.

Unite the following sentences by *and* or *but*, and do not repeat what is alike in each.

- (1) Washington was a great man. Washington was a good man.

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Washington

(2) A prudent man will commonly succeed. An industrious man will commonly succeed.

(3) The young lady plays the piano. The young lady cannot sing.

(4) I went to church. It was very cold.

(5) The cargo was lost. The sailors reached the shore.

### COMPOUND SENTENCES.

Sentences formed by combining independent statements, each of which makes sense when standing alone, are called **compound sentences**.

The conjunctions that connect such statements are called **co-ordinate conjunctions**.

### EXERCISE.

Form a compound sentence, by uniting each of the following couplets, using one or more of these co-ordinate conjunctions: *and, but, or, nor*.

(1) Jane abused her books. Mary took good care of hers.

(2) The river was wide. The current was strong.

(3) You must go to work. Your family will starve.

(4) I do not fear him. I do not avoid him.

### RELATIVE PRONOUNS.

13. I saw a man. The man was going to New York.

These sentences may be united thus :—

I saw a man *who* was going to New York.

In this sentence, *who* performs the office of a pronoun and a conjunction. It means: I saw a man, *and he* was going to New York.

James lost a knife. John found the knife.

These sentences may be united by *which*; as, James lost a knife, *which* John found. It means: James lost a knife, *and* John found *it*.

This is the man. He came to our house.

We may unite these two sentences by *that*; as, This is the man *that* came to our house.

I saw the boy. His name was John.

These sentences may be united by *whose*; as, I saw the boy *whose* name was John.

He is the merchant. We bought goods of him.

These sentences may be united by *whom*; as, He is the merchant of *whom* we bought goods.

These words, *who*, *whose*, *whom*, *which*, *that*, when used in this way, are called **relative pronouns**.

The noun or pronoun that a relative pronoun stands for, or relates to, is called its **antecedent**, because it *goes before* the relative pronoun.

#### EXERCISE.

Unite each couplet by a relative pronoun, and tell its antecedent,



- (1) We live in a house. The house has been sold.
- (2) You sent for a book. I will lend you the book.
- (3) The man is my friend. You saw him at my house.
- (4) We came in a carriage. The carriage went directly back.
- (5) Here is a boy. I borrowed his sled.

## CLAUSES.

A man who tells the truth will be believed.

In this sentence, *who tells the truth* performs the office of the adjective *truthful*.

I saw him when he was here.

*When he was here* performs the office of the adverb *then*.

That you know better, is certain.

*That you know better* performs the office of a noun, *the fact*.

A subordinate statement that performs the office of an adjective, an adverb, or a noun, is called a **clause**.

A clause that performs the office of an adjective is an **adjective clause**; one that performs the office of an adverb is an **adverbial clause**; and one that performs the office of a noun is a **noun clause**.

A clause may be connected with the word on which it depends, by a relative pronoun or a subordinate

conjunction; as, *who, which, that, when, where, if, unless*, etc.

### COMPLEX SENTENCES.

A sentence containing but one independent statement, and one or more clauses, is a **complex sentence**.

#### EXERCISE.

Select the clauses in the following sentences, and tell whether they are adjective, adverbial, or noun clauses.

- (1) The pupil that studies will learn.
- (2) The horse ran away when his owner left him.
- (3) I know that he told the truth.
- (4) When I saw the man, I knew him.
- (5) That I should tell the truth, I learned from my mother.
- (6) Every child knows when vacation begins.

### SUMMARY OF THE PARTS OF SPEECH.

**The parts of speech** include all the words that can be used in sentences.

A word used as a name is a *noun*.

A word used instead of a noun is a *pronoun*.

A word used to assert is a *verb*.

A word used to describe or limit a noun or pronoun is an *adjective*.

A word used to describe or limit a verb, an adjective, or an adverb, is an *adverb*.

A word placed before a limiting word to connect it with the word it limits is a *preposition*.

A word used to connect sentences is a *conjunction*.

A word used to imply emotion, without asserting it is an *interjection*; as,

Alas! the remedy came too late.

Oh for a lodge in some vast wilderness!

The same word may perform the office of different parts of speech.

(1) It is a *calm* day.

(2) There was great *calm*.

(3) *Calm* yourself.

In the first sentence, "calm" is an *adjective*; in the second, it is a *noun*; and in the third it is a *verb*.

(1) Thou hast beset me *before* and behind.

(2) The man was *before* the fire.

(3) I saw the man *before* he saw me.

In the first sentence, "before" is an *adverb*; in the second, a *preposition*; and in the third, a *conjunction* or a *conjunctive adverb*.

#### EXERCISE.

Make sentences in which the following words are used as different parts of speech.

*Iron, water, copper, snow, rain, work, before, after, up, down.*

**Co-ordinate Conjunctions.**

and, yet,  
 or, however,  
 nor, still,  
 but, nevertheless.

**Note.**—To give emphasis, nearly all these are sometimes preceded by corresponding conjunctions; as,

both — and,  
 either — or,  
 neither — nor,  
 though — yet,  
 whether — or.

**Subordinate Conjunctions.**

if, lest,  
 unless, than,  
 though, since,  
 that, because.

**Note.**—The following may be called subordinate conjunctions, or conjunctive adverbs.

when, how,  
 where, why,  
 while, until,  
 before, ere,  
 after, till.

**Note.**—*How, where, when, why, while*, used interrogatively, are adverbs.

# Conjunctions.

lest,  
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how,  
why,  
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city, are adverbs.

## PART III.—CLASSES OF NOUNS.

The name of an individual person or thing is a **proper noun**; as, *Charles, Mary, Boston, London*.

Proper nouns, and words derived from them, should begin with a capital letter; as, *England, English, Englishman, America, American, Americans*.

A name that may be applied to each individual of a class is a **common noun**; as, *boy, girl, city, town, river, mountain*.

A common noun used to denote a single object consisting of many individuals is called a **collective noun**; as, *army, senate, jury, school*.

**Note.**—An army consists of many soldiers; a senate, of senators; a jury, of jurors; a school, of pupils.

### EXERCISE.

Select the *proper* nouns, and words derived from them, the *common* nouns, and the *collective* nouns, in the following sentences.

- (1) Boston is a large city.
- (2) The English nation is powerful.
- (3) Americans are proud of their country.
- (4) The jury were divided.
- (5) The senate was unanimous.

### PERSON.

A noun used as the name of the *speaker* is in the **first person**; when used as the name of the person

*spoken to*, it is in the **second person**; and when used as the name of the person or thing *spoken of*, it is in the **third person**.

**Note.**—There is no change in the *form* of the noun to show its person; but different personal pronouns are required to represent the *speaker*, the person *spoken to*, and the person or thing *spoken of*: as,—

*I* (the speaker) was looking for *my* hat. Anna, *you* may recite *your* lesson. Virtue is *its* own reward. This is *my* hat. That is *yours*. *I* gave the books to *them*.

### NUMBER.

A noun is commonly changed in form when it is used to denote more than one object: as, *boy, boys; girl, girls; man, men; house, houses*.

A noun that denotes one object is in the **singular number**; a noun that denotes more than one is in the **plural number**.

The regular plural is formed by adding *s* or *es* to the singular: as, *river, rivers; tree, trees; box, boxes; church, churches*.

Some nouns form their plurals by changing *f* or *fe* into *ves*; as, *wolf, wolves; wife, wives; thief, thieves*.

Nouns ending in *y* preceded by a consonant from their plurals by changing *y* into *ies*: as, *lady, ladies; city, cities; territory, territories*.

Some nouns form their plural by changing the vowel or vowels of the singular: as, *man, men; goose, geese; tooth, teeth; foot, feet*.

Some nouns are the same in both numbers; as, *deer, sheep, swine, series, species*.

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## CLASSES OF NOUNS.

29

Nouns that are distinguished by quantity instead of number have no plural: as, *iron, gold, silver, laziness, flour, anger.*

Some nouns have no singular; as, *riches, alms, measles, bellows, scissors, pincers.*

### EXERCISE.

Substitute the plural for the singular, and the singular for the plural, of each noun in the following sentences; and make such other changes as the sense requires.

- (1) The pupil lost his book.
- (2) The star is shining upon the hill and valley.
- (3) The musician played on a fife.
- (4) They wished to buy a loaf of bread.
- (5) The bonnet suited the lady.
- (6) The man rode in a coach.
- (7) The goose hissed at the children.
- (8) I read the motto of the hero.
- (9) We were reading the story about the turkey.
- (10) The men found knives and forks on the tables.
- (11) I will give you a key to the story of the fairy.
- (12) They told the griefs and sorrows of their lives.
- (13) The towns were burned by Tories.

### GENDER.

The distinction of male and female is called *sex*.

The name of a male is of the **masculine gender**; as, *man, boy, father.*

The name of a female is of the **feminine gender**; as, *woman, girl, mother.*

The name of an object neither male nor female is of the **neuter gender**; as, *table, book, tree*.

The distinction of sex is expressed :

(1) By different words : as, *boy, girl; husband, wife; uncle, aunt; man, woman*.

(2) By words prefixed ; as, *man-servant, maid-servant; male child, female child; he-goat, she-goat*.

(3) By difference of termination ; as, *abbott, abbess; emperor, empress; hero, heroine; widower, widow; administrator, administratrix*.

**Note.**—Inanimate objects spoken of as having life are said to be *personified*, and are represented by masculine or feminine pronouns.

#### EXERCISE.

In each of the following sentences, change the italicized noun from the masculine to the feminine form, or from feminine to masculine, with other changes to correspond.

(1) The *man* was earnest in the cause of temperance.

(2) The *lady* was away from home.

(3) The judge appointed an *administratrix* upon the estate.

(4) The *boy* came to thank his *host*.

(5) The flock had been in the charge of a *shepherdess*.

(6) The children were fond of their *brother*.

(7) These are nuptial gifts for the *bridegroom*.

(8) Who was the *heroine* of the story.

(9) A lonely *widower* sat by his fireside.

(10) Who is the *heiress* to the large estate ?



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### CASE.

*Case* is a term used to denote the relation which a noun or pronoun sustains to some other word.

There are *three* cases,—the **nominative**, the **possessive**; and the **objective**.

The noun has but one change (the possessive) to indicate case. But some of the personal pronouns, and one of the relative pronouns, have *three forms* to show the relations of *subject*, *object*, and *ownership* or *possession*.

**Note.**—In the sentence, "William sees James," we know that William is the subject, simply by its position. If the same words were arranged thus, "James sees William," "James" would be the subject.

But in the sentence, "He sees him," the case of the pronouns is shown by their form. If it were written, "Him he sees," we should know that "he" is the subject, from its form.

The possessive case singular is formed by adding an apostrophe and *s* to the noun; as, *Mary's*, *John's*, *James's*.

When the plural ends in *s*, the apostrophe only is added; as, *boys'*. When the plural does not end in *s*, the possessive is formed by adding the apostrophe and *s*, as in the singular: as, *men's*.

### POSSESSIVE CASE.

<i>Singular.</i>	Boy's,	Man's,	Lady's,	Hero's,
<i>Plural.</i>	Boys',	Men's,	Ladies',	Heroes'.

Nouns ending in *ss* or *nce*, generally take the apostrophe only: as, "for *conscience'* sake," "for *goodness'* sake."

**EXERCISE.**

Write the following sentences, putting the italicized nouns in the possessive case.

- (1) The story was taken from the Fables of *Æsop*.
- (2) He is freed from the troubles of *life*.
- (3) This sled belongs to my *brother*.
- (4) Pity the sorrows of a poor old *man*.
- (5) The ways of *wisdom* are pleasantness.
- (6) I borrowed a book belonging to *Anna*.
- (7) The point of an *arrow* is sharp.
- (8) The points of the *arrows* were broken.
- (9) The shawl of the *lady* was handsome.
- (10) The bonnets of the *ladies* were gay.

*For more exercises, see supplement.*

**PERSONAL PRONOUNS.—DECLENSION.****FIRST PERSON.**

	<i>Singular.</i>	<i>Plural.</i>
<i>Nominative.</i>	I.	We.
<i>Possessive.</i>	My or mine.	Our or ours.
<i>Objective.</i>	Me.	Us.

**SECOND PERSON.****Common Style.**

	<i>Singular.</i>	<i>Plural.</i>
<i>Nominative.</i>	You.	You.
<i>Possessive.</i>	Your or yours.	Your or yours.
<i>Objective.</i>	You.	You.

# PRONOUNS.

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## Poetic Style.

<i>Nominative.</i>	Thou.	Ye.
<i>Possessive.</i>	Thy or thine.	Your or yours.
<i>Objective.</i>	Thee.	You.

## THIRD PERSON (Singular).

	<i>Masculine.</i>	<i>Feminine.</i>	<i>Neuter.</i>
<i>Nominative.</i>	He.	She.	It.
<i>Possessive.</i>	His.	Her or hers.	Its.
<i>Objective.</i>	Him.	Her.	It.

## THIRD PERSON (Plural) all genders.

<i>Nominative.</i>	They.
<i>Possessive.</i>	Their or theirs.
<i>Objective.</i>	Them.

## EXERCISE.

Substitute a personal pronoun for each italicized word, and tell what person, number, and case it is.

- (1) *Mary* read in *Mary's* book.
- (2) *John's* sled is broken.
- (3) The *man* acquired his property honestly.
- (4) *Boys* are sometimes careless.
- (5) I have noticed *carelessness* in boys.
- (6) This is the *man* whom I saw.
- (7) I gave the *kite* to *Robert*.
- (8) Then the *kite* was *Robert's*.
- (9) The *apples* were ripe.
- (10) The *boys* went to gather the *apples*.

For more exercises see supplement.

**COMPOUND PERSONAL PRONOUNS.**

*Myself, ourselves, yourself, yourselves, thyself, himself, herself, itself, themselves*, are called **compound personal pronouns**, and are used only in the nominative and objective cases; as, *I myself did it. You wrong yourself. We cannot see ourselves.*

**EXERCISE.**

Supply the proper compound personal pronoun in each of the following sentences.

- (1) I saw the man —.
- (2) We — are to blame.
- (3) Thou — mayst see.
- (4) I tell you that which you — do know.

*For more exercises see supplement.*

**RELATIVE PRONOUNS.**

A relative pronoun performs the office of a pronoun and a subordinate conjunction. It is used only in clauses of complex sentences. As a pronoun, it represents a noun or pronoun, called its *antecedent*. As a subordinate conjunction, it connects the clause in which it stands, with its antecedent. It is not varied in form on account of person and number.

*Who* and *which* are thus declined:—

	<i>Singular and Plural.</i>	<i>Singular and Plural.</i>
<i>Nominative.</i>	who,	which,
<i>Possessive.</i>	whose,	whose,
<i>Objective.</i>	whom,	which.

*That* is indeclinable.

*Who* is applied to persons ; as, *This is the boy who spoke to me.*

*Which* is applied to inferior animals or to things without life ; as, *I paid for the goods which were sent me. The carriage which brought us has returned.*

*That* is applied both to persons and things ; as, *The man that was here has gone. The house that was burned was insured.*

#### EXERCISE.

Supply the proper relative pronoun in each of the following sentences.

- (1) The carriage — we came in has returned.
- (2) The man — you saw was my friend.
- (3) The book — I borrowed has been returned.
- (4) I will gladly loan you the book — you sent for.
- (5) The gentlemen — company we expected did not come.
- (6) The lady — spoke to me is my sister.

*For more exercises see supplement.*

#### COMPOUND RELATIVE PRONOUNS.

*What, whatever, whoever, whichever, or whatsoever, whosoever, whichsoever*, connect clauses like relative pronouns, but are used only when the antecedent is omitted ; as, *I know what is wanted. Who-soever will may come.*

These words may be regarded as implying both the antecedent and the relative.

**EXERCISE.**

Substitute a compound relative for the italicized words in the following sentences.

- (1) You have done *that which* you should be sorry for.
- (2) *Those things which* cannot be prevented must be borne patiently.
- (3) *He who* acts uprightly will be respected.
- (4) *The things which* I brought home, I gave to my brother.
- (5) This is exactly *the thing that* was wanted.
- (6) We can have *that which* we prefer.
- (7) They stood mourning for *the things which* they had lost.
- (8) *The man who* injures another is his own foe.

*For more exercises see supplement.*

**INTERROGATIVE PRONOUNS.**

*Who, which, and what*, when used in asking questions, are called **interrogative pronouns**; as, *Who is this? Which is the house? What do you want?*

*Which and what* are also used as **interrogative adjectives**; as, *Which way did he go? What book have you been reading?*

**EXERCISE.**

Supply the proper interrogative pronouns or adjectives in these sentences.

- (1) — spoke to you?
- (2) — did he say?
- (3) — did you speak?
- (4) — hat is this?
- (5) — way did he go?
- (6) — book will you take?

## PART IV. — VERBS.

## MODE.

The manner in which a verb is used is called its **mode**.

There are four modes, — the **indicative**, the **potential**, the **subjunctive**, and the **imperative**.

The **indicative** mode is used to declare the *act* expressed by the verb; as, *I will go. The boy runs.*

The **potential** mode is used to express possibility, liberty, power, will, obligation or necessity, by the use of *may, can, must, might, could, would*, or *should*; as, *I may go. The boy may leave the room. He can go. He might go. He could go. He should go. He would go. He must go.*

The **subjunctive** mode is used in a clause (or subjoined statement), to express a condition; as, *I would go if I were you.*

**Note.**—Bain says, "The verb *be* has a peculiar inflection to express contingency or conditionality; it is the only real conditional or subjunctive mode [form] in English, and is in the past tense."

The present subjunctive, *if I be, if you be, if he be*, seems to be an elliptical form for *if I should be*, etc. So is *if he love*, and the like. (See Bain's "Higher English Grammar," p. 98.)

The elliptical form (*if I be, if it rain*), although formerly in frequent use, is now *commonly* used only in reference to *future* time.

Whenever the condition refers to *present* time, the present indicative form should be used ; as, "If James *is* sick (now), we must send for a doctor."

The **imperative** mode is used to express a command or entreaty ; as, *Boys, study your lessons. Give us this day our daily bread.*

#### EXERCISE.

Tell the mode of the italicized verbs in the following sentences, and supply what is omitted in the elliptical forms.

- (1) Napoleon I. *died* at St. Helena.
- (2) *Give* us this day our dai'y bread.
- (3) If it *be* fair to-morrow, I *shall go*.
- (4) *Go!* get you gone.
- (5) Thou *shalt* not *steal*.
- (6) *Let* us, then, be up and doir.
- (7) It *is* fair weather now, but it *may rain* to-morrow.
- (8) If it *rain*, I *shall* not *go*.
- (9) The humblest painter, *let* him be ever so poor, *thinks* he *is* an artist.
- (10) Whoever *thinks* a faultless piece to see,
- (11) *Thinks* what ne'er *was*, nor *is*, nor e'er *shall* be.

#### THE INFINITIVE.

An infinitive is a form of the verb that merely *names* its action.

It performs the office of a noun, and may be called a **verbal noun**.



Every verb has two infinitives. One is the simple form of the verb; as, *speaking, going, hearing*.

The simple form is used after *may, shall, will*, etc., in forming the tenses of verbs.

The preposition *to* is often placed before the simple infinitive, making a phrase; as, *(to) see, (to) believe*.

The other form of the infinitive is the same as that of the imperfect participle; as, *seeing is believing*. This is called the infinitive in *ing*.

Infinitives, though used as nouns, may be limited like the verbs from which they are derived.

In the sentence, *I saw him go*, "go" is a **simple infinitive**. In, *I told him to go*, "to go" is an **infinitive phrase**.

In, *Going is as easy as standing*, "going" and "standing" are **infinitives in ing**.

**Note.**—Bain, in his "Higher English Grammar," p. 97, says that, "When the two forms of the infinitive have the sense of purpose or intention, they are called gerunds; as, *I come to write; ready for sailing; a house to let*."

In old English the preposition *for* was sometimes placed before the infinitive phrase (or gerund); as, *What went ye out for to see?* (See Appendix.)

### PARTICIPLES.

A participle is a form of the verb that performs the office of an adjective, and may be called a **verbal adjective**.

There are two participles,—the **imperfect** and the **perfect**. They have no tense, but simply express incomplete or complete action.

The *imperfect participle* always ends in *ing*, having the same form as the infinitive in *ing*.

The *perfect participle* commonly ends in *d*, *t*, or *n*.

*Imperfect Participle.*

loving,

seeing,

teaching.

*Perfect Participle.*

loved,

seen,

taught.

By prefixing *having* to the perfect participle, we form a **compound perfect participle**; as, *having loved, having seen, having taught*.

Participles, though used as adjectives, may be limited like the verbs from which they are derived.

*For exercises see supplement.*

### TENSE.

The verb asserts an action as present, past, or future; and also as complete or incomplete. This gives rise to six tenses,—present, present perfect, past, past perfect, future, future perfect.

The **present tense** indicates present time, and incomplete action, as, *I write*; or habitual and still continuing action, as, *I am writing*.

The **past tense** indicates past time, and incomplete action; as, *I wrote, I was writing*.

The **present perfect tense** indicates an action completed at the present time; as, *I have written, I have been writing*.

The **past perfect tense** indicates an action completed at some past time; as, *I had written, I had been writing.*

The **future tense** indicates future time and incomplete action; as, *I shall write, I shall be writing.*

The **future perfect tense** indicates an action to be completed at some future time; as, *I shall have written, I shall have been writing.*

#### EXERCISE I.

Tell the tense of the italicized verbs in these sentences.

(1) William *studies* his lessons every day. He *is studying* now.

(2) William *studied* his lessons yesterday. He *was studying* when I saw him.

(3) William *has studied* his lessons to-day. He *has been studying* all day.

(4) William *had studied* his lessons before he came to school.

(5) William *had been studying* his lessons before I met him.

(6) William *will study* to-morrow. William *will be studying* to-morrow.

(7) William *will have studied* before he recites.

(8) William *will have been studying* an hour before recitation.

#### EXERCISE II.

Supply the proper tense of the verb *read* in each of the following sentences.

(1) The boy — now. He — at the present time.

- (2) The boy — to-morrow. He — to-morrow.  
 (3) The boy — yesterday. He — yesterday.  
 (4) The boy — before I saw him. He — before  
 I saw him.  
 (5) The boy — before this time. He — till the  
 present time.  
 (6) The boy — before to-morrow morning. He  
 — before to-morrow morning.

### CLASSES OF VERBS.

Verbs are divided with regard to form, into two classes, — **regular** and **irregular**.

A **regular verb** forms its past tense of the indicative mode, and its perfect participle, by adding *ed* to the simple form; or *d* only, when the verb ends in *e*: as,

<i>Present.</i>	<i>Past.</i>	<i>Perfect Participle.</i>
play,	played,	played,
love,	loved,	loved.

Verbs that do not form their past tense and perfect participle by adding *ed*, or *d* when the verb ends in *e*, are **irregular**; as,

<i>Present.</i>	<i>Past.</i>	<i>Perfect Participle.</i>
see,	saw,	seen.
teach,	taught,	taught.
forget,	forgot,	forgotten or forgot.

A verb which can be used in but part of the modes and tenses is a **defective verb**; as, *quoth*, *ought*.

*For exercises see supplement.*

## TRANSITIVE AND INTRANSITIVE.

A verb is called **transitive** when it requires a noun or pronoun as the direct object of its action; as, *James sees William (or him.)*

A verb is called **intransitive** when it does not require a noun or pronoun in the objective case; as, *James runs.*

**Note.**—Most verbs may be used transitively or intransitively; as, *The man sees the boy (or him).* Here, *sees* is transitive. But in the sentence, *The man sees clearly* (meaning he is not blind), *sees* is intransitive.

## ACTIVE AND PASSIVE VOICE.

*Transitive* verbs may be used in two ways, to express the same thought, called the **active** and **passive voice**.

The *active voice* represents the **subject** as the **actor**; as, *James sees William.*

The *passive voice* represents the **subject** as the **person or thing acted upon**; as, *William is seen by James.*

## EXERCISE.

Change the active to the passive voice in these sentences.

- (1) My father built a house.
- (2) The boy broke the window.
- (3) The stabler lets horses.
- (4) The lady rang the bell.
- (5) The legislature makes laws.
- (6) W. J. Gage & Co. published the book.
- (7) My father told me the story.
- (8) I heard a loud noise.

*For more exercises see supplement.*

**AUXILIARY VERBS.**

The different modes and tenses are formed (with one exception) by the help of one of these words: *do, does, did, have, has, had, shall, will, may, can, must, might, could, would, should.*

They are called **auxiliary verbs**.

**CONJUGATION.**

A connected view of a verb in its several modes and tenses is called its **conjugation**.

Conjugation of the verb *love* in the active voice :

**PRINCIPAL PARTS.**

<i>Present.</i>	<i>Past.</i>	<i>Perfect Participle.</i>
love,	loved,	loved.

**INDICATIVE MODE.**

*Present* { love, *or* do love.  
loves, *or* does love, when the subject is  
third person singular.

*Past*, loved, *or* did love.

In poetic style, *loveth* or *doth love* is used with a subject of the third person singular, present, and *hath* in the present perfect.

*Present perfect* { have loved.  
has loved, when the subject is  
third person singular.

*Past perfect*, had loved.

*Future*, shall *or* will love.

*Future perfect*, shall *or* will have loved.

In *poetic style*, the verb or its auxiliary is varied in form, when the subject is in the second person singular; as,

*Present*, lovest, or dost love.

*Past*, lovedst, or didst love.

*Present perfect*, hast loved.

*Past perfect*, hadst loved.

*Future*, shalt or wilt love.

*Future perfect*, shalt or wilt have loved.

#### POTENTIAL MODE.

*Present*, may, can, must love,

*Past*,<sup>1</sup> might, could, would, should love.

*Present perfect*, may, can, must *have* loved.

*Past perfect*, might, could, would, should *have* loved.

In *poetic style*, the auxiliaries of the verb are varied in form with a subject in the second person singular.

*Present*, mayst, canst love.

*Past*, mightst, couldst, wouldst, shouldst love.

*Present perfect*, mayst, canst, *have* loved.

*Past perfect*, mightst, couldst, wouldst, shouldst, *have* loved.

By reference to the conjugation of the verb *love*, it will be seen that the simple form of the present in-

<sup>1</sup>This is usually called the *past tense*, because *might, could, would, should*, are inflections of *may, can, will, and shall*. But they have now lost their *past* signification, and are used with the simple form of the verb, in expressing present or future time.

dicative is the same as the infinitive without the sign *to*; as, *I love. I write.* In the third person singular, present indicative, *s* is added to the simple form.

In declarative sentences the past indicative is formed by inflecting or changing the simple form; as, *Present, I love. Past, I loved. Present, I write. Past, I wrote.* In declarative sentences the auxiliaries *do* (*does, did*), *shall, will, may, can, must, might, could, would, should*, are only used immediately before the simple form of the verb; as, *I do go. You shall stay. He must write*, etc.

In declarative sentences the auxiliary *have* (*has, had*) is only used immediately before the perfect participle; as, *I have written. He has gone. You may have recited.*

The auxiliary *do* (*does, did*) is frequently used in interrogative, negative, and emphatic sentences; as, *Do you wish to see me? I do not wish to see you. I do wish to see you.*

**Note.**—It will be noticed, that in interrogative sentences the subject separates the auxiliary from the verb. In negative sentences the adverb *not* separates them.

#### SUBJUNCTIVE MODE (Old Form).

*Present* { If I write.  
If thou or you write.  
If he write.

**Note.**—Formerly the present subjunctive was used in expressing present time; but at present it is properly used only when reference is had to future time. Even then, it is regarded by the most learned grammarians as an elliptical form of the potential. (See note, p. 37.)



**IMPERATIVE MODE.**

This mode is used only in the present tense, with a subject in the second person, and has the form of the indicative present; as, *love*, or *do love*.

**INFINITIVES.**

The *infinitive*, though it has no tense, has the forms of the indicative *present*, and *present perfect*, to denote unfinished and finished action; as, *(to) love*, *(to) have loved*.

**PARTICIPLES.**

<i>Imperfect.</i>	<i>Perfect.</i>	<i>Compound Perfect.</i>
loving.	loved.	having loved.

Conjugation of the verb *be*: —

**PRINCIPAL PARTS.**

<i>Present.</i>	<i>Past.</i>	<i>Perfect Participle.</i>
am.	was.	been.

**INDICATIVE MODE.****Present Tense.**

*Am*, with a subject first person singular.

*Is*, with a subject third person singular.

*Are*, with any other subject.

<i>Singular.</i>	<i>Plural.</i>
I am.	we
You are.	you
He is.	they
	} are.

**Past Tense.**

*Was*, with a subject first or third person singular.  
*Were*, with any other subject.

I was.	we	} were.
You were.	you	
He was.	they	

**Present Perfect Tense.**

*Has been*, with a subject third person singular.  
*Have been*, with any other subject.

I have been.	we	} have been.
You have been.	you	
He has been.	they	

*Past perfect*, had been.

*Future*, shall or will be.

*Future perfect*, shall or will have been.

**Poetic Style.**

*Present*, art.

*Past*, wast.

*Present perfect*, hast been.

*Past perfect*, hadst been.

*Future*, shalt or wilt be.

*Future perfect*, shalt or wilt have been.

**POTENTIAL MODE.**

*Present*, may, can, must be.

*Past*, might, could, would, should be.

*Present perfect*, may, can, must *have* been.

*Past perfect*, might, could, would, should *have* been.

In poetic style, with a subject in the second person singular, *st* is added to each auxiliary, except *must*; as, *mayst*, *canst*, etc.

**SUBJUNCTIVE MODE.**

The subjunctive mode is the same in form as the indicative and potential, except in the *past* tense of the verb *be*. (See note, p. 38.)

<i>Singular.</i>		<i>Plural.</i>	
If I	} were.	If we	} were.
If you		If you	
If he		If they	

*Poetic style*, if thou wert.

**IMPERATIVE MODE.**

*Present*, be or do be.

**INFINITIVES.**

(To) be. (To) have been.

**PARTICIPLES.**

<i>Imperfect.</i>	<i>Perfect.</i>	<i>Compound Perfect.</i>
being.	been.	having been.

**THE PROGRESSIVE FORM.**

There is another form of the active voice peculiar to the English language, called the **progressive form**. It represents an action progressing; begun but not finished.

It is formed by prefixing the verb *be* in all its modes and tenses to the *imperfect participle* of a verb; as,

I am	} walking.	We are	} walking.
You are		You are	
He is		They are	

**EXERCISE.**

Put the following sentences in the progressive form, in all the tenses of the indicative mode.

The girls gather flowers.

The man tells the truth.

Does the man tell the truth?

**PASSIVE VOICE.**

The **passive voice** is formed by prefixing the verb *be*, in all its modes and tenses, to the *perfect participle of a transitive verb*; as,

I am	} loved.	We are	} loved.
You are		You are	
He is		They are	

**INFINITIVE PASSIVE.**

<i>Present.</i>	<i>Perfect.</i>
(To) be loved.	(To) have been loved.

**PASSIVE PARTICIPLES.**

<i>Imperfect.</i>	<i>Perfect.</i>	<i>Compound Perfect.</i>
being loved.	loved.	having been loved.

**Note.**—The imperfect active participle is sometimes used in a passive sense; as, *The house is building*: and the perfect participle is always passive; as, *The man taken (or being taken) in the act, was punished.*

**EXERCISE I.**

Put the following sentences in the passive voice, in all the tenses of the indicative mode.

James sees William. Does James see William?

## EXERCISE II.

Put the same sentences in the passive voice, in all the tenses of the potential mode.

**To Teachers.**—It has been common to include person and number as properties of the verb. But the verb has no person and number, in the same sense that nouns and pronouns have.

In many languages the verb is varied in form to show the person and number of the subject.

Thus, the Latin verb *amāre* (to love) is conjugated in the indicative mode, present tense, as follows:—

*First Person Singular.*

*amo* (I love).

*Plural.*

*amamus* (we love).

*Second Person Singular.*

*amas* (you love).

*Plural.*

*amātis* (you love).

*Third Person Singular.*

*amat* (he loves).

*Plural.*

*amant* (they love).

The other modes and tenses have similar changes.

Here it will be noticed that the Latin verb has a special form for each person and number; while in English, we use the same form five times out of six,—it being varied only by adding *s* in the indicative present when the subject is third person singular.

This, and changing *have* to *has* in the present perfect indicative (when the subject is third person singular), are the only changes for person and number, in common style, in all the modes and tenses. (See conjugation of the verb *love*.)

The irregular verb *be* has a special form for the first and third person singular, of the present and past tenses of the indicative. (See conjugation of the verb *be*.)

With this explanation, it is recommended that in parsing or giving the construction of verbs, pupils be required to state what changes have been made, and omit any reference to person and number when the form is not changed.

A knowledge of these changes is of practical value in writing correctly, while the rule commonly given is not.

If, however, teachers prefer to have the rule given, pupils should understand what, and how little, it means.

**COMPARISON OF ADJECTIVES AND ADVERBS.**

Adjectives are varied in form to express different degrees of the same quality ; as, *great, greater, greatest; industrious, more industrious, most industrious; happy, less happy, least happy.*

The change in form to denote different degrees of quality is called **comparison**.

There are three degrees of comparison, — the **positive**, the **comparative**, and the **superlative**.

The *positive* simply expresses the quality.

The *comparative* expresses a higher or lower degree of the quality.

The *superlative* expresses the highest or lowest degree of the quality.

Adjectives of one syllable and many adjectives of two syllables, express a higher and the highest degree by the addition of *r* or *er*, *st* or *est*, to the positive.

Adjectives of more than two syllables are usually compared by prefixing *more* and *most* to the positive.

All adjectives that admit of different degrees of the quality, are made to express a lower and the lowest degree of the quality by prefixing *less* and *least* to the positive.

Many **adverbs** are compared like adjectives ; as, *soon, sooner, soonest; often, oftener, oftenest; pleasantly; more (or less) pleasantly, most (or least) pleasantly.*

**Note.**—These are general rules, but not always strictly adhered to. All adjectives that admit of the degrees of comparison may be compared by *more* and *most*; as, *It is most true. He possesses the most ample means. One boy is more industrious than another.*

Some adjectives are irregularly compared ; as,

<i>Positive.</i>	<i>Comparative.</i>	<i>Superlative.</i>
good,	better,	best.
bad, ill, or evil,	worse,	worst.
little,	less,	least.
late,	later,	latest or last.
much or many,	more,	most.
	inner,	inmost or innermost.
	nether,	nethermost.
	upper,	uppermost or upmost.

*This, that, these, those, former, latter, each, every, either, some, one, any, all, such*, are more properly classed with the *adjective* than with the *pronoun*, since they will always admit a noun after them, like other adjectives used as nouns ; as, *This (man) is the person. Each (voter) has a ballot. Some (persons) think so. The former (statement) is true, the latter (statement) is not.*

**Note.**—The usual division into *demonstrative*, *distributive*, and *indefinite*, is not a grammatical distinction, but one dependent on the meaning.

## PART III.—SYNTAX.

## CONSTRUCTION AND ARRANGEMENT.

By **construction** is meant the grammatical relation of the words in a sentence. **Arrangement** has reference simply to their position ; as,

The acquisition of knowledge is one of the most pleasing employments of the human mind in every period of life.

In every period of life, the acquisition of knowledge is one of the most pleasing employments of the human mind.

In these sentences the arrangement is different, but the construction is the same.

**Rule 1.** The subject of a sentence is in the nominative case.

**Note 1.**—The subject may be a noun, as, "*John studies*;" or a pronoun, as, "*He learns*;" or a phrase, as, "*To see the sun is pleasant*;" or a clause, as, "*That he told the truth is evident*."

**Note 2.**—This is important only in regard to pronouns. Nouns, phrases, and clauses have the same form in the nominative and the objective cases; as, *The boys are here. I see the boys. To see is to believe. I wish to see.*

**Note 3.**—When the verb is, in the imperative mode, the subject is not commonly expressed.

**Note 4.**—In arrangement, the subject is generally placed before the predicate. But in interrogative sentences, and in sentences introduced by *there* or *here*, the subject is placed after the verb, or between the auxiliary and the verb; as, *Are you well? Will you go with me? There are seven days in a week. Here is the book.*

**Note 5.**—In the subjunctive mode, a condition may be expressed by inventing the subject and predicate; as, *Were it not so, I would tell you.*



**Rule 2.** In the indicative present, and present perfect, the form of the verb is changed when the subject is third person singular. See conjugation of *love*, p. 46.

The form of the verb *be* is also varied in the present and past tenses. See conjugation of *be*, p. 49.

**Note 1.**—A compound subject consisting of two or more singular nouns denoting different persons or things, and connected by *and*, is plural; as, "Virtue and vice *have* their reward."

**Note 2.**—If the nouns denote the same or similar things the subject is commonly singular; as, "This good man and exemplary Christian *is* no more." "A bustle, and the sound of horses' feet *was* now heard."

**Note 3.**—A compound subject, consisting of two or more singular nouns connected by *or* or *nor*, is singular; as, "The boy's father or mother *deserves* great praise."

**Note 4.**—If one of the nouns constituting a compound subject is plural, the subject is plural; as, "William or his brothers *were* present." "Neither Sarah nor her sisters *were* there."

**Note 5.**—When a compound subject consists of nouns or pronouns of different persons, the subject is in the person of the word nearest the verb.

**Rule 3.** Adjectives and participles directly limit nouns, and substitutes for nouns; as, *The kind king, extending his hand, raised this suppliant.*

**REMARK.**—When a word limits another without the use of a preposition, the limitation is *direct*; when the words are connected by a preposition, it is *indirect*.

**Note 1.**—An adjective may be a word, a phrase, or a clause.

**Note 2.**—Adjectives implying unity or plurality must agree in number with nouns; as, *This man, these men, ten men.*

**Note 3.**—*Many* is used with a singular noun, when followed by the indefinite article; as, *Many a man. Full many a gem.*

**Note 4.**—An adjective limiting the predicate refers to the subject, and is called the predicate adjective; as, *The boy is kind.*

**Note 5.**—An adjective is commonly placed before the noun it limits; but when it is itself limited by a phrase, it follows the noun; as, *The master found the pupil adequate to the task.*

**Rule 4.** Adverbs directly modify verbs, adjectives, and other adverbs; as, He was a *very* wise man. The boy acted *very* foolishly.

**Note 1.**—An adverb may be a word, a phrase, or a clause; as, *The boy is here. He is in this room. He came before school began.*

**Note 2.**—What are called “adverbs of affirmation and negation” (responsives), *yes, no, yea, nay*, perform the office of a sentence; as, *Will you go? Yes,—that is, I will go.*

**Note 3.**—*There*, when not an adverb of place, adds nothing to the sense, but simply inverts the order of the subject and predicate. It is an *expletive*, and does not limit; as, *There is a pleasure in the pathless woods.*

**Rule 5.** A noun or pronoun directly limiting another, and denoting the same person or thing, is in the same case, by apposition; as, *Homer the poet was blind. He spoke of Howard the philanthropist. We the subscribers agree, etc.*

**Note 1.**—The parts taken separately, are often in apposition with the whole; as, *The men struck each other.* Here *each* is in apposition with *men*, denoting them separately, and *other* is the object of *struck*.

**Note 2.**—Parts connected by a conjunction may be collectively in apposition with the whole; as, “The people dispersed, *some* this way, *others* that way.”

**Rule 6.** Intransitive and passive verbs have the same case after as before them, when both words denote the same person or thing; as, *I am he. It is I. I know it to be him. He was called John.*

**Rule 7.** A noun or pronoun denoting possession, and directly limiting another noun, is in the *possessive case*; as, *William's* book has been badly used.

**Note 1.**—This is the only case-inflection of the noun.

**Note 2.**—Two or more nouns denoting joint owners have the possessive form affixed only to the last; as, “Harper and Sanford's pianofortes.”

**Note 3.**—If the nouns denote the several owners, the possessive form must be given to each; as, “William's, John's, and Mary's books.”

**Note 4.**—A phrase in the possessive has the case sign at the end; as, "The *queen of England's* health." "Anybody *else's* mistake."

**Note 5.**—In such expressions as, "It came from Brown's the grocer," or "from Brown the grocer's," the sign of the possessive may be appended to either noun, but not to both.

**Rule 8.** The direct object of an active transitive verb is in the objective case; as, I saw *him*. We heard *them*.

**Note 1.**—Participles and infinitives derived from transitive verbs take the objective case after them; as, "*Seeing him* pleased me." "The boy, *seeing me*, ran to me."

**Rule 9.** Prepositions take the objective case after them; as, I spoke *to him*, and he replied *to me*.

**Rule 10.** An infinitive phrase may limit a verb, noun, adjective, or adverb: as, A *desire* to excel; *used* to play with; *ready* to play; too *rapidly* to stop.

**Note 1.**—After *bid*, *dare*, *hear*, *feel*, *make*, *see*, *let*, *need*, and a few others in the active voice, the simple infinitive (without the sign *to*) is used.

**Note 2.**—When the infinitive phrase is used as a subject, it has no antecedent term of relation; as, *To see the sun is pleasant*. But when the sentence is inverted, *to* connects; as, *It is pleasant to see the sun*.

**Rule 11.** A noun or pronoun having no grammatical relation to other words is used independently in the nominative case.

**Note 1.**—1. By direct address; as, "*Charles*, come to me."

2. By exclamation; as, "Poor Indians! where *are* they now!"

3. By redundancy; as, "The Pilgrim Fathers, where *are* they?"

4. With a participle; as, "The ship having arrived, the sailors *left*."

**Note 2.**—The first person of the personal pronoun is sometimes used independently in the objective case; as, *Me miserable! Ah me!*

**Rule 12.** Pronouns must agree in person, number, and gender, with the nouns they represent; as, Jane saw *her* mother. William takes care of *his* brother.

EXCEPTION.—*It* is sometimes used without reference to the gender or number of the noun it represents; as, "When I took the child, *it* cried."  
"*It* is our *passions* which we ought most to fear."

**Note 1.**—This rule requires no change of form in the relative pronouns; and the form in personal pronouns is not changed for gender, except in the third person singular.

**Note 2.**—A noun personified requires the pronoun to agree with it in gender, in the figurative sense; as, "Give to Repose the solemn hour *she* claims."

**Note 3.**—A phrase or a clause used as a noun is in the third person, singular number, neuter gender.

**Rule 13.** A preposition connects a limiting word with the word limited; as, He spoke *to* me. He is a man *of* sense.

**Note 1.**—The preposition is commonly placed before the nouns or pronouns they govern, except in interrogative sentences.

**Rule 14.** Conjunctions connect words, phrases, clauses, and sentences; as, Four *and* five are nine. I saw the man in the street *and* at his home. He came *before* I left. James abused his books, *but* Sarah carefully preserved hers.

**Note 1.**—Co-ordinate conjunctions connect the same or similar parts of speech, phrases and clauses in the same construction; as, "James *and* William went home." "I saw the boy *and* the girl." "The man spoke slowly *and* distinctly," "We are required to deal justly *and* to love mercy."

**Note 2.**—In almost all cases in which words and phrases in the same construction are connected, they may be regarded as contracted sentences (see p. 21). There are a few exceptional cases in which no such contraction exists; as, *Four and five are nine. John and Jane are a handsome couple.*

**Note 3.**—Subordinate conjunctions and relative pronouns connect clauses with the statements limited by them; as, "I shall go *if* I can." "I saw the man *that* called." "He was here *while* you were absent."

**Rule 15.** Interjections have no grammatical relations to other words.

## PUNCTUATION.

Punctuation treats of the method of dividing written language into sentences and parts of sentences.

## CHARACTERS USED IN PUNCTUATION.

Period,	.	Comma,	,
Interrogation,	?	Dash,	—
Exclamation,	!	Parenthesis,	( )
Colon,	:	Quotation,	" "
Semicolon,	;	Apostrophe,	'

## THE PERIOD.

**Rule 1.** A period should be placed at the end of a declarative sentence; as,

Life is short.

**Rule 2.** A period should be used after initials and abbreviations; as,

D. Webster, U. S. A., R. I., Mass., Gov.

## THE INTERROGATION POINT.

**Rule.** An interrogation point should be placed at the end of an interrogative sentence; as,

Where did you see him?

## THE EXCLAMATION POINT.

**Rule 1.** An exclamation point should be placed at the end of an exclamatory sentence; as,

Hurry, hurry to the field!

**Rule 2.** An exclamation point is used after words or phrases expressing passion or emotion ; as,

Poor Indians ! where are they now ?

### THE COMMA.

**Rule 1.** A simple sentence requires no comma, when the arrangement and construction coincide ; as,

This destruction raged from Madras to Tanjore for eighteen months without intermission.

**Rule 2.** When the arrangement and construction do not coincide, the inverson may be marked by a comma ; as,

For eighteen months, this destruction raged, without intermission, from Madras to Tanjore.

**Rule 3.** Explanatory clauses are separated from the statements or clauses on which they depend, by a comma ; as,

We see the emblem of our fate in flowers, which bloom and die.

**Rule 4.** Restrictive clauses are not commonly separated from the statements or clauses on which they depend ; as,

A man that steals deserves punishment.

**Rule 5.** A series of words or phrases in the same construction requires a comma to indicate the omission of the conjunction,—and between the last of the series, though the conjunction is expressed ; as,

Happy is the man who honors, obeys, loves, and serves his Creator.

To live soberly, to speak truthfully, and to act honestly, is the duty of every man.

**Rule 6.** Contrasted words and phrases are separated by a comma ; as,

He was a great poet, but a bad man.

**Rule 7.** Nouns in apposition are separated by a comma when the word used to explain is limited by other words ; as,

Paul, the apostle to the Gentiles, was eminent for his zeal.

**Rule 8.** A comma should be placed before the conjunction *or* when what follows it, explains, or is in apposition with what precedes it ; as,

I heard the voice of the skipper, or captain of the boat.

### THE SEMICOLON.

**Rule 1.** The members of a compound sentence may be separated by a semicolon ; as,

Every gift of Heaven is sometimes abused ; but good sense and fine talents, by a natural law, gravitate towards virtue.

**Note.**—If the sentence is short and neither of the members is subdivided, they may be separated by a comma.

**Rule 2.** Clauses and phrases, having a common dependence, may be separated by a semicolon when one of them is divisible by a comma ; as,

He who, in the study of science, has discovered a new means of alleviating pain; who has suggested a new method of remedying disease,—has left a memorial of himself never to be forgotten.

**Rule 3.** *As* or *namely*, introducing an example, is preceded by a semicolon, and followed by a comma; *as*,  
We should speak the truth.

### THE COLON.

**Rule.** The colon is sometimes used to separate parts of a sentence, one of which is subdivided by a semicolon; *as*,

The sentence was divided into two parts: in the first was shown the necessity of exercise; in the second, the advantage that results from it.

### THE DASH, Etc.

**Rule 1.** The dash is used to denote that a sentence is incomplete; *as*,

Once, upon a time, some men dressed all alike—

**Rule 2.** To denote an abrupt turn in the form of the sentence, or in the sentiment; *as*,

Was there ever— But I scorn to boast.

I said—I know not what.

**Rule 3.** To enclose a parenthetical phrase or clause; *as*,

Know, then, this truth,—enough for man to know,—

Virtue alone is happiness below.



Marks of parenthesis denote that the words enclosed may be omitted without injuring the construction of the sentence, or detracting materially from the sense ; as,

Know, then, this truth (enough for man to know),  
Virtue alone is happiness below.

**Note.**—Either method of marking what is parenthetical is allowable, the dashes being commonly used where the parenthesis is short.

Quotation marks denote that the passage enclosed is taken in the *words* of the author ; as, The poet says,

“The proper study of mankind is man.”

An apostrophe denotes the omission of a letter or letters, and is the sign of the possessive case of nouns ; as,

I'm sure of it, *you'll* ne'er forget.

A friend should bear a *friend's* infirmities.

### USE OF CAPITALS.

**Rule 1.** The first word of a sentence should begin with a capital : as,

The boy studies.

**Rule 2.** Proper nouns, and words derived from them, should begin with capitals ; as,  
Spain, Spanish, Spaniard.

**Rule 3.** All names applied to the Deity should begin with capitals ; as,

God. The Almighty. The Supreme Being.

**Rule 4.** The names of the months, and of the days of the week, should begin with capitals; as,  
January, February; Tuesday, Friday.

**Rule 5.** The names of public bodies should begin with capitals; as,

The Legislature; Toronto Temperance Society.

**Rule 6.** The words I and O are written with capitals.

**Rule 7.** The names of religious denominations and political parties should begin with capitals; as,  
Baptists, Methodists, Reformers, Conservatives.

**Rule 8.** All titles should begin with capitals; as,  
Mr., Col., Esq., Rev., Dr.

**Rule 9.** A direct quotation should begin with a capital; as, They said,

“Never man spake like this man.”

**Rule 10.** The principal words in the titles or divisions of a book or discourse should begin with capitals; as,

Rules for Analysis and Construction.

**Rule 11.** The first word in every line of poetry should begin with a capital; as,

“The curfew tolls the knell of parting day;  
The lowing herd winds slowly o’er the lea;  
The ploughman homeward plods his weary way,  
And leaves the world to darkness and to me.”

ha  
spe  
pa  
V  
com  
as,  
kni  
V  
plu  
tide

# PART VI.

## TABLE OF IRREGULAR PLURALS, FOR REFERENCE.

<i>Singular.</i>	<i>Plural.</i>	<i>Singular.</i>	<i>Plural.</i>
man,	men.	ox,	oxen.
woman,	women.	tooth,	teeth.
child,	children.	mouse,	mice.
penny	{ pence. pennies (pieces of coin).		
brother	{ brothers (of the same family). brethren (of the same association).		
die	{ dies (used to stamp coin). dice (used in games).		
genius	{ geniuses (applied to human beings). genii (applied to spiritual beings).		

Words composed of a noun and the adjective *full*, have the regular plural: as, *handful*, *handfuls*; *spoonful*, *spoonfuls*; *mouthful*, *mouthfuls*; *pailful*, *pailfuls*.

Words composed of a noun and an adjective have commonly the plural termination added to the noun: as, *court-martial*, *courts-martial*; *knight-errant*, *knights-errant*.

Words composed of two nouns have the regular plural: as, *night-steed*, *night-steeds*; *tide-waiter*, *tide-waiters*.

Words composed of two nouns connected by a preposition have the plural termination added to the first word : as, *father-in-law, fathers-in-law; son-in-law, sons-in-law.*

A letter or figure is made plural by adding an apostrophe and *s* : as, *seven a's, four 9's.*

Many words from foreign languages retain, for a longer or shorter time, their original plural ; as, *phenomenon, phenomena; radius, radii; crisis, crises,* etc. (See dictionary.)

### GENDER.

The distinction of sex is expressed :—

1. By different words : as,

<i>Masculine.</i>	<i>Feminine.</i>	<i>Masculine.</i>	<i>Feminine.</i>
bachelor,	maid.	husband,	wife.
beau,	belle.	king,	queen.
boy,	girl.	lad,	lass.
brother,	sister.	landlord,	landlady.
buck,	doe.	lord,	lady.
bull,	cow.	man,	woman.
drake,	duck.	master,	mistress.
earl,	countess.	nephew,	niece.
father,	mother.	papa,	mamma.
friar,	nun.	ram,	ewe.
gander,	goose.	son,	daughter.
gentleman,	lady.	uncle,	aunt.
hart,	roe.	wizard,	witch.

## 2. By difference of termination : as,

*Masculine.*

abbot,  
actor,  
administrator,  
ambassador,  
author,  
baron,  
benefactor,  
bridegroom,  
count,  
czar,  
dauphin,  
deacon,  
don,  
duke,  
emperor,  
enchanter,  
executor,  
giant,  
governor,  
heir,  
hero,  
host,  
hunter,  
Jew,  
landgrave,  
lion,  
marquis,

*Feminine.*

abbess.  
actress.  
administratrix.  
ambadress.  
authoress.  
baroness.  
benefactress.  
bride.  
countess.  
czarina.  
dauphiness.  
deaconess.  
donna.  
duchess.  
empress.  
enchantress.  
executrix.  
giantess.  
governess.  
heiress,  
heroine.  
hostess.  
huntress.  
Jewess.  
landgravine.  
lioness.  
marchioness.

<i>Masculine.</i>	<i>Feminine.</i>
margrave,	margravine.
negro,	negress.
patron,	patroness.
peer,	peeress.
priest,	priestess.
prince,	princess.
prophet,	prophetess.
shepherd,	shepherdess.
songster,	songstress.
sorcerer,	sorceress.
sultan,	sultana.
testator,	testatrix.
widower,	widow.

## 3. By different words prefixed ; as,

<i>Masculine.</i>	<i>Feminine.</i>
man-servant,	maid-servant.
male-child,	female-child.

**Note.**—This method of distinguishing the gender is becoming less and less frequent, and in several of the words here given, the feminine form is seldom used.

**TABLE OF IRREGULAR VERBS, FOR REFERENCE.**

<i>Present.</i>	<i>Past.</i>	<i>Perfect Participle.</i>
am or be,	was,	been.
arise,	arose,	arisen.
bear (to bring forth),	bore or <i>bare</i> ,	born.
bear (to uphold),	bore, <i>bare</i> ,	borne.
beat,	beat,	<i>beaten</i> or beat.

**Note.**—Old forms in Italics.

*Present.*

begin,  
bid,  
bite,  
blow,  
break,  
chide,  
choose,  
cleave (to split),  
come,  
do,  
draw,  
drink,  
drive,  
eat,  
fall,  
fly,  
forbear,  
forget,  
forsake,  
freeze,  
get,  
give,  
go,  
grow,  
hide,  
hold,  
know,

*Past.*

began,  
bid, bade,  
bit,  
blew,  
broke, *brake*,  
chid,  
chose,  
*clove*, cleft,  
came,  
did  
drew,  
drank,  
drove,  
ate, eat,  
fell,  
flew,  
forbore,  
forgot,  
forsook,  
froze,  
got,  
gave,  
went,  
grew,  
hid,  
held,  
knew,

*Perfect Participle.*

begun.  
*bidden*, bid.  
*bitten*, bit.  
blown.  
broken.  
*chidden*, chid.  
chosen.  
*cloven*, cleft.  
come.  
done.  
drawn.  
drank, drunk.  
driven.  
*eaten* or eat.  
fallen.  
flown.  
forborne.  
*forgotten*, forgot.  
forsaken.  
frozen.  
*gotten*, got.  
given.  
gone.  
grown.  
*hidden*, hid.  
held, *holden*.  
known.

ERENCE.

*Participle.*

<i>Present.</i>	<i>Past.</i>	<i>Perfect Participle.</i>
lade (to load), <sup>1</sup>	laded,	laden.
lie (to recline),	lay,	lain, <i>lien</i> .
ride,	rode,	ridden.
ring,	rang, rung,	rung.
rise,	rose,	risen.
run,	ran, <i>run</i> ,	run.
see,	saw,	seen.
shake,	shook,	shaken.
sing,	<i>sang</i> , sung,	sung.
sink,	<i>sank</i> , sunk,	sunk.
slay,	slew,	slain.
smite,	smote,	smitten, smit.
speak,	spoke, <i>spake</i> ,	spoken.
spring,	<i>sprang</i> , sprung,	sprung.
steal,	stole,	stolen.
stride,	strode,	stridden.
strive,	strove,	striven.
swear,	swore,	sworn.
swim,	<i>swam</i> , swum,	swum.
take,	took,	taken.
tear,	tore,	torn.
throw,	threw,	thrown.
tread,	trod,	<i>trodden</i> , or trod.
wear,	wore,	worn.
write,	wrote,	written.
weave,	wove,	<i>woven</i> , wove.

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<sup>1</sup> Lade, *to dip*, is regular.



**IRREGULAR VERBS WHOSE PAST TENSE AND  
PERFECT PARTICIPLES ARE ALIKE.**

<i>Present.</i>	<i>Past.</i>	<i>Perfect Participle.</i>
abide,	abode,	abode.
bend,	bent,	bent.
beseech	besought,	besought.
bind,	bound,	bound.
bleed,	bled,	bled.
breed,	bred,	bred.
bring,	brought,	brought.
burst,	burst,	burst.
buy,	bought,	bought.
cast,	cast,	cast.
catch,	caught,	caught.
cling,	clung,	clung.
cost,	cost,	cost.
creep,	crept,	crept.
cut,	cut,	cut.
dig,	dug,	dug.
feed,	fed,	fed.
feel,	felt,	felt.
fight,	fought,	fought.
find,	found,	found.
flee,	fled,	fled.
fling,	flung,	flung.
grind,	ground,	ground.
have,	had,	had.
hear,	heard,	heard.
hit,	hit,	hit.

<i>Present.</i>	<i>Past.</i>	<i>Perfect Participle.</i>
hurt,	hurt,	hurt.
keep,	kept,	kept.
lay,	laid,	laid.
lead,	led,	led.
leave,	left,	left.
lend,	lent,	lent.
let,	let,	let.
lose,	lost,	lost.
make,	made,	made.
mean,	meant,	meant.
meet,	met,	met.
pay,	paid,	paid.
put,	put,	put.
read,	read, <sup>2</sup>	read. <sup>2</sup>
rend,	rent,	rent.
rid,	rid,	rid.
say,	said,	said.
seek,	sought,	sought.
sell,	sold,	sold.
send,	sent,	sent.
set,	set,	set.
shed,	shed,	shed.
shoe,	shod,	shod.
shoot,	shot,	shot.
shrink,	shrank,	shrunk.
shut,	shut,	shut.
sit,	sat,	sat.

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<sup>2</sup> Pronounced *red*.

<i>Present</i>	<i>Past.</i>	<i>Perfect Participle.</i>
sleep,	slept,	slept.
slide,	slid,	slid.
sling,	slung,	slung.
slink,	siunk,	slunk.
slit,	slit,	slit, slitted.
speed,	sped,	sped.
spend,	spent,	spent.
spin,	spun,	spun.
spit,	spit,	spit.
split,	split,	split.
spread,	spread,	spread.
stand,	stood,	stood.
stick,	stuck,	stuck.
sting,	stung,	stung.
strike,	struck,	struck.
string,	strung,	strung.
sweep,	swept,	swept.
swing,	swung,	swung.
teach,	taught,	taught.
tell,	told,	told.
think,	thought,	thought.
thrust,	thrust,	thrust.
weep,	wept,	wept.
win,	won,	won.
wind,	wound,	wound.
wring,	wrung,	wrung.

The following verbs are sometimes regular, and sometimes irregular, in the formation of their principal parts:—

<i>Present.</i>	<i>Past.</i>	<i>Perfect Participle.</i>
awake,	awoke, awaked,	awaked.
bereave,	bereft, bereaved,	bereft, bereaved.
blend,	blended,	blended, blent.
build,	built, builded,	built, builded.
burn,	burned, burnt,	burned, burnt.
cleave (to adhere),	cleaved, clave,	cleaved.
clothe,	clothed, clad,	clothed, clad.
crow,	crowed, crew,	crowed,
dare (to venture),	dared, durst,	dared.
deal,	dealt, dealed,	dealt, dealed.
dream,	dreamed, dreamt,	dreamed, dreamt.
dwell,	dwelt, dwelled,	dwelt, dwelled.
gild,	gilded, gilt,	gilded, gilt.
gird,	girded, girt,	girded, girt.
grave,	graved,	graven, graved.
hang,	hung, hanged, <sup>1</sup>	hung, hanged.
hew,	hewed,	<i>hewn</i> , hewed.
knelt,	knelt, kneeled,	knelt, kneeled.
knit,	knit, knitted,	knit, knitted.
light,	lighted, lit,	lighted, lit.
mow,	mowed,	mown, mowed.
pen (to enclose),	pent, penned,	pent, penned.
quit,	quit, quitted,	quit, quitted.
rive,	rived,	riven, rived.

---

Regular when it denotes the taking of life.

<i>Present.</i>	<i>Past.</i>	<i>Perfect Participle.</i>
rot,	rotted,	rotten, rotted.
saw,	sawed,	sawn, sawed.
shape,	shaped,	shapen, shaped.
shave,	shaved,	shaven, shaved.
shear,	sheared,	<i>shorn</i> , sheared.
show,	showed,	shown, showed.
sow,	sowed,	<i>sown</i> , sowed.
spell,	spelt, spelled,	spelt, spelled.
spill,	spilt, spilled,	spilt, spilled.
strew,	strewed,	<i>strewn</i> , stewed.
strow,	strowed,	<i>strown</i> , stewed.
swell,	swelled,	<i>swollen</i> , swelled.
thrive,	thrived, <i>throve</i> .	thriven, thrived.
wax,	waxed,	waxen, waxed.
whet,	whet, whetted,	whet, whetted.
work,	wrought, worked,	wrought, worked.

**Note to Teachers.**—All the irregular verbs (so called) are of Anglo-Saxon origin. Many verbs, formerly irregular, are now regular; as, *work*, *wrought*, *wrought*,—now regular; *reach*, *raught*, *raught*,—now regular; *bedeck*, *bedight*, *bedight*,—now regular.

There are also others partially modernized: as, *sow*, *sowed*, *sowed* or *sown*. In others, there is a strong tendency to make the past tense and the perfect participle alike, by retaining but one form; as, *sing*, *sung*, *sung*; *drink*, *drank*, *drank*; *hold*, *held*, *held*; *get*, *got*, *got*.

## EXERCISES ON THE MODES AND TENSES OF VERBS.

### EXERCISE I.

The robin returns with the spring.

State or write this sentence, putting the verb into all the tenses of the indicative mode, declarative form; and then change the sentences to the interrogative form.

**EXERCISE II.**

The pupils are studious.

Put the verb in this sentence into all the tenses of the potential mode, declarative form, and then change the sentences to the interrogative form.

**EXERCISE III.**

In place of the nouns italicized, substitute an infinitive, using both forms,—the infinitive phrase, and the infinitive in *ing*.

1. The *sight* of the sun is pleasant.
2. The *defence* of our rights is lawful.
3. *Humility* is becoming to the young.
4. *Relief* of the poor is in the power of wealth.
5. The *service* of God should be the great object of life.
6. The kind *treatment* of enemies makes them friends.
7. His object was the *acquisition* of money.
8. The *indulgence* of our appetites is often injurious.
9. *Death* for one's country is sweet.
10. A *love* for wisdom makes us wise.

Substitute each of the forms in the example for the italicized verbs in these sentences, and make such other changes as the sense requires.

**EXAMPLE.**

- |                     |   |
|---------------------|---|
| <i>Indicative.</i>  | Charles <i>expresses</i> his opinion modestly.                            |
| <i>Potential.</i>   | { Charles <i>must express</i> his opinion modestly.                       |
| <i>Subjunctive.</i> | { If Charles <i>express</i> his opinion modestly, he will be listened to. |

- Imperative.* Charles, *express* your opinion modestly.  
*An infinitive.* { Charles is requested *to express* his  
 opinion modestly.  
*A participle.* { Charles, *expressing* his opinion mod-  
 estly, was eagerly listened to.

EXERCISE IV.

- (1) Pupils *obey* their teachers, and meet their approval.  
 (2) We *gain* wisdom by experience, and become truly wise.  
 (3) The poor man *is* frugal in his habits, and he will be respected.  
 (4) The pupils *make* great efforts, and they will succeed.  
 (5) The men *are* industrious, and they will thrive.

**Note.**—This exercise may be extended at the discretion of the teacher, by requiring the sentences to be put into any or all of the tenses of the several modes.

PROPER USE OF RELATIVE PRONOUNS.

*That* is preferable to *who* or *which* in a restrictive clause; as, *The boys that I saw reminded me of my younger days.* (Here the assertion is not made of all boys, but is restricted to *the boys that I saw.*)

*That* is also preferable to *who* or *which*.—

- 1st, After the word *same*.  
 2nd, After an adjective in the superlative degree.  
 3nd, After the interrogative pronoun *who*.  
 4th, When the antecedent consists of both persons and things. *Who* or *which* is preferable to *that* when used in explanation; as, *We see the emblem of our*

*fate in flowers, which bloom and die.* (Here *which* does not restrict *flowers* to a certain class, but adds something that is common to all flowers.)

**EXERCISE.**

Supply the blanks with the proper relative pronouns.

(1) This is the same man — we met yesterday.

(2) The warrior — is successful, is idolized by the thoughtless.

(3) Washington was perhaps the most respected president — has filled the executive chair.

(4) Who, — has any sense of justice, would act differently?

(5) I saw a boy and sled — reminded me of old times.

(6) John Howard, — was a true philanthropist, died greatly lamented.

(7) Wisdom is the best possession — a man can have.

**SENTENCES.**

A sentence may be *simple*, *compound*, or *complex*.

The essential parts of a sentence are the *simple subject* and the *simple predicate*.

A **simple sentence** contains but one subject and one predicate; as, *A man's happiness depends primarily upon his disposition.*

Both the subject and the predicate may be limited by phrases and words; as, *Every art may prove dangerous in the hands of bad men.*



The subject may be compound, and the predicate simple; or, the predicate may be compound, and the subject simple; as, *Virtue and vice are opposed to each other. Steam serves man, and also destroys him.*

A **compound sentence** contains two or more independent statements; as, *The sagacity of Newton led him to his great discovery, and he now stands at the head of philosophers.*

A **complex sentence** contains one independent statement, and one or more subordinate statements called clauses; as, *It was Caesar who won the battle.*

Either or both of the members of a compound sentence may be complex; as, *Every boy that expects success in life must be industrious; and every man that would be respected, must live so as to deserve respect.*

A complex sentence may have compound clauses; as, *We all know that evil communications corrupt good manners, and that the companionship of the virtuous is elevating.*

### PRACTICAL EXERCISES IN CONSTRUCTION, ARRANGEMENT AND EXPRESSION.

#### Expansion of Words to Phrases.

##### EXAMPLE.

*Energetic* men are commonly successful.

Expanded:—

Men of energy are, in most cases, successful.

**EXERCISE I.**

Expand the italicized words into phrases.

- (1) The husbandman's treasures are renewed *yearly*.
- (2) Cromwell acted *sternly* and *decidedly* on *important* matters.
- (3) *Important* acts were passed by the Senate.
- (4) A *sincere* man is a *very valuable* friend.
- (5) *Tranquil* scenes soothe the wounded spirit.
- (6) *Large* animals are *commonly* strong.
- (7) *Valiant* men taste of death but once.
- (8) *Wealthy* men should give *liberally*.
- (9) The sun was *then* supposed to revolve round the earth.
- (10) The man *boldly* discharged his duty.

**EXAMPLE.**

The *just* man acts according to the dictates of *conscience*.

Expanded :—

The man that is just acts as his conscience dictates.

---

**EXERCISE II.**

Expand the italicized words and phrases into clauses.

- (1) *Quarrelsome* persons are despised.
- (2) The manner *of his escape* is a profound mystery.
- (3) Some persons believe the planets *to be* inhabited,

(4) *Truly wise* philosophers are fewer than *very learned* scholars.

(5) *His guilt or innocence* is still uncertain.

(6) *With patience* he might have succeeded.

(7) The battle *having been fought*, the general began to estimate his loss.

(8) No one doubts *the roundness of the earth*.

(9) The barricade *being forced*, the crowd rushed out.

(10) He believed *his health to be* improving.

#### Contraction of Complex into Simple Sentences.

This may be done by changing a clause to a phrase.

#### EXAMPLE.

When father returned, the boys received presents.  
Contracted : —

On father's return, the boys received presents.

#### EXERCISE I.

(1) One man, who had a good trade, lost his luck in fishing.

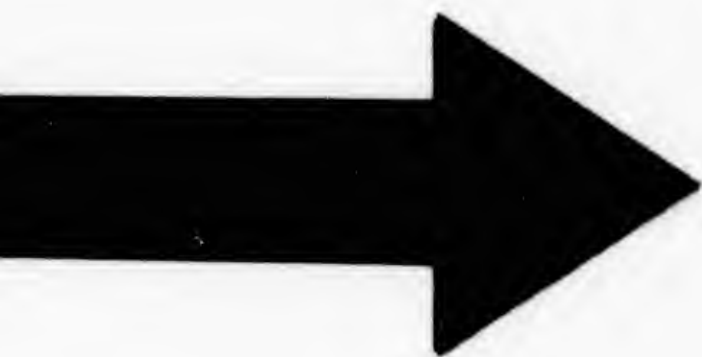
(2) The gentleman will be pleased if his son improves.

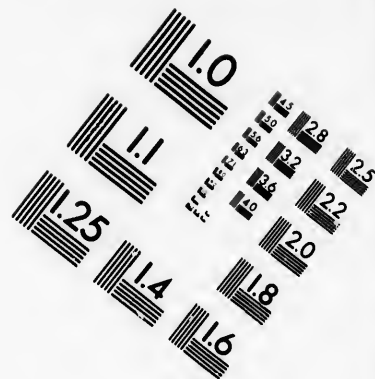
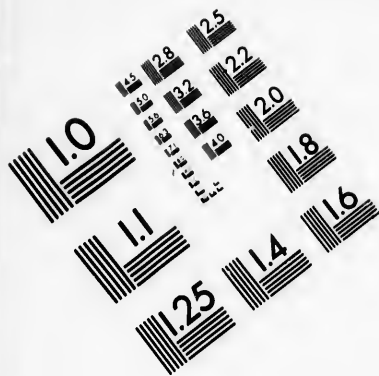
(3) When the gentleman left town, he probably returned to his family.

(4) The man who is often changing his friendships, can never have a true friend.

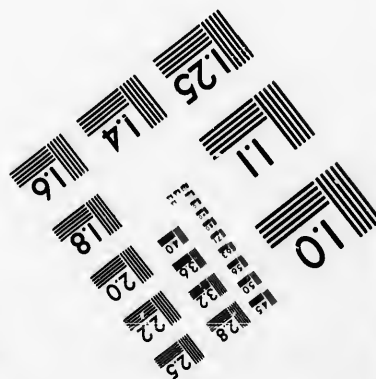
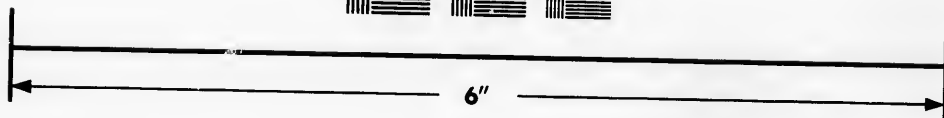
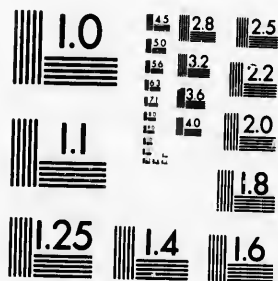
(5) While we cling to our friends, the unseen hand of Providence tears them from our embrace.







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(3) The sweet breeze, that makes the green leaves dance, shall cool thy fevered brow.

(7) He leaned back in his carriage while he was carried along.

(8) When the boy saw his father, he ran to embrace him.

(9) When the teacher found his pupils idle, he re-proved them.

(10) After the gentleman had settled his affairs, he left the country.

#### EXERCISE II.

(1) As he walked towards the bridge, he met his friend.

(2) When he had spoken two hours, the member resumed his seat.

(3) The ground is never frozen in Palestine, as the cold is not severe.

(4) Socrates declared that virtue is its own reward.

(5) When darkness broke away, the town wore a strange aspect.

(6) After he had suppressed the conspiracy, he led his troops into Italy.

(7) There are many ills that we cannot avoid.

(8) As the door was open, the boy entered the house.

(9) After he met his friend, he returned with him to his house.

(10) Since I saw you I have heard from my father.



**Contraction of Compound Sentences into Complex.**

This may be done by using a subordinate conjunction or a relative pronoun to connect two of its members.

**EXAMPLE.**

The sea spent its fury and then it became calm.  
Contracted :—

When the sea had spent its fury, it became calm.

**EXERCISE.**

(1) The premises were admitted, and the conclusion followed.

(2) The officers were chosen, and then the meeting adjourned.

(3) Nature is full of unknown things, and the opportunities for discovery are still great.

(4) The sun rose and the gray mist evaporated.

(5) My country has done me justice, and I have no reason to complain.

(6) The stars went out, and the wind came roaring down the mountain.

(7) It was summer, and the heat was intense.

(8) The charms of spring were past, and the glow of summer succeeded.

(9) The crime was great, and the punishment should be severe.

(10) Nature had put a coat of many colors upon the woodlands, and they were gay and beautiful.

(11) Expert men can execute, and judge of particulars, but the general counsels come best from the learned.

(12) The boy wished to secure the good-will of his teacher, and he performed his duties faithfully.

(13) Dryden knew more of man in his general nature, but Pope knew more of him in his local manners.

### Simple Sentences United to Form Compound Sentences.

#### EXAMPLE.

Man is a rational being.

Man is endowed with the highest capacity for happiness.

Man often mistakes his best interests.

Man often pursues trifles with all his energies.

Man considers trifles as the chief object of desire.

United and contracted :—

Man is a rational being, endowed with the highest capacity for happiness ; but he often mistakes his best interests, and pursues trifles with all his energies, considering them the chief object of desire.

#### EXERCISE.

- (1) { Men of courage do not fear danger.  
They do not needlessly run into danger.  
They avoid danger except in the performance of duty.

- (2) { We acquire knowledge by reading.  
We acquire knowledge by study.  
We acquire knowledge by conversation.  
We acquire knowledge by observation.  
We prepare ourselves for usefulness and happiness.  
Knowledge gives us power.  
Power adds to our self-respect.

- (3) { Labor strengthens the body.  
Labor promotes health.  
Labor gives a relish to food.  
Labor helps us overcome obstacles.  
Labor is rewarded by success.  
Idleness weakens the body.  
Idleness destroys the appetite.  
Idleness brings on disease.

- (4) { Wealth may give us the respect of the ignorant.  
Wealth may give us the respect of the corrupt.  
Wealth will not recommend us to the wise.  
Wealth will not recommend us to the good.

- (5) { The soldiers fled in confusion.  
The soldiers were pursued by the enemy.  
The soldiers escaped with difficulty.  
The soldiers entered the city.  
The soldiers shut down the gates.

**Inversion.****EXAMPLE.**

New races of animals rise into existence with each succeeding month.

Inverted : —

With each succeeding month, new races of animals rise into existence.

New races of animals, with each succeeding month, rise into existence.

**EXERCISE I.**

Invert the following sentences in as many ways as possible, and punctuate the inverted sentences.

(1) Science is conquering the great obstacles of nature by its application to the arts of life.

(2) While hope remains there can be no positive misery.

(3) New races of animals rise into existence with each succeeding month.

(4) This destruction raged from the gates of Madras to the gates of Tanjore for eighteen months without intermission.

(5) I found the following fragment in looking over the papers of an acquaintance.

(6) The end of all government is the happiness of the governed.

(7) In the midst of perplexity it is wrong to be discouraged.

(8) How beautiful to the eye of faith is the sunset hour!

(9) According to the popular notion a genius learns without study, and knows without learning.

(10) When the farmer came down to breakfast the next morning, he declared that his watch had gained half an hour in the night.

**Note to Teachers.**—These sentences may be used for analysis, and the pupil will see that the arrangement only is changed, and not the construction.

### EXERCISE II.

Invert as above, and punctuate. (See Rules).

(1) A straw will furnish the occasion when people are determined to quarrel.

(2) The man of long experience, who seldom errs in judgment, is a suitable person to be consulted.

(3) I shall not contradict you if you praise them for their excellence.

(4) But whatever may be our fate, be assured that this declaration will stand.

(5) Conscience remonstrates while we are doing wrong.

(6) Conscience reproaches us after we have done wrong.

(7) In the present exercise, emphasis is the subject to which the pupil's attention is called.

(8) Wherever Hope went he diffused around him gladness and joy.

(9) I knew very well that he could do it.

(10) We acquire knowledge by patient study.

**EXERCISE III.**

Invert and punctuate as above.

- (1) In rural occupations there is nothing mean and debasing.
- (2) With such pomp as this is Merry Christmas now ushered in, though only a single star heralded the first Christmas.
- (3) Among the Indians it is reckoned uncivil, in travelling, for strangers to enter a village abruptly, without giving notice of their approach.
- (4) We ought not to think, while dangers are afar off, that we are secure, unless we try to guard against them.
- (5) I had long before repented of my roving course of life, but I could not free my mind from the love of travel.
- (6) Early in the morning, before the family was stirring, the old clock, that had stood for fifty years in the farmer's kitchen, without giving its owner any cause for complaint, suddenly stopped.
- (7) Between passion and lying there is little difference.
- (8) So far as I can judge, the book is well written.
- (9) I obtained under his instruction, a knowledge of his art.
- (10) The quiet vale of Chamouni lay behind us dotted with romantic hamlets.

**Compound Subject.**

Unite these sentences so as to assert that great praise is due to both.

The boy's father deserves great praise.

The boy's mother deserves great praise.

United :—

The boy's father and mother deserve great praise.

Deny that great praise is due to both of them.

The boy's father and mother do not both deserve great praise.

Assert that great praise is due to one of them, without specifying which.

Either the boy's father or mother deserves great praise.

Deny that great praise is due to either of them.

Neither the boy's father nor mother deserves great praise.

State that great praise is due to one of them, and not to the other.

The boy's mother, but not the father, deserves great praise.

**EXERCISE I.**

Write the following sentences in the several ways pointed out in the model, uniting the two sentences in each exercise.

(1) John recites the lesson well.

James recites the lesson well.

(2) Charles has gone to the country.

William has gone to the country.

- (3) Exercise promotes health.  
 Temperance promotes health.
- (4) A gentleman was accommodated with board.  
 A lady was accommodated with board.
- (5) An old man attempts to cross the river.  
 A boy attempts to cross the river.
- (6) Charles has gone to school.  
 Anna has gone to school.

### ANALYSIS.

In analysis, it will be found convenient to have a general form, not to be too strictly adhered to, but sufficient to secure a well-arranged statement of the construction of the sentences analyzed.

With this view, the following models, used, with slight modifications, in many of our best schools, are suggested.

### METHOD.

Kind of sentence.

a.

b.

Write sentence in *natural order*; separate enlarged subject from enlarged predicate; underline simple subject and simple predicate.

c.

Clauses: kind, and what they modify.

e.

Phrases: kind, and what they modify.

Part of speech, and construction of words (parsing).



## MODELS

I.

"A sunbeam played through a hole in the roof of a barn."

a.

Simple declarative, containing one statement.

b.

A sunbeam | played through a hole in the roof of a barn.

c.

Not any.

d.

"through — hole," adv., mod. *played*.

"in — roof," adj., mod. *hole*.

"of — barn," adj., mod. *roof*.

e.

"sunbeam," noun, subject of *played*.

"played," verb, predicate of *sunbeam*.

"through," prep., connects *played* and *hole*.

"hole," noun, object of *through*.

"in," prep., connects *hole* and *roof*.

"roof," noun, object of *in*.

"of," prep., connects *roof* and *barn*.

"barn," noun, object of *of*.

I.

"Your father will go to the exhibition to-morrow, but he will not take you with him."

a.

Compound declarative, containing two independent statements.

Your father | will go <sup>b.</sup> to the exhibition to-morrow,  
but

he | will not take you with him.

Not any

c.

"to — exhibition," adv., mod. *will go*.  
"with him," adv., mod. *will take*.

### III.

"The landscape that fills the traveller with rapture is regarded with indifference by him who sees it every day from his window."

Complex declarative, containing one independent statement and two clauses.

a.

The landscape that fills the traveller with rapture | is regarded with indifference by him who sees it every day from his window.

b.

"that | fills the traveller with rapture," adj., mod. *landscape*."

c.

"who | sees it every day from his window," adj., mod. *him*.

d.

"with rapture," adv., mod. *fills*.  
"with indifference," adv., mod. *is regarded*.  
"by him," adv., mod. *is regarded*.  
"from window," adv., mod. *sees*.

## ANALYSIS.

- (1) Kind of sentence.
- (2) Entire subject of sentence.
- (3) Entire predicate of sentence.
- (4) Simple subject and its modifiers.
- (5) Simple predicate and its modifiers.
- (6) Kind of clauses, and what they modify.
- (7) Entire subject of clause.
- (8) Entire predicate of clause.
- (9) Kind of phrases, and what they modify.
- (10) Connectives.

## MODELS.

## I.

"A sunbeam played through a hole in the roof of the barn."

- (1) This is a simple declarative sentence, containing one statement.
- (2) The entire subject is *a sunbeam*.
- (3) The entire predicate is *played through a hole in the roof of the barn*.
- (4) The simple subject is *sunbeam*, modified by *a*.
- (5) The simple predicate is *played*, modified by the adverbial phrase.
- (6) There are no clauses.
- (7) —.
- (8) —.

- (9) The phrases are,—  
*through a hole*, adv., mod. *played*.  
*in the roof*, adj., mod. *hole*.  
*of the barn*, adj., mod. *roof*.  
 (10) Connectives are *through*, *in*, and *of*.

## II.

"You father will go to the exhibition to-morrow, but he will not take you with him."

- (1) This is a *compound declarative* sentence, containing *two statements*.  
 (2) The entire subject of first statement is *your father*.  
 (3) The entire predicate of first statement is, *will go to the exhibition to-morrow*.  
 (4) Simple subject is *father*, modified by *your*.  
 (5) Simple predicate is *will go*, modified by the adverbial phrase, and the adverb *to-morrow*.  
 (6) There are no clauses.  
 (7) —.  
 (8) —.  
 (9) The phrase is *to the exhibition*, adv., mod. *will go*.  
 (10) The connective is *to*.  
 (1) The second statement is *he will not take you with him*.  
 (2) Entire subject is *he*.  
 (3) Entire predicate is *will not take you with him*.  
 (4) Simple subject is *he*.

(5) Simple predicate is *will take*, made negative by *not*, and modified by the object *you* and the adverbial phrase.

(6) There are no causes.

(7) —.

(8) —.

(9) The phrase is *with him*, adv., mod. *will take*.

(10) The connectives in entire sentence are, *to*, *but*, and *with*.

### III.

"The landscape which fills the traveller with rapture is regarded with indifference by him who sees it every day, from his window."

(1) This is a *complex declarative* sentence; it contains *one* principal and *two* subordinate statements.

(2) Entire subject of sentence is *the landscape which fills the traveller with rapture*.

(3) Entire predicate is *is regarded*, and the rest of the sentence.

(4) Simple subject is *landscape*, modified by *the* and the adjective clause.

(5) Simple predicate is *is regarded*, modified by the two adverbial phrases.

(6) The clauses are *which fills the traveller with rapture*, adj., mod. *landscape*; and, *who sees it every day from his window*, adj., mod. *him*.

(7) Entire subject of first clause is *which*.

Entire predicate of first clause is *fills the traveller with rapture*.

- (8) Entire subject of second clause is *who*.  
 Entire predicate of second clause is *sees it every day from his window*.
- (9) The phrases are,—  
*with rapture*, adv., mod. *fills*.  
*with indifference*, adv., mod. *is regarded*.  
*by him*, adv., mod. *is regarded*.  
*every day*, adv., mod. *sees*.  
*from his window*, adv., mod. *sees*.
- (10) The connectives are, *which, with, with, by, who*, and *from*.

When pupils have become familiar with the rules of syntax, and their application in constructions not beyond their capacity, it seems a waste of time to go through with the usual forms of *parsing*, which soon becomes a formal and monotonous exercise, awakening little thought. Questions like those in the following example will, it is believed, create an interest, and familiarize pupils with grammatical principles.

These questions are given, not to be followed implicitly, but as suggestions to be used at the discretion of teachers.

#### EXAMPLE.

"The tall oaks which grow in the forest wave their branches gracefully in the cold March winds."

- (1) Tell the use of the following words in the sentence above: *tall, oaks, which, grow, wave, branches, gracefully, cold, March, winds*.
- (2) Tell the use of the clause, *which grow in the forest*.

(3) Tell the use of the phrases, *in the forest*, and *in the cold March winds*.

(4) Write all the forms of the word *tall*, and tell when each should be used.

(5) Write all the forms of *oaks*, and tell when each should be used.

(6) What time is expressed by the word *grow*?

(7) What time would be expressed if it were *grew*?

(8) If the word *have* should be used before it, what form of the verb would it take?

(9) What other words besides *have* would require the same form?

(10) Write all the forms of *wave*, and give an example of each form in a sentence.

(11) How could the word *wave* be made to express future time?

(12) What is the use of the words *shall* and *will* when they are prefixed to verbs?

(13) What are *auxiliaries*?

## SUPPLEMENTARY EXERCISES

IN

### VERBAL FORMS.

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#### MODE.

The potential mode might, perhaps, be more properly called another form of the indicative.

Both modes are used to declare, and to ask a question.

Both may be used either in an independent statement, or in a clause.

Both may be used subjunctively, to express a condition.

In fact they are necessarily used for this purpose in all but the past tense.

There seems, then, to be no way of defining either the indicative or the potential mode, so as to exclude the other, except by the *form*.

*I can do it*, and *I am able to do it*, mean the same thing. *He can go if he wishes*, and *he will go if he can*. These expressions show that both modes may be used in declarative statements and in expressing conditions.

On the other hand, the imperative has the *form* of the indicative, but is used for a different purpose,



### SUBJUNCTIVE.

Grimm says, that "while *I am* means *I am*, *beó* means *I shall be*. The Anglo-Saxon *beó* (be) has not a present, but a future sense. In the older languages, it is only where the form *am* is not found, that *be* has the power of a present form." (See Fowler's Eng. Gram., p. 268.)

It seems by this, that the present practice of confining the forms *If I be*, and *If it rain*, to their use only when reference is had to future time, is consistent with original usage.

### TENSE.

Although we define tense as denoting distinctions of time, it is only in a very general sense that the time of an action is expressed by the verb. It is more commonly expressed by a phrase or an adverb.

In fact, the present and the future of the indicative may be used in expressing present or future time; as, *The boys go back next Saturday week. I shall or will go now. I shall or will go to-morrow.*

The potential present and past tenses may be used in expressing present or future time; as, *He may go now, or He may go to-morrow. He could go now if he wished. He could go to-morrow if it were not for an engagement.*

The past form of the potential is used in expressing past time, only in clauses when it follows a past tense of the verb in the principal statement; as, *I feared that he would overtake me.*

## SEQUENCE OF TENSES.

*May, shall, will*, are regularly used in clauses, after the present and future tenses in the independent statement; and *might, could, would, should*, after the past tenses; as,

I come	}	that I may see for myself.
I have come <sup>1</sup>		
I shall come		
I will come		
I came	}	that I might see for myself.
I had come		

Verbs of asking, teaching, and a few others, have two direct objects,—one of the *person*, the other of the *thing*; as, *I taught him grammar*.

That there are two direct objects, is shown by the fact that they admit of two regular *passives*; as, *He was taught grammar by me*; and, *Grammar was taught him by me*. *I asked him this question*. *This question was asked him by me*. *He was asked this question by me*.

The construction is the same after certain verbs, when one of the objects is an infinitive, or verbal noun; as, *I heard him step*. *I saw him run*. Two passives may be formed thus: *His stepping was heard by me*. *He was heard to step by me*. *He was seen to run by me*. *His running was seen by me*.

<sup>1</sup> The past form is sometimes used after the present perfect, since it represents a past action, complete at the present time; as, *I may have told you, that you might be on your guard*.

*Need* and *dare*, before another verb in a negative sentence, do not take the inflection *s* in the third person singular of the present indicative; as, *It need scarcely be said. All that need be said.*—NEWMAN. But if *to* is expressed with the second verb, the *s* is added; as, *It needs to be said. He dares to tell the truth.*

*Needs* is sometimes an adverb (meaning *necessarily*); as, *He must needs go through Samaria.*

*Methinks* is formed by the impersonal verb *think*, meaning *seem*, and the dative *me*; and is literally rendered, *it seems to me.*

*Had as lief, had better, had best, had like, had as good*, and *had rather*, are sometimes criticized; but they are idioms which have been in use from early times, and abundantly supported by the best authorities. *Would as lief* and *would rather* are also used by good writers.

"*I had rather be a dog, and bay the moon.*"—SHAKESPEARE.

"*I had rather be a doorkeeper,*" etc.—Ps. lxxxiv. 10.

"*I had much rather be myself the slave,  
And wear the bonds, than fasten them on him.*"—COWPER.

"*I had as lief not be, as live to be  
In awe of such a thing as I myself.*"—SHAKESPEARE.

"Some things the state *had better* leave alone ; others it *had better* not."—M. ARNOLD.

"But if I like the gay equipage so well as to go out of my road, I *had better* have gone afoot."—R. W. EMERSON.

"Is it true that Johnson *had better* have gone on producing more *Irenes*, instead of writing *Lives of the Poets*?"—M. ARNOLD.

---

In Anglo-Saxon the simple infinitive was not preceded by the preposition *to*.

It was only the dative case that was preceded by *to*.

Some time in the latter part of the twelfth century, *to* came into use before the simple infinitive ; and the two infinitives—the dative, or gerundial, and the simple form—became confounded.

But the gerund may now be distinguished from the simple infinitive, by the fact that it generally expresses purpose or intention. It is equivalent to *for* with an infinitive in *ing*: as, A house *to let* = *for letting* ; Ready *to sail* = *for sailing* ; He is the man *to do it* = *for doing it*.

Earle says, "That which we call the English infinitive verb, such as *to live*, *to die*, is quite a modern thing, and is characteristic of English as opposed to Saxon. It first existed as a phrasal adverb, and was a method of attaching one verb to another in an adverbial manner. In process of time it detached itself, and assumed an independent position."

Bain says in his "Higher English Grammar" (p. 156), "The infinitive acts the part of a noun-phrase when preceded, as it usually is, by the preposition *to*; as, *He is a fool to throw away such a chance*; and the manner or circumstance or explanation of his being so is, *for the throwing away of such a chance*." This phrase, like others formed by a noun and preposition, may perform the office of a noun, an adjective, or an adverb.

This justifies what has been treated as an anomalous use of the infinitive (or verbal noun) in such sentences as, *He was ready to go*; *He was wise enough to remain silent*.

The construction, therefore, is not anomalous, since a phrase consisting of a preposition and a noun may perform the office of a noun, an adjective, or an adverb.

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The English verb has no imperfect passive participle. To supply this want, the imperfect active is often used in a passive sense: as, *The house is building*; *The debt is owing*; *The drums are beating*.

The evil of employing the same form in two meanings has given rise to the expressions, *The house is being built*. *The drums are being beaten*.

These forms seem cumbrous and stiff, but they are now used by many good writers. (See Bain, p. 116).

Active forms with passive significations are found in infinitives: as, *A house to let; good to eat; books to sell; he is to blame.* The infinitive is here a gerund.

It is common to call *as* a relative pronoun in the expressions, *such as, as many as.*

There seems, however, to be merely an ellipsis of the relative and its antecedent; as, *I gave him such articles as were in my possession.* That is, *I gave him such articles as [those are which] were in my possession.* *As many as [those were who] received him, etc.*

When the ellipsis is supplied, we see that *as* is a conjunction.

The same ellipsis exists after *than* in the following sentence: I paid him more money *than* was due. That is, I paid him more money than [the money that] was due.

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Such expressions as *two first, three last*, are often criticized, but are fully sanctioned by good usage; as,

"My two last letters."—ADDISON.

"The two first lines."—BLAIR.

"At the two last schools."—JOHNSON.

"The three first of his longer poems."—SOUTHEY.

Arnold says, "Persons write *first three* to prevent the seeming absurdity of implying that more than one thing can be first; but it is equally absurd to talk about the *first three* when, as often happens, there is no second three."

Besides, if the criticism is just, *first* and *last*, and indeed all superlatives can be used only with singular nouns; and it is equally improper to speak of the *first years* of a lawyer's practice, the *first essays* of a writer, the *two wisest* men, or the *two tallest* men. For, if we insist that there can be but one first, it is clear there can be but one wisest man, one tallest man, etc.

But we do not commonly speak of the wisest two men, the tallest two men.

The general rule seems to be, that the word to which we wish to call special attention is placed first.

Both forms are proper, and are used by the best writers.

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"The occurrence of *the* with a comparative—as, *the more, the better*—is now shown by grammarians not to afford an example of the definite article. *The* in such combinations, although spelt like the article, is in reality another word; [meaning] *by how much, the more, by so much, the better*."—BAIN'S *Higher English Grammar*, p. 35.

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*What with*, in such sentences as, *What with the cold weather and feeble health, I have been confined to the house*, is an idiom, not to be analyzed, but used as an equivalent of the adverb *partly*.

Bain says, "The rule (that the comparative must be used when two things are compared) is not strictly adhered to. Writers and speakers continually use the superlative in comparing two things: as, *the least of the two; the best of the two*. Like other dual forms, the comparative degree is superfluous, and perspicuity would be equally well served by using the same form of comparison for two, or for more than two." One having but two children speaks of his oldest and youngest child.

Campbell, in "The Philosophy of Rhetoric," says, in reference to the expression, *He is the taller man of the two*, "Only in such, the comparative has the definite article *the* prefixed to it, and it is construed precisely as the superlative; nay, both degrees are in such cases used indiscriminately. We say rightly, This is the *weaker* of the two, or the *weakest* of the two."

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There is sometimes a question whether to use an adjective or an adverb after certain verbs.

The principle seems to be, that when the limiting word expresses a *quality* or *state* of the subject or the object, rather than the *manner* of the action, an adjective is proper.

This construction takes place with the verbs, *be*, *look*, *feel*, *taste*, *smell*, *seem*, *appear*, etc.: as, The berry tastes *sour*. The flower smells *sweet*. Velvet feels *smooth*. The sentence sounds *awkward* and



*harsh*. The man felt *bad* about it. The boy felt *mean*. The letter came *safe*. These persons ranked *high* among the nobility. He went to his work as *gay* as a lark.

"The blow fell *heavy* on the family.—MACAULAY.

"The stream ran *deep* and *strong*." "

"The lads came back *safe*." "

"While he lived, his power stood *firm*." "

"SHALL" AND "WILL."

*Shall* originally meant obligation,—a sense still retained in its past tense *should*.

Chaucer uses the expression, "The faith I *shall* to God" (meaning *owe to God*).

*Will*, on the other hand, means *intention*.

In the first person, except in making a promise, we use *shall*, admitting our determination to be a duty.

In the second and third persons, we use *will* as a presumption that the act is voluntary.

*Shall*, used in the second and third persons, expresses the determination of the speaker, and is equivalent to a command. It is the form of imposing legal obligations; as, *Thou shalt not steal*.

Is it proper to end a sentence with a preposition?

Dr. Campbell, in the "Philosophy of Rhetoric," says, "In English the preposition is often placed not only after the noun, but at a considerable distance from it, as in the following example: *The infirmary was, indeed, never so full as on this day, which I was at some loss to account for.*"

The practice of throwing the preposition to the end of the sentence (especially when used with the restrictive relative *that*) is of Teutonic origin, and, as might be expected, an old English idiom.

In the latter part of the seventeenth and the first part of the eighteenth century, it was regarded as inelegant. Since that time there has been a tendency to restore the English idiom, as less cumbersome and more spirited. Bain, in his "Higher English Grammar," gives the preference to such expressions as, *that I was witness of*, to *of which I was a witness*. A long list of quotations from Elizabethan writers, given by Bain, will show the usage at the time. *That flesh is heir to*, would hardly be improved by the expression *to which flesh is heir*. "Wretched vagabonds, eager only to find some obscure retreat to die in."—PRESCOTT. "A force of cultivated opinion for him to appeal to."—MATTHEW ARNOLD. This is much more vivid and romantic than *to which he can appeal*. This construction is especially adapted to colloquial discourse, and an idiomatic style.

#### THE PLACE OF THE ADVERB.

The place of an adverb in the arrangement of a sentence, requires much care. No definite rule can be given of universal application. But when a verb has a direct object, the adverb is usually placed after it; as, *He treated them handsomely*. It is commonly placed after an intransitive verb; as, *She dances well*.

An adverb limiting an adjective or another adverb, is placed before the word limited; as, *a very good man*. When the verb is made up of an auxiliary and a participle, the adverb is commonly placed between the two; as, *I have gently hinted my intentions*. The preposition *to* should not be separated from the infinitive by an adverb.

**"ONLY" and "EVEN."**

The words *only* and *even* may be made to express different meanings, according to their position; as, *He only spoke to call my attention*. In this sentence, "only" limits "spoke," indicating that he did nothing else; but in the sentence, "He spoke only to call my attention," or, "to call my attention only," "only" limits the adverbial phrase, indicating that this was his only purpose in speaking.

So the two sentences, "William even refused to recite," and "Even William refused to recite," mean different things; "even" having the force in the former of an adverb, and in the latter of an adjective.

**GRAMMATICAL EQUIVALENTS.**

"A grammatical form is equivalent to another grammatical form when the first means the same, or nearly the same, as the second. What is called command of language is little else than a practical acquaintance with grammatical equivalents." — *English Grammar*, by W. C. FOWLER.

The most common equivalents are words, phrases, and clauses: thus, *a prudent man* is equivalent to *a man of prudence*, or *a man who is prudent*.

He reported the death of the king = He reported that the king was dead.

The services being finished, the people dispersed = When the services were finished, the people dispersed.

**Note.**—The progressive form of a verb is not always interchangeable with the common form; as, *The boys play in the yard* (an habitual act). *The boys are playing in the yard* (an act now taking place).

## PARTS OF SPEECH.

### MODEL.

"He who plants an oak looks forward to future ages, and plants for posterity."—W. IRVING.

ART.	NOUN.	VERB.	ADJ.	ADV.	P. PRO.	R. PRO.	PREP.	CONJ.
an	oak	plants	future	forward	He	who	to	and
	ages	looks					for	
	posterity	plants						

Select the several parts of speech in the following sentences, and arrange them in columns, as in the model.

### EXERCISE.

(1) "A good voice has a charm in speech as in song. Many people have no ear for music, but every one has an ear for skilful reading."—EMERSON.

- (2) "Whatever is begun in anger ends in shame."  
 (3) "The worst wheel of the cart makes the most noise."  
 (4) "If pride leads the van, beggary brings up the rear."  
 (5) "A false friend and a shadow attend only while the sun shines."—DR. FRANKLIN.

POSSESSIVE CASE.

Change the form of these sentences, putting the italicized words in the possessive case.

- (1) This is the steed of the *hero*.  
 (2) These are the swords of *heroes*.  
 (3) What is the sphere of duty for *woman*?  
 (4) This is the house of my *father*.  
 (5) The uncle of the *boy* paid his tuition.  
 (6) The fathers of the *boys* reprov'd them.  
 (7) Does this cane belong to the *gentleman*?  
 (8) Do these coats belong to the *gentlemen*?  
 (9) The hoofs of *horses* are whole.  
 (10) The hoof of a *cow* is cloven.

PERSONAL PRONOUNS.

In each sentence, supply the personal pronoun, and tell what person, number, and case it is.

- (1) The girl must study — lesson.  
 (2) The girls must study — lessons.  
 (3) The man acquired — property by industry.  
 (4) The lady was much admired by — friends.

- (5) — am pleased with — situation.  
 (6) Teach — to fix — hopes on high.  
 (7) In building a house — frame should be strong.  
 (8) Boats are steered by — rudders.  
 (9) You lost — books and — brother found —.  
 (10) " — art, O God, the life and light  
 Of all this wondrous world — see ;  
 — smile by day, — gloom by night,  
 Are but reflections caught from —."—MOORE.

### COMPOUND PERSONAL PRONOUNS.

In each sentence, supply the proper compound personal pronoun, and tell what person and number it is.

- (1) The gentleman — was there, and cautioned the boys not to injure —.  
 (2) The girl amuses — with her dolls.  
 (3) The boy amuses — with his cart.  
 (4) The children amuse — with playthings.  
 (5) Thou forget'st —.  
 (6) The carriage — was too heavy for one horse.  
 (7) You wrong — to write in such a case.  
 (8) I — saw it.  
 (9) You — saw it.  
 (10) He — saw it.  
 (11) They — saw it.

**RELATIVE PRONOUNS.**

Supply the proper relative pronoun in each of the following sentences, and tell what noun or pronoun is its antecedent.

- (1) The boy — is faithful will meet the approval of his teacher.
- (2) Shakespeare wrote many plays — are acted on the stage.
- (3) The boy to — I spoke is my friend.
- (4) The girl — I spoke to is my sister.
- (5) Pupils — are obedient gain the good-will of their teacher.
- (6) The books of — I spoke are interesting.
- (7) The trees — leaves had turned were beautiful.
- (8) "When I was a young fellow, I used to spend
- (9) most of my vacations with an uncle — lived
- (10) in a beautiful part of Wales, and — house
- (11) was only a mile or two from the coast, — was very precipitous."

**COMPOUND RELATIVE PRONOUNS.**

Supply the compound relative in each of the following sentences.

- (1) — hinders our progress should be overcome.
- (2) They know not — they do.
- (3) — way he turned, he met with difficulty.
- (4) — will, let him come.
- (5) — wishes to excel must work hard.
- (6) We should carefully avoid — gives pain to others.

- (7) — desires riches must be diligent.  
 (8) Take — you choose.  
 (9) — made the remark misrepresented the case.  
 (10) In — situation you are, do your duty.

**Note.**—"Whosoever" is declined like "who," thus:

<i>Nominative.</i>	<i>Possessive.</i>	<i>Objective.</i>
whosoever.	whosoever.	whomsoever.

### INFINITIVES AND PARTICIPLES.

#### MODEL.

I heard the bird *sing* = simple infinitive.  
 I tried *to catch* the bird = infinitive phrase.  
*Singing* is a healthful exercise = infinitive in *ing*.  
 The pupil while *singing* looked at the notes = imperfect participle.

Select the simple infinitives, the infinitive phrases, the infinitives in *ing*, and the imperfect participles, in the following sentences.

#### EXERCISE.

- (1) "Whether we look, or whether we listen,  
 (2) We hear life murmur, or see it glisten."  
*Lowell.*  
 (3) "To be, or not to be, that is the question."  
*Shakespeare.*  
 (4) "Cromwell, I charge thee fling away ambition."  
*Shakespeare.*  
 (5) The man was indicted for stealing.  
 (6) The best method of acquiring facility of expression is to practice writing under judicious criticism.



(7) Reading good authors, and examining critically the structure of sentences and the choice of words, will be useful in forming a good style.

(8) A boy attending school should go for the purpose of learning.

(9) The boy, after reciting his lesson perfectly, was permitted to play.

(10) To an American visiting Europe, the long voyage he has to make is an excellent preparative.

# REGULAR AND IRREGULAR VERBS.

## MODEL.

"It appears to me that Poor Richard's Almanac did more than any thing else toward making him familiarly known to the public."—*Hawthorne*.

*Regular.*

*Irregular.*

appears.

do.

<i>Present.</i>	<i>Past.</i>	<i>Per. Part.</i>	<i>Present.</i>	<i>Past.</i>	<i>Per. Part.</i>
appear.	appeared.	appeared.	do.	did.	done.
			make.	made.	made.
			know.	knew.	known.

Arrange the principal parts of the regular and the irregular verbs, and words derived from verbs, in separate columns.

## EXERCISE.

(1) The reason that the deaf and dumb cannot *speak* is that they are unable to *hear*.

(2) Do not *speak* a word, for fear some one will *hear* you.

(3) "Venerable men! you have *come* down to us from a former generation."—*Webster*.

(4) "Heaven has bounteously *lengthened* out your lives, that you might *behold* this joyous day."—*Webster*.

(5) "Your *are* where you *stood* fifty years ago."—*Webster*.

### ACTIVE AND PASSIVE VOICE.

John speaks the French language.

The French language is spoken by John.

#### EXERCISE I.

Change the verbs in the following sentences to the passive voice.

- (1) My brother read the book yesterday.
- (2) The children gathered flowers in the garden.
- (3) My father plants trees for fruit and shade.
- (4) The diligent make great improvement.
- (5) The general sent despatches by every mail.

#### EXERCISE II.

Change the verbs to the active voice.

- (1) Health is promoted by exercise and temperance.
- (2) The highest enjoyment is conferred by benevolence.
- (3) Mary's friends are delighted by her prudence.
- (4) A report of the battle was made by the general.
- (5) The man's property was acquired by industry.

Change the sentences in Exercises I. and II. to the interrogative form.

**Note.**—An intransitive verb, combined with a preposition, often has the force of a transitive verb, and may be changed to the passive voice; as,

*I arrived at this opinion.* This opinion *was arrived at* by me.

*He listened to the music.* The music *was listened to* by him.

We often *meet with* difficulties. Difficulties are often *met with* by us.

The officer *attended to* the business. The business *was attended to* by the officer.

In such cases, the combination should be regarded as a compound word.

**Note.**—A few intransitive verbs are occasionally used in the passive form, but retain the active sense; as,

"He was come home."—*Irving*.

"The melancholy days are come."—*Bryant*.

"But he is risen, a later star of dawn."—*Wordsworth*.

### EXERCISE ON THE VERB "LIE."

#### PRINCIPAL PARTS.

<i>Present.</i>	<i>Past.</i>	<i>Imperfect Participle.</i>	<i>Perfect Participle.</i>
lie.	lay.	lying.	lain.

#### MODEL.

<i>Present Ind.</i>	{ I lie, or am lying, on the lounge now.
<i>Past Ind.</i>	{ I lay, or was lying, on the lounge yesterday.
<i>Present Per. Ind.</i>	{ I have lain, or have been lying, on the lounge all day.

- Past Per. Ind.* { I had lain, or had been lying,  
on the lounge an hour before  
you came.
- Future Ind.* { I shall lie, or shall be lying, on  
the lounge, after dinner.
- Future Per. Ind.* { I shall have lain, or shall have  
been lying, on the lounge  
when you come.

**EXERCISE.**

Fill the blanks with the proper form of the verb *lie*.

- (1) The book — or is — on the table now.
- (2) The book — or was — on the table yesterday.
- (3) The book has — or has been — on the table all day.
- (4) The book had — or had been — on the table a long time.
- (5) The book will — or will be — on the table to-morrow.
- (6) The book will have — or will have been — on the table an hour.
- (7) The book may — or may be — on the table.
- (8) The book might — or might be — on the table.
- (9) The book may have — or may have been — on the table.
- (10) The book might have — or might have been — on the table.

EXERCISE ON THE VERB "LAY."

PRINCIPAL PARTS.

<i>Present.</i>	<i>Past.</i>	<i>Imperfect Participle.</i>	<i>Perfect Participle.</i>
lay.	laid.	laying.	laid.

MODEL.

<i>Present Ind.</i>	I lay the paper on the table.
<i>Past Ind.</i>	I laid the paper on the table.
<i>Present Per. Ind.</i>	I have laid the paper on the table.
<i>Past Per. Ind.</i>	I had laid the paper on the table.
<i>Future Ind.</i>	I shall lay the paper on the table.
<i>Future Per. Ind.</i>	I shall have laid the paper on the table.

EXERCISE.

Fill the blanks with the proper form of the verb *lay*.

- (1) Birds — eggs.
- (2) The boy — his book on the desk.
- (3) Please to — the book on the table.
- (4) The bird has — four eggs.
- (5) I had — my knife away, and could not find it.
- (6) I shall — my clothes on the chair.
- (7) He will have — his playthings away.
- (8) You may — away your books.
- (9) You could — your hat on mine.
- (10) You may have — your hat on the table.
- (11) You should have — it where it belongs.

## EXERCISE ON THE VERB "SIT."

## PRINCIPAL PARTS.

<i>Present.</i>	<i>Past.</i>	<i>Imperfect Participle.</i>	<i>Perfect Participle.</i>
sit.	sat.	sitting.	sat.

## MODEL.

<i>Present Ind.</i>	I sit, or am sitting.
<i>Past Ind.</i>	I sat, or was sitting.
<i>Present Per. Ind.</i>	I have sat, or have been sitting.
<i>Past Per. Ind.</i>	I had sat, or had been sitting.
<i>Future Ind.</i>	I shall sit, or shall be sitting.
<i>Future Per. Ind.</i>	I shall have sat, or shall have been sitting.

## EXERCISE.

Fill the blanks with the proper form of the verb *sit*.

- (1) He — or is — at table.
- (2) We — or were — at table.
- (3) We have — or have been — at table.
- (4) We had — or had been — at table.
- (5) We shall — or shall be — at table.
- (6) We shall have — or shall have been —  
at table.
- (7) We may — or may be — at table.
- (8) We may have — or may have been — at  
table.
- (9) We might — or might be — at table.
- (10) We might have — or might have been —  
at table.

EXERCISE ON THE VERB "SET."

PRINCIPAL PARTS.

<i>Present.</i>	<i>Past.</i>	<i>Imperfect Participle.</i>	<i>Perfect Participle.</i>
set.	set.	setting.	set.

MODEL.

<i>Present Ind.</i>	{ The maid sets, or is setting, the table.
<i>Past Ind.</i>	{ The maid set, or was setting, the plates on the table.
<i>Present Per. Ind.</i>	{ I have set, or have been setting, my chair to the table.
<i>Past Per. Ind.</i>	{ I had set, or had been setting, my room in order.
<i>Future Ind.</i>	{ I shall set, or shall be setting, my room in order.
<i>Future Per. Ind.</i>	{ I shall have set, or shall have been setting, my room in order.

EXERCISE.

Fill the blanks with the proper form of the verb *set*.

- (1) I — or am — a trap.
- (2) I — or was — a trap yesterday.
- (3) I have — or have been — a trap.
- (4) I had — or had been — a trap.
- (5) The teacher will — or will be — a lesson.
- (6) The teacher will have — or will have been — a lesson.

**Note.**—For additional practice in the higher classes, the teacher may take selections from the reading-book or elsewhere, to be analyzed with reference to the thought as well as the form of expression ; such attention as seems desirable being called to points of syntax and verbal forms.

As intimated on a previous page, parsing every word, and repeating rules of syntax for the hundredth time, soon become formal and monotonous, awakening little thought.

#### MODEL.

"To him who in the love of Nature holds  
Communion with her visible forms, she speaks  
A various language : for his gayer hours  
She has a voice of gladness ; and she glides  
Into his darker musings, with a mild  
And gentle sympathy that steals away  
Their sharpness ere he is aware."—*Bryant*.

#### QUESTIONS.

(1) What is the first statement in this sentence ?

*Ans.* That Nature speaks a various language.

(2) In what respects is it said to be various ?

*Ans.* She has a voice of gladness for one's gayer hours, and she glides into his darker musings with a mild and gentle sympathy.

(3) How many independent statements in the sentence ?

*Ans.* Three.

(4) What kind of sentence ?

*Ans.* Compound.

(5) What statements are complex ?

*Ans.* The first and last.



(6) How many, and what kind of, clauses in the sentence?

*Ans.* Three: who holds . . . forms, *adj.*; that steals . . . sharpness, *adj.*; ere he is aware, *adv.*

(7) What does each clause limit, and how connected?

This may be continued according to the advancement of the pupils, thus:—

(8) Why does *Nature* begin with a capital?

(9) What do *she* and *her* refer to?

(10) To whom does *Nature* speak?

(11) Is *speak* used transitively or intransitively?

(12) Is *holds* regular or irregular?

(13) What does *s* in *holds* show?

(14) What two offices does *who* perform?

1  
1  
C  
  
V  
G  
  
W  
it

# APPENDIX.

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## PART I.

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### CHAPTER I.—NARRATION.

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**To the Teacher.**—Insist, from the beginning, on correct *form* in composition. The following points are the most important.

1. Pupil's name in the upper right-hand corner.
2. Title in the middle of the page (from left to right). The first word and each principal word in the title must begin with a capital letter.
3. Margin, of about an inch and a half at the top of the page; of about three-quarters of an inch on the left of the page; paragraph margin, half an inch to the right of the ordinary margin.
4. No margin at the right of the page, each line being well filled out, except, of course, the last line of a paragraph, which may end at any place.
5. A hyphen at the right to show the division of a word, when the line is not long enough to contain the whole of it. A *syllable* must never be divided.
6. Correct terminal punctuation marks.

1. Copy the following composition, observing carefully the *title, margins, capitals and punctuation.*

#### THE FOX AND THE RAVEN.

One day a raven had a large piece of cheese. Did he share it with those who had none? No. He said: "Oh that I could find a place in which to eat it alone!" He flew to the woods and perched on the branch of a tree.

A fox, passing by, saw him, and said: "I wish that I had some of that cheese! The old raven is stingy, and would not give me any if I should ask him. I will play him a trick."

At once the fox seated himself at the foot of the tree, and said: "What a beautiful bird you are! How glossy your plumage is! Do you know that I never have heard you sing? Is your voice as fine as your looks? Pray sing a little for me. Do not be bashful. Sing one of your favorite songs."

The raven began to think that the fox was a very pleasing fellow. He thought: "How charmed he will be to hear my voice!" So he opened his mouth to sing.

The instant he did so the cheese fell to the ground. The fox seized it at once and ran off, laughing at the foolish raven.

NOTE.—For a subsequent lesson, let the teacher write this on the blackboard in solid form, leaving out quotation marks and terminal punctuation marks, and require the pupils to replace them properly, and to break the composition into paragraphs.

- 
2. Write the story from the following outline:

#### THE BEE AND THE PIGEON.

Who fell into a brook? (bee.) Who saw this? (pigeon.) Where did she sit? (on a limb.) What did the pigeon do? (dropped a leaf.) What did the bee do? (swam to it.) Who saved herself in this way? (bee.)

Who sat upon the limb at another time? (pigeon.) Who tried to shoot her? (hunter.) Who flew to him? (bee.) Who stung his hand? (bee.) What flew to one side? (the shot.) What became of the pigeon? (flew away.) Who had saved her life? (bee.)

## (3) THE MONKEY AND THE BOOTS.

Who sat upon a tree? (monkey.) Who came through the woods? (man.) What did he place at the foot of the tree? (boots.) What did he then do? (departed.) Who saw this? (monkey.) What did he do? (climbed down and pulled on the boots.) What was in the boots? (glue.) Who returned suddenly? (the man.) What did the monkey try to do? (pull off the boots.) What was the result? (boots stuck fast.) Who caught the monkey easily? (the cunning man.)

## (4) THE GOOD MOWER.

Who went into the field one day? (mower.) In what condition was the clover? (ripe.) What did he wish to do with the clover? (mow it.) What was there in the field? (bird's nest.) What lay in the nest? (seven little birds.) In what condition were the birds? (naked and helpless.) Who saw them? (the mower.) What did he leave? (clover about the nest.) Who now flew down to the young birds? (the parents.) What did the old birds do? (feed the young ones.) What soon grew? (the wings.) Who flew away? (the little birds.) Who felt happy? (the mower.)

**To the Teacher.**—If the children are not familiar with the story of Robinson Crusoe, read from the original such portions as are necessary to make the following lessons understood.

First tell, and then write a connected story from the following outline:

## (5) THE SHIPWRECK OF ROBINSON CRUSOE.

Fearful storm arises. Waves break over ship. Fear. Mighty shock—rock. Sailors cry: "Ship sprung leak!" Launch boat. All leap in. Wave upsets boat. Men sink. Robinson rises. Dashed against rock. Clings fast. Sees land. Wave retreats. Clammers on shore. Faints. Comes to. Calls. No reply. All drowned. Thanks God for rescue.

## (6) THE ISLAND.

Robinson afraid wild beasts. No weapons. Hat and shoes lost. No food. Hungry and thirsty. Searches, finds nothing.

Night now. Where go? No house, no cava. Thinks of birds. Finds tree, sleeps. Morning, hungry, thirsty. Seeks, finds spring. Climbs hill. Water all around. Island. Despair, starve. Sees wreck of ship.

#### (7) CRUSOE VISITS THE SHIP.

Water shallow, wades. Short distance, swim. Rope, climb on board. Barking of dog. Barry. Both glad. Seeks food, finds ship's biscuits, eats heartily. Builds raft. The load: biscuits, flint and tinder, carpenter's tools, sabre, two guns, powder, shot, clothing. Pushes off, splash. Alarmed. Only Barry. Swims, climbs on raft. One hour, lands. Sleeps in tree. Barry at foot.

#### (8) OTHER VISITS TO THE SHIP.

Morning, unloads. Go again. Get everything. Second load: two more guns, more powder, lead, kegs of nails, large auger, grindstone, sails, bedding. Puts up tents. Sharpens stakes. Drives them. Puts things in tent.

On third visit finds pair of shears, some knives, a bag of money. Latter useless (why?) Knives better. Starts, wind rises, hard work. Waves cover wreck, wash it away. Crusoe grieved.

#### (9) CRUSOE SETTLES.

Among things brought: spy-glass, bible, pens, paper, ink. Makes diary, also almanac. Sets up cross as monument where first cast on shore. Must have better house. Finds cave in rock, higher ground, large, dry. Carries things to cave. Makes fence, protection. Around mouth of cave, half-circle. Twenty paces long, ten wide, no opening, ladder. Hard work.

#### (10) THE FOX AND THE GRAPES.

A fox in search of prey came to a grape-vine on a trellis. The vine hung full of sweet grapes. The fox leaped up many times, for he wanted them badly. But they hung so high that all his leaping was in vain.

Some birds sat in a neighboring tree and laughed at his efforts. Finally he turned away with contempt, saying: "The grapes are too sour for me. I do not want them."

Write this fable from memory.

(11) THE OX AND THE CLOVER-FIELD. (Imitation).

In the place of the fox, imagine an ox; instead of the grape-vine a clover-field which is surrounded by a hedge; instead of the birds imagine cows. Now write a fable in imitation of The Fox and the Grapes.

(12) THE BOY AND THE NEST. (Imitation).

In the place of the fox, the grape-vine, the grapes, and the birds, imagine the following persons and things: boy, tree, bird's nest, girls. Write the fable.

## CHAPTER II.—LETTER-WRITING.

(1). By custom a letter is made to consist of the following parts:—

- |                 |                         |
|-----------------|-------------------------|
| 1. Heading      | { Place.                |
|                 | { Date.                 |
| 2. Introduction | { Address.              |
|                 | { Salutation.           |
| 3. Body.        |                         |
| 4. Conclusion   | { Complimentary Clause. |
|                 | { Signature.            |

(2) LETTER OF FRIENDSHIP.

(Heading.)

WINNIPEG, July 16, 1891.

(Introduction.)

My dear Sister,—

.. .. .

(Body.)

.. .. .

(Conclusion.)

Your affectionate brother,

WILLIAM SMITH,

Copy this form carefully observing the position, capitals and punctuation of parts, and then make it several times from memory.

## (3) BUSINESS LETTER.

(Heading.)

TORONTO, ONT., July 3, 1888.

(Introduction.)

W. T. PRESTON, ESQ.,

Brandon, Man.

(Body.)

Dear Sir : I shall feel much obliged if you will kindly favor me with such information respecting, etc.

(Conclusion.)

Yours respectfully,

A. J. DARK.

Copy this form carefully observing the position, capitals and punctuation of parts, and then make it several times from memory.

---

LETTER EXERCISES.

## (4) JOHN TO JAMES.

Yesterday John had a great pleasure. Two rabbits were given him by a neighbor. One was white, the other gray. James must look at them also. He will certainly be pleased. John will build them a little house.

Put the above in the form of a letter from John to James. Remember the parts of a letter and their position and punctuation.

## (5) MARY TO SARA.

Mary has left her arithmetic at school to-day. She is in great trouble about it. To-morrow she must hand in the solution of some problems. Sarah is asked to lend her book. As soon as the work is done Sarah shall receive the book back again unsoiled. Mary will be glad to return the favor.

Put the above in the form of a letter from Mary to Sara,



## (6) HENRY TO FRANK.

Who came from Kingston to-day on a visit? (Henry's friend William.) How long can he stay? (only three days.) Whom would he like to see? (Frank.) But where can he not go? (to Frank.) What has happened to him? (taken cold.) What should Frank do, therefore? (come to Henry.) Who desires this very much? (William.) What does Henry hope? (that Frank will come.)

Put the above in the form of a letter from Henry to Frank.

(7) Write Frank's reply to Henry's letter.

(8) Write these letters from the following outlines:—

(From a girl to the grocer, Mr. William Amos, ordering goods.)  
I write by mother's desire—please send 2 lbs. tea—4 lbs. sugar—7 lbs. rice—3 lbs. butter—last tea sent was not good—mother will pay more to have it better—send bill with goods.

## (9) FROM THE SAME

Goods received—bill not enclosed—mother wishes it as she prefers to settle her accounts at once—please send it by mail.

(10) William Mason, whose residence is Millbrook, Ontario, encloses two dollars to W. F. Luxton, Winnipeg, Manitoba, as the subscription price of the "Weekly Free Press" for one year. Write his letter.

## SUPERScription.

STAMP.

MISS FRANCES SMITH,

217 Brown Street,

Weston, Ont.

REGISTER STAMP.	STAMP.
<p>MESSRS. POTTER &amp; COX</p> <p><i>Portage la Prairie,</i></p> <p>Box 317. <i>Manitoba.</i></p>	

(11) Copy the above forms carefully observing the position and punctuation of parts.

(12) Write superscriptions, or envelope addresses, to your father, your sister, your teacher; your grocer, your doctor; your friend who lives in Augusta, Georgia.

*For additional forms and exercises see last pages of Appendix.*

### ARRANGEMENT.

Arrange the following detached sentences properly, and form connected fables:—

#### (1) THE FOX AND THE RAVEN.

"The favor of a song from you would doubtless show that your voice is equal to your other accomplishments." A fox observed a raven on the branch of a tree with a piece of cheese in her mouth. The fox snatched up the cheese in triumph, and left the raven to lament her vanity. The fox considered how he might possess himself of this. The raven was deceived with his speech, and opened her mouth to sing, and the cheese dropped. "I am glad," said he, "to see you this morning, for your beautiful shape and shining feathers are the delight of my eyes." He decided to try flattery.

## (2) THE WOLF AND THE LAMB

The lamb replied that she was not then born. The wolf was resolved to quarrel, and fiercely demanded why she durst disturb the water which he was drinking. The wolf was disconcerted by the force of this truth, and changed the accusation, and said, six months ago he had been slandered by the lamb. A wolf and a lamb were accidentally quenching their thirst at the same rivulet. The wolf said, then it must have been the lamb's father, or some other relation, and then seized her and tore her to pieces. The lamb, trembling, replied that that could not be, for the water came from him to her. The wolf stood towards the head of the stream, and the lamb at some distance below.

Determine the proper order of facts and topics in the following. Events should follow, of course, the order of time. Remarks upon character and influence should come last:—

## (3) JOHN MILTON.

John Milton died November 8, 1674. In 1667 he published his great poem, "Paradise Lost." In 1643 he married Mary Powell. His father was a scrivener. At the age of twelve Milton was sent to St. Paul's School. He was firm, decided, and independent. He was born December 9, 1608. Mary Powell was the daughter of an Oxfordshire royalist. In 1671 he published "Samson Agonistes." He was buried in the chancel of St. Giles. Incessant study injured his eyesight. He was the author of several other poems and many treatises in prose. He was first placed under the care of a private tutor. After the death of his mother in 1637 he went abroad. By his first marriage he had three daughters. His prose writings were chiefly political. He was simple and frugal in his habits. About the year 1664 he became totally blind. He visited France, Switzerland, and Italy. He was afterwards sent to Christ's College, Cambridge. Divorced from his first wife, he was subsequently twice married. He had vast learning, a lofty imagination, and a musical ear. "Paradise Lost" is the greatest poem in the English language.

## (4) OLIVER GOLDSMITH.

His chief poem, "The Deserted Village." Served as an usher in a school. Published his poem "The Traveller," in

STAMP.

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Manitoba.

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grocer, your  
Georgia.

Appendix.

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piece of cheese  
triumph, and  
considered how  
deceived with  
and the cheese  
morning, for  
delight of my

1764. College life. Made a tour of Europe on foot, and returned to England in 1756. After serving as usher, he settled in London and began to write. School life. His novel, "Vicar of Wakefield," appeared in 1766. Born in Ireland, 1728. Studied medicine at Edinburgh. Died in 1774. Wrote for various periodicals. Wrote a drama in 1773, "She Stoops to Conquer," and gained great applause. Got into debt at Edinburgh, and was forced to flee. Buried in the Temple Church. Character. From Edinburgh he went to Leyden, Holland, 1754.

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### CHAPTER III.—DESCRIPTION.

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**To the Teacher.**—The purpose of the following set of lessons is to teach the pupils to observe carefully and to express accurately the results of their observation. The materials and hints furnished are to be considered simply as suggestive of types of profitable work.

#### (1) HINTS.

(1) Ask the pupils to observe the object carefully, then to state the results of their observations. Record these on the blackboard in whatever order given by the pupils. The need for proper arrangement of material will probably become evident at once. Let the pupils, under guidance if necessary, arrange the material in proper order. Let this arranged material be divided into topics suitable for paragraphs. These topics will serve as hints when another object of a similar kind has to be described. An oral description following the order of topics should now be given by one or more pupils. Next let a written description be given by all pupils, due attention being given to

heading, margins, etc. Finally let the composition be carefully corrected.

Each exercise may require two or more lessons to complete it. The first may be given to the observation of the object and the formation of the topical outline, the second to the oral and written description from the topical outline, and the third to the correction of the written exercises.

## (2) ORANGES.

**Matter given by pupils.**—Kind of fruit; a little larger than apples; outside called the peel; used for food; found in West Indies, and in southern parts of Europe and United States; nearly round; raised in warm climates; inside or pulp is soft, juicy and sweet; when ripe is of a deep yellow color; seeds are in tough cells in the centre.

**Matter arranged by pupils.**—What they are, climate where raised, where obtained, size, shape, color, peel, pulp, seeds, cells, use.

*Topical Outline.*

ORANGES	What they are.	
	Climate where raised.	
	Where obtained.	
	General appearance	{ Size—larger than apple. Shape—nearly round. Color—deep yellow.
	Parts . . .	{ Peel—rough, oily. Pulp—soft, juicy, sweet. Seeds—many in centre. Cells—tough, contain seeds.
	Use . . .	Food, uncooked.

## ORANGES.

Oranges are a kind of fruit raised in a warm climate in different countries. They are obtained from the southern parts of Europe and of the United States, and also from the West Indies.

In size, oranges average a little larger than apples. They are nearly round, and when ripe are of a deep, yellow color.

The outside of an orange is called the rind or peel. It is rough and oily. The inside consists of the pulp, seeds and cells. The pulp is soft, juicy and usually sweet; the seeds are in the centre inclosed in a tough substance called cells.

Oranges are used for food and when fully ripe are very pleasant to the taste.

(3) *Topical Outline.*

CHERRIES	{ What they are.		
	{ How they grow.		
	{ General appearance {		
	{ Size—hazel-nut.		
	{ Shape—nearly round.		
	{ Color—various.		
	{ Kinds . . .		
	{ Wild, cultivated.		
	{ Parts . . .		
	{ Skin—thin, tender.		
	{ Pulp—soft, juicy, sweet,		
	{ bitter.		
	{ Seed—single stones.		
	{ Use . . . .		
	{ Food, when ripe, cooked		
	{ or uncooked.		

## (4) APPLES.

*Topical Outline.*—What they are. How they grow. When they ripen. Shape. Size. Color. Skin. Pulp. Seeds. Use.

## (5) WATERMELONS.

*Outline.*—Where produced. Shape. Rind. Pulp. Seeds.

**Produced:** Temperate climates, on vines.

**Shape:** Oval, short or long, round.

**Rind:** Dark green, light green, striped, thick or thin.

**Pulp:** Pale red, deep red, yellow, soft, sweet, very juicy.

**Seeds:** Black, brown, white, tipped with black, surround the core.

(6) *Typical Outlines.*

(a)	(b)	(c)
Name.	Name.	Class.
General appearance.	Parts.	Description.
Parts. ... {	Growth.	Cultivation. {
Root.	Uses.	
Stem.	Habits.	
Leaf.	Locality.	
Flower.	Uses.	Where.
Fruit.	Locality.	How.
Uses.	History.	When.
Where found.		

(7) Describe according to any of the plans outlined:—

a pear.	a potato.	wheat.	a maple.
a plum.	a beet.	barley.	a poplar.
a berry.	a turnip.	rye.	an oak.
a grape.	an onion.	oats.	a pine.
a cucumber.	a pea.	corn.	a cedar.

(8) **DESCRIPTION OF ANIMALS.**

Observe a dog carefully, then write a description of it under one of these outlines:—

(a)	(b)	(c)
Form.	Class.	Class.
Size.	General description.	Structure.
Color and covering.	Particular description.	Habits.
Parts.	Food.	Uses.
Uses.	Uses.	Locality.
Habits.	Habits.	

## (9) THE WHALE.

(Material obtained by personal observation, by study of good pictures, or by reading full descriptions.)

*Topical Outline.*

**Class:** Mammal, how it differs from a fish.

**Structure:** Size, head, covering.

**Habits:** Breathing, food.

**How caught:** Harpooned.

**How disposed of:** Blubber, whalebone, flesh.

The whale is the largest of all animals, and has on that account been called "the monarch of creation." It is a mammal, resembling a fish in appearance, but differing from one in being warm-blooded, in requiring to breathe air, and in suckling its young.

It is from sixty to ninety feet in length, and about thirty feet round. Its mouth is very large, and in the head there are blow-holes a foot long. In the upper jaw, the whalebone supplies the place of teeth. All over the body there is a thick covering of fat called "blubber," which is in some places twenty inches thick.

It can remain beneath the water for an hour, but requires to come to the surface to breathe. This it does through its blow-holes, throwing up a fountain of water visible some miles off. As it swims along, it keeps its huge jaws open, and thus obtains its food in the shape of small fish, lobsters, etc., which become entangled in the whalebone.

The whale-fishery is carried on in this manner: A number of small boats are sent out from the whaling vessel with a harpooner in each. He stands in the bow, and as the boat approaches the whale he plunges the harpoon into it. Attached to the harpoon is about a mile of rope. When the whale is struck, it dives, carrying the harpoon with it. Soon it comes to the surface to breathe, and, receiving another harpoon, dives again. This is continued till the whale is killed.

The blubber and whalebone alone are cut off. From the blubber an oil is extracted; the whalebone is manufactured into many useful articles, and the flesh is frequently eaten by the Esquimaux.

NOTE.—Before writing learn as much as possible by observation, by reading, and by inquiry about the object.



to be described. Arrange material according to one of the plans or outlines given. Put separate topics in separate paragraphs. Let every sentence be carefully thought out before it is written.

In describing an animal, the order may be:—

**Class to which it belongs.** Carnivorous or herbivorous, for example; compare with other objects of the same class.

**Size, shape, color.** (General description.)

**Where found**

**Parts.** Head, neck, body, legs, feet. (Particular description.)

**Food.**

**Habits.**

**Character.** Disposition, strength, agility, etc.

**Uses.** If any.

(10) Describe, according to any of the plans outlined above:—

a cat.	a hen.	a fly.	a fish.
a sheep.	a goose.	a bee.	a frog.
a cow.	an owl.	a spider.	a clam.
a horse.	a hawk.	a butterfly.	an oyster.

#### (11) COMPARISONS.

Describe the difference between a dog and a horse; a cat and a rat; a cow and a fox; a wolf and a pig; a squirrel and a hare; an elephant and a deer; observing these headings:

Food, habits, sounds, coat or skin, peculiarity of appearance, size, color.

#### A DOG AND A HARE. (Differences.)

**Material:**—The dog eats flesh and meal; the hare lives upon grass and herbs.

The dog is domesticated, bold, and intelligent; the hare is mild, timid and unintelligent.

The dog barks; the hare is generally silent, but, when in pain, squeals.

The dog has a coat of hair; the hare has one of fur.  
 The dog has a long tail; the hare has a small tuft.  
 The dog varies considerably in size; the hare is generally of one size and much smaller than the dog.  
 The dog differs in color; the hare is invariably brown or white.

### (12) PLANTS AND ANIMALS. (Similarity.)

Life is common to both animals and plants; and in the possession of that attribute they are both distinguished from things inanimate.

Plants, as well as animals, require food to maintain them in existence, and, like them, are furnished with vessels to convey nourishment to the different parts of their system; the circulation of the sap in the one, and that of the blood in the other, presenting one of the most striking analogies between them. They breathe by means of the leaves, which thus perform the functions of lungs, and they also absorb and exhale moisture abundantly.

In many other respects plants exhibit a close resemblance to animals. They are benumbed by cold and revived by heat; frost or poison deprives them of life; and in adapting themselves to the situation in which they are placed, in closing or shifting their leaves on symptoms of danger, and in various other ways, they display qualities that are very like what in animals we call instinct.

Finally, in its development, a plant passes through successive stages of existence, just as an animal goes through a progress from birth to death. Both are at first comparatively feeble. Both acquire, as they advance, greater power of action or resistance. Both must, after a certain period of time, sink under the same decay of their faculties, and go back to be "resolved into the elements."

(13) Compare an owl and a duck (*a*) as to parts and description of parts, (*b*) as to uses of parts, (*c*) as to habits.

(14) Compare cork and sponge (*a*) as to appearance, (*b*) as to qualities, (*c*) as to uses which depend on those qualities, (*d*) as to mode of growth.

(15) Compare a blade of grass and an oak-leaf.

## DESCRIPTION OF COMMON OBJECTS.

(16) *Topical Outlines.*

(a)	(b)	(c)
What it is.	Size.	Appearance.
What it is made of.	Color.	Qualities.
What it is used for.	Parts.	Materials.
	Uses.	Process of manufacture.
		Uses.

## (17) Describe according to any of the plans outlined :

a chair.	an umbrella	paper.
a rifle.	a plough.	pens.
a buggy.	a spade.	ink.

## PICTURE LESSONS.

**To the Teacher.**—For the first exercises, select pictures large enough for all in the class to see. Let the pupils tell what the picture shows, then what it suggests. After the picture has been observed carefully, let them make out a suitable plan or outline for the story, which may then be developed by each pupil in his own way.

Pictures selected from the school text-books, or cut from old books and papers, will furnish ample material. Care should be taken to select, as a rule, such as tell a story. At first there should not be many figures in the picture.

## (18) EXAMPLE.

What persons do you see in this picture? What is each person doing? What animals do you see? What is each animal doing? What title might be given to this picture? Give a name to each person and animal. In

order to tell the story in the picture, what shall we speak of first? What next? What then? etc. Looking at these heads, John may tell the story the picture suggests to his mind. Mary may tell the story suggested to her. Each pupil may now write the story in his own way.

### WORD PICTURES.

(19) Read the following carefully. Close your eyes and try to see the picture clearly in your mind. Write a description of your mental picture :—

#### NELLY.

Nelly sat under the apple tree,  
And watched the shadow of leaves at play,  
And heard the hum of the honey bee,  
Gathering sweets through the sunny day.

Nelly's brown hands in her lap were laid;  
Her head inclined with a gentle grace;  
A wandering squirrel was not afraid  
To stop and peer in her quiet face.

Nelly forgot that her dress was old,  
Her hands were rough and her feet were bare;  
For round her the sunlight poured its gold  
And her cheeks were kissed by the summer air.

And the distant hills in their glory lay,  
And soft to her ear came the robin's call.  
'Twas sweet to live on that summer day,  
For the smile of God was over all.

Musing under the spreading branches of an old apple tree  
sits rosy-cheeked Nelly, forgetful of her old dress, bare feet,  
and folded rough brown hands. Shadows of leaves play about  
her. Call of robin and hum of bee float in on the summer air.  
Far off lie purple hills. Calm peace and golden sunshine are  
everywhere.

- (20) Long lines of cliff breaking have left a chasm ;  
 And in the chasm are foam and yellow sand ;  
 Beyond, red roofs about a narrow wharf  
 In cluster ; then a moulder'd church ; and higher  
 A long street climbs to one tall-tower'd mill ;  
 And high in heaven behind it a gray down  
 With Danish barrows ; and a hazel-wood,  
 By autumn nutters haunted, flourishes  
 Green in a cuplike hollow of the down. — *Tennyson.*

- (21) Under a spreading chestnut-tree  
 The village smithy stands ;  
 The smith, a mighty man is he,  
 With large and sinewy hands ;  
 And the muscles of his brawny arms  
 Are strong as iron bands.

His hair is crisp, and black and long.  
 His face is like the tan ;  
 His brow is wet with honest sweat ;  
 He earns whate'er he can,  
 And looks the whole world in the face,  
 For he owes not any man. — *Longfellow.*

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

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

### TOPICAL ANALYSIS.

- (23) The topical analysis of a selection sets forth the essential ideas in each paragraph or stanza. It discovers the skeleton or plan in the author's mind when he composed the selection. These headings may be stated in pro-

positional form, by a sentence; or in titular form, by a phrase or word. Headings of equal rank in thought should have the same form of expression.

## (24) GOLD.

(1) In appearance, gold is yellow, opaque, and brilliant.

(2) Gold is principally found in hot climates; in Brazil, Peru, and Mexico. Part of the western coast of Africa is called the Gold Coast, from the quantity of gold dust which is brought down by the natives to trade with. Gold is also found among the sand of many African and American rivers. A small quantity of gold is also found in Hungary and Saltzburg.

(3) By experiment we find that gold is malleable; that is, can be extended by beating; that it is ductile, tenacious, and heavy. When thrown into a fire it is fusible; that is, it will melt: but is indestructible; that is, it cannot be consumed.

(4) Gold is used for many purposes. When mixed with copper, it is used as coin and for ornamental purposes. For the latter it is well adapted both by its brilliancy and beauty, and from its not being liable to tarnish. Gold when beaten in thin leaves is employed for gilding.

Analysis	{	1.—Appearance.
		2.—Geographical situation.
		3.—Properties.
		4.—Uses.

## (25) THE HOUSE IN THE MEADOW.

It stands in a sunny meadow,  
The house, so mossy, and brown,  
With its cumbrous old stone chimneys,  
And the gray roof sloping down.

The trees fold their green arms around it—  
The trees a century old—  
And the winds go chanting through them,  
And the sunbeams drop their gold.

The cowslips spring in the marshes,  
The roses bloom on the hill,  
And beside the brook in the pasture,  
The herds go feeding at will.

—*Louise Chandler Moulton,*

ANALYSIS	Where it stands . .	{ Meadow.
	How it looks . .	{ Mossy brown, chimneys, roof.
	What surrounds it	{ Trees, marshes, hill, brook, cowslips, roses, herds.

Prepare topical analyses of the following selections:—

(26) THE CROW AND THE PITCHER.

A crow, ready to die with thirst, flew with joy to a pitcher which he beheld at some distance. When he came to it, he found water, indeed, but so near the bottom, that, with all his stooping and straining, he could not reach it. He then endeavoured to overturn the pitcher; but his strength was not sufficient for this. At last, observing some pebbles near the place, he cast them one by one into the pitcher, and thus by degrees raised up the water to the brim, and satisfied his thirst.

Many things that cannot be effected by strength may be accomplished by a little ingenuity.

(27) EXCELSIOR.

The shades of night were falling fast,  
As through an Alpine village passed  
A youth, who bore, 'mid snow and ice,  
A banner with the strange device,  
Excelsior !

His brow was sad : his eye beneath  
Flashed like a falchion from its sheath,  
And like a silver clarion rung  
The accents of that unknown tongue,  
Excelsior !

In happy homes he saw the light  
Of household fires gleam warm and bright ;  
Above, the spectral glaciers shone,  
And from his lips escaped a groan,  
Excelsior !

"Try not the pass," the old man said;  
"Dark lowers the tempest overhead,  
The roaring torrent is deep and wide!"  
And loud that clarion voice replied,  
Excelsior!

"O stay!" the maiden said, "and rest  
Thy weary head upon this breast."  
A tear stood in his bright blue eye,  
But still he answered with a sigh,  
Excelsior!

"Beware the pine-tree's withered branch!  
Beware the awful avalanche!"  
This was the peasant's last good night.  
A voice replied, far up the height,  
Excelsior!

—*Longfellow.*

Additional exercises may be selected from the lessons in reading and history.

**To the Teacher.**—As seat exercises preparatory to the regular class exercises in reading and history, these topical analyses are most helpful. The substance of these lessons may at a later period be reproduced from these outlines.

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## CHAPTER IV.—REPRODUCTION.

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(1) Reproduction of another's thoughts in our own words may be given in three ways—by a condensed, an equivalent, or an expanded statement of them.

### ABSTRACT.

(2) An abstract is a condensed statement of another's thought. The most important ideas are presented but the details are omitted.



In making an abstract the following rules should be observed :—

1. Make a topical analysis of the composition to be condensed.
2. Omitting illustrative, repetitious and amplifying details, select only the cardinal thoughts and arrange these in the author's order.
3. Consider the relative importance of these thoughts, and decide how much space can be given to each.
4. Express these thoughts accurately, distinctly, concisely, without repetition, and without ornament.

### (3) THE LION, THE WOLF AND THE FOX.

**Material.**—A lion, having surfeited himself with feasting, was seized with a dangerous disorder. The beasts of the forest flocked in great numbers to express their concern on the occasion; and scarcely one was absent except the fox. The wolf, an ill-natured and malicious animal, embraced the opportunity to accuse him of disrespect and disloyalty to his Majesty, so that the lion's wrath was beginning to kindle.

At this moment the fox happened to arrive, and discovered what had been going on, from having overheard a part of the wolf's discourse. He therefore very cunningly excused himself in the following manner: "Some people," said he, "may pretend great affection for your Majesty, and think they do you a service by idle words. For my part, I have been unable to present myself sooner, on account of my endeavors to find a cure for your trouble. I have consulted every physician I could find, and they all agree that the only remedy is a plaster made of part of a wolf's skin, taken warm from his back and applied to your Majesty's stomach."

It was immediately agreed that the experiment should be made, and the unfortunate wolf accordingly fell a victim to his own malicious intention.

We may learn from this, that if we would be safe from harm ourselves, we should never meditate mischief against others.

**Analysis.**—The sick lion, the visitors, the wolf's scheme against the absent fox, the absentee's fortunate arrival, his artful excuse, the prescription, the experiment, the moral.

**Abstract.**—A sick lion was visited by all the beasts of the forest except the fox, whom the wolf accordingly accused of disloyalty. The absentee, chancing to arrive, artfully pleaded that he had been consulting the doctors, who were agreed that the only remedy was fresh wolf skin applied to the stomach. The wolf thus became the victim of his own wicked design. Evil recoils upon the evil-doer.

- (4) **Material.**—"In the old days (a custom laid aside  
With breeches and cocked hats) the people sent  
Their wisest men to make the public laws;  
And so, from a brown homestead, where the Sound  
Drinks the small tribute of the Mianas,  
Waved over by the woods of Rippowams,  
And hallowed by pure lives and tranquil deaths,  
Stamford sent up to the councils of the State  
Wisdom and grace in Abraham Davenport."

—Whittier.

**Abstract.**—More than a hundred years ago, it was the custom to choose the wisest men to make the laws, so Stamford sent Abraham Davenport to the Legislature.

The lessons in reading, literature, history, and geography furnish sufficient materials for the making of abstracts.

### PARAPHRASE.

(5) Paraphrase is the reproduction of an author's complete thought in other language. Its object is to bring out the full significance of a passage. It requires close attention to every word and phrase, meaning and shade of meaning.

The following rules for paraphrasing should be observed:

1. Study the selection word by word, thought by thought, to secure a full and accurate understanding of it.

2. By change of expression seek to reproduce what is involved in the original, and no more.
3. Let every change be made for the sake of greater clearness.
4. Reproduce as far as possible the tone and spirit of the original.

(6) **Material.**—"And last of all he was seen of me also, as of one born out of due time. For I am the least of the Apostles, that am not meet to be called an apostle, because I persecuted the church of God. But by the grace of God I am what I am: and His grace which was bestowed upon me was not in vain; but I labored more abundantly than they all: yet not I, but the grace of God which was with me. Therefore, whether it were I or they, so we preach, and so ye believed."

—*I Corinthians, xv. 8-11.*

**Paraphrase.**—"Last of all, when the roll of Apostles seemed to be complete, was the sudden appearance to me; a just delay, a just humiliation for me whose persecution of the congregation of God's people did indeed sink me below the level of the Apostles, and rendered me unworthy even of the name, and makes me feel that I owe all to the undeserved favor of God. A favor, indeed, which was not bestowed in vain, which has issued in a life of exertion, far exceeding that of all the Apostles, from whose number some would wish to exclude me; but yet, after all, an exertion not the result of my own strength, but of this same Favor toiling with me as my constant companion. It is not, however, on any distinction between myself and the other Apostles, that I would now dwell. I confine myself to the one great fact of which we all alike are the heralds, and which was alike to all of you the foundation of your faith."—*Dean Stanley.*

(7) **Material.**—

THE HAPPY LIFE

1. How happy is he born and taught  
That serveth not another's will—  
Whose armour is his honest thought,  
And simple truth his utmost skill!

2. Whose passions not his masters are,  
Whose soul is still prepared for death—  
Not tied unto the wordly care  
Of public fame or private breath !
3. Who envies none that chance doth raise,  
Or vice ; who never understood  
How deepest wounds are given by praise ;  
Nor rules of state, but rules of good ;
4. Who hath his life from humours freed,  
Whose conscience is his strong retreat :  
Whose state can neither flatterers feed,  
Nor ruin make accusers great.

—*Sir Henry Wotton.*

**Paraphrase.**—1. How happy, by birth as well as by education, is the man who is not obliged to be a slave to the will of another—whose only armour is his honesty and simple goodness, whose best and utmost skill lies in plain straightforwardness.

2. How happy is the man who is not the slave of his own passions, whose soul is always prepared for death, who is not tied to the world or the world's opinion by anxiety about his public reputation or the tattle of individuals.

3. Happy, too, because he envies no man who has been raised to rank by accident or by vicious means ; because he never understood the sneer that stabs while it seems to praise ; because he cares nothing for rules of expediency or of policy, but thinks only of what is good and right.

4. Who has freed himself from obedience to humours and to whims, whose conscience is his sure stronghold ; whose rank is not exalted enough to draw flatterers, or to tempt accusers to build their own greatness upon his fall.—*Meiklejohn.*

(8) **Paraphrase the following:—**

- (a) "Here rests his head upon the lap of earth,  
A youth to fortune and to fame unknown."
- (b) "Lives of great men all remind us  
We can make our lives sublime ;  
And, departing, leave behind us  
Footprints on the sands of time."

- (c) "We rise by things that are 'neath our feet,  
By what we have mastered of good, and gain  
By the pride deposed, and the passion slain,  
And the vanquish'd ills that we hourly meet."
- (d) "For loyalty is still the same,  
Whether it win or lose the game:  
True as the dial to the sun,  
Altho' it be not shin'd upon."
- (e) "Ring out the old, ring in the new,  
Ring, happy bells, across the snow:  
The year is going, let him go;  
Ring out the false, ring in the true.  
  
Ring out false pride in place and blood,  
The civic slander and the spite:  
Ring in the love of truth and right,  
Ring in the common love of good."
- (f) "He that hath no rule over his own spirit is like a city  
that is broken down, and without walls."
- (g) "Things are not so ill with you and me as they have  
been, half owing to the number who lived faithfully a hidden  
life, and rest in unvisited tombs."
- (h) "A juggler is a wit in things; and a wit, a juggler in  
words."

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### AMPLIFICATION.

(9) Amplification is the opposite of the Abstract. It is an expanded statement of another's thought. Things left unsaid or only hinted at in the original are fully and positively expressed in the Amplification. Much of the detail in narrative and descriptive writing is of the nature of amplification and is invented or imagined for the purpose of giving not only more body to the account, but more life and reality.

(10) **Material.**—Joliet and Marquette found themselves about a mile and a-half from the Wisconsin. They carried their canoes across and at once began their long journey down the unexplored river.

**Amplification.**—"After carrying their canoes a mile and a-half over the prairie and through the marsh, they launched them on the Wisconsin, bade farewell to the waters that flowed to the St. Lawrence, and committed themselves to the current that was to bear them they knew not whither,—perhaps to the Gulf of Mexico, perhaps to the South Sea or the Gulf of California. They glided calmly down the tranquil stream, by islands choked with trees and matted with entangling grape vines; by forests, groves, and prairies,—the parks and pleasure-grounds of a prodigal nature; by thickets and marshes and broad bare sand-bars; under the shadowing trees, between whose tops looked down from afar the bold brow of some woody bluff. At night, the bivouac—the canoes inverted on the bank, the flickering fire, the meal of bison-flesh or venison, the evening pipes and slumber beneath the stars: and when in the morning they embarked again, the mist hung on the river like a bridal veil then melted before the sun, till the glassy water and the languid woods basked breathless in the sultry glare."—*Parkman*.

(11) **Material.**—Years ago a ship sailed from New York to the East Indies. Among the passengers were two school children going out to their mother whose health was failing through grief at separation. Nothing was ever afterwards heard of the vessel.

**Amplification.**—Many years ago, on a beautiful September morning, a ship sailed out of the harbor of New York, bound for the East Indies. She was loaded with the products of American industry and was expected to bring back a cargo of coffee and spices. The captain was a young man full of energy and ambition. He was the only son of a widowed mother. On board were two passengers, a boy and a girl, the children of a missionary in India. They had been at school in America, but had been summoned to their distant home by the news that their mother grieved so sorely over the separation from her children that her life was in danger.

The days sped on and lengthened into weeks, but the good ship did not reach port. Months passed, but no tidings of the missing vessel came to either shore. On one side, an aged

woman, watching for a sail that never came, cried to the sea, "Bring back my boy." On the other side, a dying mother moaned, "Give back my dear ones." But the sea gave no sign. Years have rolled away, and both mothers have gone where there is "no more sea"; but still the waves hide their cruel secret.

(12) Amplify the following sentences:—

(a) A fox having, in vain, attempted to pluck some grapes that hung just out of his reach, remarked that they were doubtless sour and not worth such effort.

(b) Columbus returned to Spain in 1493, having spent some months in exploring the delightful regions dreamed of by many, and now first thrown open to European eyes.

(13) Amplify the following paragraph:—

Arabia may be conceived as a triangle of irregular dimensions. Far the greater part of it is stony and sandy, scorched by the intense rays of a tropical sun. Noxious winds blow over it. The rainfall is scanty—the dew, in the main, nourishing the rare and hardy plants that grow in the clefts of the rocks. The wells and springs are the secret treasure of the desert.

(14) Amplify in prose the following poem:—

THE BEGGAR MAID

Her arms across her breast she laid;  
She was more fair than words can say:  
Bare-footed came the beggar maid  
Before the King Cophetua.  
In robe and crown the King stepped down,  
To meet and greet her on her way;  
"It is no wonder," said the lords,  
"She is more beautiful than day."

As shines the moon in clouded skies,  
She in her poor attire was seen:  
One praised her ankles, one her eyes,  
One her dark hair and lovesome mien.

So sweet a face, such angel grace,  
 In all that land had never been :  
 Cophetua swore a royal oath :  
 "That beggar maid shall be my queen.

Descriptive and narrative passages from the lessons in reading, literature, geography and history will furnish sufficient materials for exercises in amplification.

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## PART II.

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### CHAPTER I.—WORDS.

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"I hate false words, and seek with care, difficulty, and moroseness those that fit the thing."—*Landor*.

"The importance of care, patience, scrupulous minuteness, in the study and choice of words, cannot easily be overstated; it is by such a habit alone that eminent authors have written what the world could accept as true and trustworthy."

—*Genung*.

#### (1) ACCURATE USE.

Choose words that say precisely what is meant—words that are exactly commensurate with the thought. This accurate use can only be attained by careful observation of the practice of good authors and constant comparison of synonyms.

Examples.—"The attempt was found to be impracticable." *Impracticable* means impossible of accomplishment. No one may attempt anything; carrying it out is a different thing. The word used should have been *design* or *plan*.



"The veracity of the statement was called in question." *Veracity* belongs to the person; *truth*, to the statement. The *truth* of the statement is admitted upon the *veracity* of the person making it.

*Character, Reputation.* Character lies in a man: it is the mark of what he is; reputation depends upon others; it is what they think of him. It is possible for a man to have a fair reputation who has not in reality a good character; although men of really good character are not likely to have a bad reputation.

## (2) Exercises.

Show clearly the distinctions in meaning of the following synonyms, and write a sentence in which each is properly used:—

Two, couple; fault, defect; safe, secure; certain, sure; excuse, apology; haste, hurry; handsome, beautiful; lie, untruth; find, discover; want, need; deny, refuse; custom, habit; aware, conscious; delay, defer; strong, powerful; enemy, foe; adversary, antagonist; bad, wicked, evil; injury, damage, hurt, harm, mischief.

## (3) SUPERFLUOUS USE

Words which add nothing to the sense, or to the clearness should be struck out.

(a) Do not use additional words which the sense does not require.—(Redundancy.)

Examples.—"Every man *on the face of the earth* has duties to perform." The italicized phrase is superfluous. Where else could the man be? "I go, but I return *again*." *Again* is redundant, as "return" means *come again*.

(b) Do not repeat the same idea in different words.—(Tautology.)

Examples.—"The whole nation applauded his magnanimity and greatness of mind." "Greatness of mind" is simply a translation of "magnanimity," and is unnecessary. "The effects and consequences of such corruption and degeneracy are deplorable and lamentable," should be written thus: "The effects of such corruption are deplorable."

## (4) Exercises.

Rewrite these sentences omitting all superfluous words :—

Another old veteran has departed. Emma writes very well for a new beginner. Thought and language act and react mutually upon each other. I will give you my advice and counsel gratis and charge you nothing. The world is fitly compared to a stage, and its inhabitants to the actors who perform their parts. Hence, he must necessarily, therefore, be in error. I never was so astonished before in the whole course of my existence. He had the entire monopoly of the whole salt trade.

## (5) PRESENT AND INTELLIGIBLE USE.

Choose pure English words in good, standard, present use.

(a) Avoid the use of slang words or expressions. These sometimes cover positive ignorance of the words of polite diction. Slang is sometimes intended to save the necessity of thinking, and it answers the purpose. Examples.—Stunning, rot, bosh, awfully jolly, cut up, smell a rat, perfectly splendid, etc.

(b) Avoid the use of foreign words and phrases unless they express ideas for which there are no fitting terms in English. Examples.—It was *comme il faut*. Having acquired the *savoir faire*, he is never afraid of making a *faux pas*, and in every conversation plunges *in medias res*.

(c) Avoid the use of obsolete or old-fashioned words, such as peradventure, erst, beholden, vouchsafe, methinks, etc.

(d) Prefer simple words. Large words do not increase the size of small thoughts. Compare "He proceeded to his residence and there perused the volume," with "He went home and read the book"; "An individual was precipitated," with "A man fell"; "They called into requisition the services of a physician," with "They sent for the doctor."

(e) Do not use poetic diction in prose. Do not call horses, steeds or chargers; waves, billows; twilight, gloaming; anger, ire; tired, weary; before, ere; valley, vale; etc.

(6) *Exercises.*

Point out any violations of Present and Intelligible Use in the following sentences. Rewrite the sentences in good English:—

It is awfully warm. That duck of a bonnet is quite too lovely for anything; it's perfectly sweet. He remarked *en passant* that his friend had much *esprit de corps*. That is a *sine qua non*. Uncle Rufus was upon his ear and the boys looked down in the mouth. The house was burglarized. The audience didn't enthuse worth a cent. The conflagration extended its devastating career. His spirit quitted its earthly habitation. I regret that the multiplicity of my engagements precludes me from accepting your polite invitation. Parliament, during this session, was mainly occupied with the Emerald Isle. Woods into whose inmost recesses we should have quaked alone to penetrate, in his company were glad as gardens, through their most awful umbrage; and there was beauty in the shadows of the old oaks.

## SENTENCES.

(1) A sentence is a combination of words expressing a single complete thought.

## (2) GRAMMATICAL CLASSIFICATION.

Grammatically, sentences are known as Simple, Compound and Complex.

(a) A Simple sentence contains but one subject and one predicate. (See Grammar p. 78.)

(b) A Compound sentence contains two or more independent statements. (See Grammar p. 79.)

(c) A Complex sentence contains one independent statement, and one or more subordinate statements called clauses. (See Grammar p. 79.)

## (3) RHETORICAL CLASSIFICATION.

Rhetorically, sentences are known as Loose or Periodic. These, according to the number of words in them, may be Long or Short; according to their structure they may, or may not be Balanced.

(4) A Loose sentence is one that is so constructed that it may be brought to a close at two or more places and still be complete in sense.

Example.—The Puritans looked with contempt on the rich | and the eloquent, | on nobles | and priests. We made our way up the mountain, | riding in the shade of lofty birches, | occasionally crossing the path of some clear mountain stream, | but hearing no human voice | and seldom even the chirp of a bird or insect.

(5) A Periodic sentence is one that is so constructed that the complete meaning is suspended till the close.

Example.—On the rich and the eloquent, on nobles and priests, the Puritans looked with contempt. On whatever side we contemplate Homer, what principally strikes us is his wonderful invention.

(6) When similar or related elements of thought have similar forms of expression the structure is said to be Balanced. Balance may occur between phrases, clauses, and sentences.

**Phrases.** Ex.—For his sake the Almighty had proclaimed his will *by the pen of the Evangelist and the harp of the prophet.*

**Clauses.** Ex.—They habitually ascribed every event to the will of the Great Being, *for whose power nothing was too vast, for whose inspection nothing was too minute.*

**Sentences.** Ex.—If they were unacquainted with the works of philosophers and poets, they were deeply read in the oracles of God. If their names were not found in the registers of heralds, they were recorded in the Book of Life. If their steps were not accompanied by a splendid train of menials, legions of ministering angels had charge over them.

## (7) EFFECTS OF DIFFERENT KINDS OF SENTENCES.

(a) The advantage of the Loose form lies in its being like conversation, and hence easy and naturally happened upon without effort. It is adapted to narrative, letter writing, and popular addresses.

(b) The advantage of the Periodic form lies in the fact that the idea is skilfully kept back till the close and thus the reader's attention is concentrated and sustained. It is used to impart stateliness and dignity to weighty subjects, and to light subjects neatness and finish.

(c) The Balanced structure is easy to interpret and remember, inasmuch as the similarly constructed clauses lend emphasis to each other, and make it easy to fix the points that are of most importance. It is suited to satire or to essays in which persons or things are contrasted. It is not suitable for narration or description.

(d) Short sentences contribute to liveliness; long ones to dignity. The former are more easily understood, and so are likely to be more quickly forgotten. The latter require closer attention, and so are more favorable to impression. The Short sentence is especially adapted to summaries, to passages where important points have to be made, passages of definition or discrimination, or on which much of the thought hinges. The Long sentence is serviceable for introducing details filling out a previously suggested thought. It gives opportunity for climax.

(e) Too many Loose sentences give an impression of carelessness; too many Periodic ones make the style stiff and monotonous; too many Short ones make it abrupt and disjointed. In excessive Balance there is danger that the facts may be distorted to secure the desired construction.

(f) Variety in sentence structure should be the aim, as the mind soon tires of the continuous use of any one type.

(8) EXERCISES.

Change the following Periodic sentences into Loose sentences :—

Unless the measure is clearly constitutional, I shall not vote for it. Mythology has it, that in order to render Achilles invulnerable, he was, when a child, dipped in the Styx. Either every murmurer at government must be prevented from diffusing discontent, or there can be no peace. The sad sincerity, the fine insight, and the amazing vividness and picturesque felicity of the style, make the "Reminiscences" a remarkable book.

(9) Change the following Loose sentences into Periodic sentences :—

We occupied two days in the passage, arriving at Owen Sound at ten o'clock. He drew as was his wont, his rough mantle over his head; he wrapped his face in its ample folds; he came out from the sheltering rock, and stood beneath the cave to receive the Divine communication. He does not write from hearsay, but from sight and experience; it is the scenes that he has lived and labored amidst that he describes. Language is a dead letter till the spirit within the poet himself breathes through it, gives it voice, and makes it audible to the very mind.

(10) Change the following into sentences with Balanced structure :—

The mind is crippled and contracted by perpetual attention to the same ideas; just as any act or posture, long continued, will disfigure the limbs. He defended him when alive though enemies clamored against him, and when he died he praised him amidst the silence of his friends. One may make himself rich and yet have nothing. He may be poor in one sense and yet be very rich.

(11) Construct a Loose and a Periodic sentence about:—

Iron, Frenchmen, snow, happiness. apple

- (12) Form sentences with Balanced structure about:—  
Poetry and painting, fame and fortune, summer and winter,  
history and geography, innocence and guilt, bravery and  
courage, Irishmen and Frenchmen.

### QUALITIES OF A GOOD SENTENCE.

- (13) As regards the arrangement of its parts there are three qualities which a sentence should possess: *Unity*, *Clearness*, and *Emphasis*.

#### (14) UNITY.

Unity is that property in a sentence which keeps all its parts in connection with, and logically subordinate to, the principal assertion.

To secure this the subject should be changed as little as possible; ideas that have but little connection should be expressed in separate sentences and not crowded into one; and long parentheses should be avoided. The rule is, "to beware of distracting from the effect of the main statement by particulars not immediately relevant."

Example.—"This great and good man died on the 17th of September, 1683, leaving behind him the memory of many noble actions, and a numerous family, | of whom three were sons; | one of them, George, the eldest, heir to his father's virtues, as well as to his principal estates in Cumberland, where most of his father's property was situate, and shortly afterwards elected member for the county, | which had for several generations returned this family to serve in Parliament."

There are at least four distinct and equal subjects in this; to say nothing of the heterogeneous structure of the individual clauses.

Example.—Prisoner at the bar, nature has endowed you with a good education and respectable family connections,

instead of which you go around about the country stealing ducks. Better: Prisoner at the bar, you possess a good education and respectable family connections. This fact should incite you to lead a decent if not exemplary life; but, instead, you go about the country stealing ducks.

## (15) Exercises.

Correct these sentences so as to maintain unity:—

Dr. Kane described the Arctic silence as sometimes almost dreadful; and one day at dinner, while Thackeray was quietly smoking and Kane was fresh from his travels, he told them a story of a sailor reading Pendennis. His companion was a short, stout man, with a gray beard and bushy hair; and as they approached the top, Rip heard noises like peals of thunder. The doctor was called, and the sick man rallied, but as night came on, the storm increased, and no word came from the fort. The place was approached through a pasture-field,—we had found it by mere accident,—and where the peninsula joined the field (we had to climb a fence just there), there was a cluster of chestnut and hickory trees.

## (16) CLEARNESS.

Clearness requires that the parts of a sentence—words, phrases, clauses—should be so arranged as to leave no possibility of doubt as to the writer's meaning.

Words, phrases, and clauses that are closely related, should be placed as near to each other as possible, that their mutual relation may clearly appear.

(a) **Adverbs.** Ex.—“I *only* saw two birds.” Does this mean “I saw them but did not hear them sing; or “I saw two birds *and no more?*” If the latter, write: “I saw *only* two birds.”

(b) **Phrases.** Ex.—“He went to town, driving a flock of sheep *on horseback.*”

Corrected:—

“He went to town, on horseback, driving a flock of sheep.”

(c) **Pronouns.** Ex.—“The figs were in small wooden boxes *which* we ate.”



Corrected:—

"The *figs which* we ate were in small wooden boxes."

(d) **Participles.** Ex.—"I saw my old school-fellow by mere accident when I was in London at the exhibition, walking down Regent Street." Who was walking?

Corrected:—

"When I was in London at the Exhibition, I, by mere accident, saw my old school-fellow walking down Regent Street."

(e) **Clauses.** Ex.—"Please tell my mother, *if she is at home*, I shall not hurry back." Does this mean: "If she is at home, please tell her," or, "I shall not hurry back, if she is at home"?

(f) **Repetition of Words.** Ex.—"I think he likes me better than you"; *i.e.* either "than you like me" or "than he likes you."

(17) *Exercises.*

Correct the following sentences, pointing out the error:—

Here is a fresh basket of eggs. Then the Moor, seizing a bolster, filled with rage and jealousy, smothers her. Did you take that book to the library which I loaned you? The horses became fatigued, and after holding a council they decided to go no farther. The farmer went to his neighbor and told him that his cattle were in his fields. And thus the son the fervent sire addressed. A piano for sale by a lady about to cross the Channel in an oak case with carved legs. If fresh milk does not agree with the child, boil it. I cannot tell you, if you ask me, why I did it.

(18) It is a help to Clearness, when the first part of the sentence prepares the way for the middle and the middle for the end, in a kind of ascent. This ascent is called Climax.

Example.—"To gossip is a fault; to libel, a crime; to slander, a sin." "It is an outrage to bind a Roman citizen; to scourge him is an atrocious crime; to put him to death is almost parricide; but to crucify him—what shall I call it?"

(19) It is a help to Clearness to maintain the same construction throughout the different parts of a sentence that are joined together in the same connection.

Example.—The opponents of the Government are naturally, and *not without justification* (justifiably), elated at the failure of the attempt. They accused him of being *bribed* (receiving bribes from) by the king, and *unwilling* (neglecting) to take the city.

"He has good reason *to believe* that the delay was not *an accident* but premeditated, and *for supposing* that the fort, though strong both *by art* and *naturally* would be forced by the *treachery of the governor* and the *indolent general* to capitulate within a week." Corrected: "He has good reason *to believe* that the delay was not *accidental* but premeditated, and *to suppose* that the fort, though strong both *by art* and *nature* would be forced by the *treachery of the governor* and the *indolence of the general* to capitulate within a week." Or, "He has good reason *for believing* that the delay was not *accidental* but premeditated, and *for supposing* that the fort, though strong both *artificially* and *naturally* would be forced by the *treacherous governor* and *indolent general* to capitulate within a week."

(20) *Exercises.*

Correct the following sentences, pointing out the errors:

He then drew a picture of Christ's sufferings, His death, His crucifixion, His trial before Pilate, and His ascent up Calvary. I sink into the bosom of the grave, it opens to receive me, my race is run, my lamp of life is nearly extinguished. What pen can describe the tears, the lamentations, the agonies, the animated remonstrances of the unfortunate prisoners! Believing that his honor demanded this sacrifice, and in the hope of satisfying his creditors, he determined on selling all his estates. and, as soon as this was done, to quit the country. With the intention of fulfilling his promise and intending also to clear himself from suspicion, he determined to ascertain how far the testimony was corroborated, and the motives of the prosecutor.

(21) *EMPHASIS.*

The problem of emphasis is how to place a word, or phrase, or clause that it shall have its proper distinction

or lack of distinction according to its significance. Any word, or combination of words, placed in a position different from that which it usually occupies arrests the reader's attention and is thereby rendered emphatic. Thus the principal subject belongs naturally at the beginning of the sentence and to be made emphatic must be put out of its usual position and placed towards the end. The predicate verb, adjective or object, which belongs naturally in the latter part of the sentence, acquires especial distinction by being placed at the beginning. An adverbial word or phrase, whose unemphatic place is before its verb, is emphasized by being placed at the end, and still more by being placed at the beginning.

(a) **Subject.** Ex.—“The wages of sin is death.” Here subject and predicate have changed their places. “On whatever side we contemplate Homer, what principally strikes us is *his wonderful invention*.” Here the subject is placed last.

(b) **Predicate.** Ex.—“*Blessed* are the merciful.” “*Sweet* are the uses of adversity.”

(c) **Subject and Verb.** Ex.—“There *is not*, and there *never was*, on this earth, a work of human policy so well deserving of examination, as the Roman Catholic Church.”

(d) **Adverb.** Ex.—“This procedure modifies the result *considerably*.” “*Slowly* and *sadly* we laid him down.”

(22) *Exercises.*

Change the following sentences so that the italicised words may stand in emphatic positions :—

Thou fall'st a blessed *martyr*, then, if thou fall'st. He was silenced *at last* though he was *insolent*. Silently the lovely *stars* blossomed, one by one, in the infinite meadows of heaven. They brought *home* her *dead* warrior. To know some Latin, even if it be nothing but a few Latin roots, is *useful*. The business will task your skill and *fidelity*.

## (23) THE PARAGRAPH.

A Paragraph is a connected series of sentences constituting the development of a single topic.

Three qualities are to be aimed at in its construction :  
**Unity, Continuity, and Proportion.**

## (24) UNITY.

As a paragraph is a distinct division of the discourse, complete in itself and exhaustive of its topic, its primary requisite must be Unity. This forbids the introduction of any sentence or detail that has not a manifest connection with the leading topic.

The subject of the paragraph is usually set forth in the opening sentence, which is ordinarily a comparatively short one. Sometimes it is delayed till the close, following the analogy of the periodic sentence.

## (25) CONTINUITY.

Continuity requires that the sentences making up the paragraph should be so arranged as to carry the line of thought naturally and suggestively from one to the other. The bearing of one thought on another should be clearly indicated ; and the topic should be brought to a complete and properly rounded conclusion.

To preserve Continuity in the paragraph, the exact relation of the constituent sentences to one another, as also the relation between the paragraphs themselves, must be distinctly indicated. The principal means by which explicit reference is made from sentence to sentence are conjunctives and conjunctive phrases, demonstrative words and phrases, and repetitions, *e.g.*, "consequently," "however," "thus," "moreover," "on the contrary," "further," "under the circumstances," "in this manner," etc.

## (26) PROPORTION.

As all statements should have bulk and prominence according to their importance, a due proportion needs to be maintained between principal and subordinate ideas in the paragraph. Every part should be so treated as to show for just what it naturally is, in rank, and in its relation to the whole. When a subordinate or illustrative idea is expanded, either in volume or emphasis, beyond its proportion, it becomes a digression, and detracts from the effect of the main topic.

These three qualities are illustrated in the following extract from one of Addison's essays :—

(27) "There are many more shining qualities in the mind of man, but there is none so useful, as discretion; it is *this*, *indeed*, which gives a value to all the rest, which sets them at work in their proper times and places, and turns them to the advantage of the person who is possessed of them. Without *it*, learning is pedantry, and wit impertinence; virtue itself looks like weakness; the best parts only qualify a man to be more sprightly in errors, and active to his own prejudice.

"Nor does discretion only make a man the master of his own parts, but of other men's. The *discreet* man finds out the talents of those he converses with, and knows how to apply them to proper uses. *Accordingly*, if we look into particular communities and divisions of men, we observe that it is the *discreet* man, not the witty, nor the learned, nor the brave, who guides the conversation and gives measures to the society. A man with great talents but *void of discretion*, is like Polyphemus in the fable, strong and blind, endued with an irresistible force, which, for want of sight, is of no use to him."

(a) In the first of these paragraphs, discretion is viewed subjectively, as affecting other qualities of the mind; in the second, objectively, as affecting its possessor's relation to society. The subject of each paragraph is set forth in the opening sentence.

(b) The Unity of each is complete—no new topic being started throughout either.

(c) The Continuity is well preserved by pronouns, particles and repetitions as the italicised words show.

(d) Proportion is shown by the bulk and prominence accorded the ideas. In the first sentence of the first paragraph, after the topic has been stated, the advantage of having discretion is set forth ; and, in the second sentence, the disadvantage of being without it is considered. There is practically no difference between these sentences so far as bulk is concerned. The usefulness of discretion being the topic of the paragraph, the sentence stating this is deemed more important than the other, and prominence is given it by placing it first. The second paragraph may be examined in the same manner.

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## CHAPTER II.—DESCRIPTION.

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(1) Description is verbal portraiture of objects. It seeks to accomplish by words what the artist does by drawings. It endeavors to bring an object before the mind of the reader with something of the vividness with which the writer originally perceived it.

### (2) HINTS.

(a) Before attempting to describe an object, become perfectly familiarized with it, either by examining the original, or by studying good pictures and reading full descriptions of it.

(b) Assume that the person who is to read the description has never seen the object described, and wishes to know how it appears and what are its distinguishing parts, qualities, uses, etc.

(c) Select the point of view from which the object is to be contemplated. The character, number, and minuteness of details depend upon the nearness or remoteness of the point of view. Everything must be examined from this point if unity is to be preserved.

(d) Prepare an outline giving the smallest number of characteristic details consistent with adequate presentation. Arrange these with more or less conformity to some of the plans suggested in pages 136-139. The order will be that which the reader would employ could he examine the object described.

(e) Expand this outline into the completed description, with due regard to unity and proportion. Think out carefully every sentence before it is written.

(f) Be sure that every descriptive word is accurately used, and that each adds something to the picture produced in the mind of the reader.

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### NARRATION.

(3) Narration is an orderly and connected account of the particulars that make up a transaction. The order of time is the general basis of every narrative. Sometimes in a complex narrative this order must yield to that of dependence—cause and effect determining the succession.

(4) The particulars embraced in the account of a transaction will generally refer to the following heads: *The*

*time, the place, the persons or instruments concerned, the event itself, the manner and accompanying circumstances, reflections on the causes and consequences.* Not all of these particulars apply to every transaction, nor is the order a fixed one.

(5) HINTS.

(a) Fix clearly in the mind what was done by each actor, or group of actors, and in what order it was done.

(b) Find out whether what was done by one person, or set of persons, led to what was done by the other, and arrange such events in the order of cause and effect, unless the order of time is of more importance.

(c) Prepare an outline or skeleton containing the details indispensable to the main interest of the narrative.

(d) In expanding this outline, keep in view the end from the beginning so that every part be shaped and proportioned with reference to these. Introduce no event that does not spring from the first cause, and tend to the great effect. Make each detail a link joined to the one going before and the one coming after, in fact, make all the details into one entire chain which the reader can take up as a whole, carry about with him and retain as long he pleases.

(e) Keep up all the threads of the narrative by bringing up each in its turn to the leading epochs in the story.

(6) The following outlines suggest some of many plans adopted in narration :—

BIOGRAPHY.

(a) 1. **Description.**—Brief general statement of position and character.



2. **Birth and early life.**—Time and place of birth; parentage, the surroundings of childhood; anecdotes.
3. **Education.**—School, university, or other place of education; companions; influences bearing on the mind; considerations leading to the choice of vocation.
4. **Career.**—Different stages and appointments; events in public life; characteristic labors; events in private life; friendships; work, etc.
5. **Death.**—Its cause and accompanying circumstances; age; burial.
6. **Character.**—Estimate of, in detail; the lessons of the life.

(b) 1. **Description.**

2. **Narrative, including—**

(a) Parentage, (b) Birth, (c) Education, (d) Events of Life, (e) Death.

3. **Character.**

4. **Influence.**

(c) **THE LANDING OF THE PILGRIM FATHERS.**

*Scheme.*

*Expanded Notes.*

1. **Time.**—1620. Describe the state of America at this period. The appearance of the country.
2. **Persons.**—The Pilgrim Fathers Who were they? Why were they called Puritans? Why did they leave England? Describe their characters and manners.
3. **Place.**—Massachusetts. Describe the appearance of the country. Its wildness. Its inhabitants. Its apparent unfitness for settlement.

4. **Event.**—The landing of the Pilgrim Fathers.
5. **Manner.**—How they sailed across the Atlantic in the Mayflower. Drew up codes of laws. Landed at Plymouth. Winter. Indian chief's present. Governor Bradford's present in return. Frightened Indians. Cleared the wood. Raised crops.

Full narrative from these expanded notes.

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### CHAPTER III.—FIGURES OF SPEECH.

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(1) A figure of speech is a deviation from the plain and ordinary mode of speaking, for the sake of greater effect.

Figures are divided into two classes: those that promote clearness and concreteness, and those that promote emphasis.

The chief figures that promote clearness and concreteness are, *Simile*, *Metaphor*, *Synecdoche*, *Metonymy*, *Personification* and *Allegory*. Those that promote emphasis are, *Interrogation*, *Hyperbole* and *Antithesis*.

#### (2) SIMILE.

The readiest means of illustrating an object or action is by representing it as like something else. This expressed

resemblance in some one point between two objects of different kinds or species is called Simile.

Examples.—His words fell soft, *like snow upon the ground*. It stirs the heart *like the sound of a trumpet*. She told me her story once; *it was as if a grain of corn that had been ground and bolted had tried to individualize itself by a special narrative*.

### (3) METAPHOR.

A Metaphor is a figure in which the objects compared are treated by the mind as *identical* for the time being. A simile treats them as *resembling* one another; and the mind keeps the two carefully apart.

Example.—The wish is *father* to the thought. Conscience is *a thousand swords*. The *white light* of truth.

Metaphor. { The day is done; and the darkness  
                  { Falls from the wings of night,  
Simile . . . { As a feather is wafted downward  
                  { From an eagle in his flight.

Be careful not to use mixed metaphors.

Example.—“This is the arrow of conviction, which like a nail driven in a sure place, strikes its roots downwards into the earth, and bears fruit upwards.”

### (4) SYNECDOCHE

Synecdoche is that figure of speech by which some striking part of an object is put for the whole or a whole for the part.

Examples.—They put to sea with fifty *sail* (ships). He was a cut-throat (murderer). Man (his body) returns to the dust. The *canvas* glows. All *hands* (men) to the pumps.

### (5) METONYMY.

Metonymy names, not the object, but some accompaniment of it so closely related in idea as to be naturally interchangeable with it.

Examples.—The *crown* for the king, the *ermine* for the bench of judges, *red tape* for official routine. Beware of the *bottle* (drinking.) Lend me your *ear* (attention.)

## (6) PERSONIFICATION.

Personification is that figure by which, under the influence of strong feeling, we attribute life and mind to irrational animals and lifeless things as if they were persons.

Examples.—The sea *saw* it. The earth *smiles*. He stilled the *angry* tempest. *Pale* Fear, *green-eyed* Jealousy, *white-handed* Hope, *whispering* winds.

## (7) ALLEGORY.

An Allegory is a prolonged use of metaphor and personification in the form of a story. Bunyan's "Pilgrim's Progress," founded on the metaphor that the Christian life is a perilous journey, is an Allegory.

## (8) INTERROGATION.

Interrogation asks a question, not for the purpose of obtaining information, nor even as an indication of doubt, but in order to affirm or deny more strongly. Its emphasis lies in its virtual challenge to the hearer or reader.

Examples.—Is life so dear, or peace so sweet as to be purchased at the price of chains and slavery? What! gentlemen, was I not to foresee, or foreseeing was I not to endeavor to save you from all these multiplied mischiefs and disgraces?

## (9) HYPERBOLE

Hyperbole exaggerates for the sake of emphasis. It arises from strong emotion and should be used sparingly.

Examples.—O Hamlet, thou hast *cleft my heart in twain*. They were *swifter than eagles*, they were *stronger than lions*.

## (10) ANTITHESIS.

Antithesis places things in opposition to heighten their effect by contrast.

Examples.—If you would seek to make one rich, study not to *increase* his stores but to *diminish* his desires. Though poor, luxurious; though submissive, vain. Wit laughs at things, humor laughs *with* them.

## ADDITIONAL LETTER-FORMS.

The following headings, introductions, etc., of letters are designed to show what is now regarded as the most approved arrangement and style of these parts, and they may serve as models, according to circumstances.

Some of the most common forms of address are Sir, Dear Sir, My dear Sir, Respected Sir, Sirs, Dear Sirs, Gentlemen, Ladies, Madam, Dear Madam, etc.; Dear Susan, My Dear Friend, My dear Mr. Smith, My dear Mrs. Smith, Mother, Brother, etc., according to the relations of respect, intimacy, or affection existing between the parties. Note that the form of address *Madam*, *Dear Madam*, is as applicable to *unmarried* as to *married* ladies.

The conclusion may be Yours, Yours truly, Most truly yours, Very truly yours, Yours respectfully, Respectfully, Sincerely yours, Your friend, Your obedient servant, etc.; Yours affectionately, Your affectionate friend, Your loving brother, sister, etc., followed by the name of the writer. The closing will vary with the varying relations of the parties.

96 PEARL ST., NEW YORK,  
July 27, 1890.

MESSRS. NICHOLS & HALL,  
32 Bromfield St., Boston.

Dear Sirs,—

.. .. .

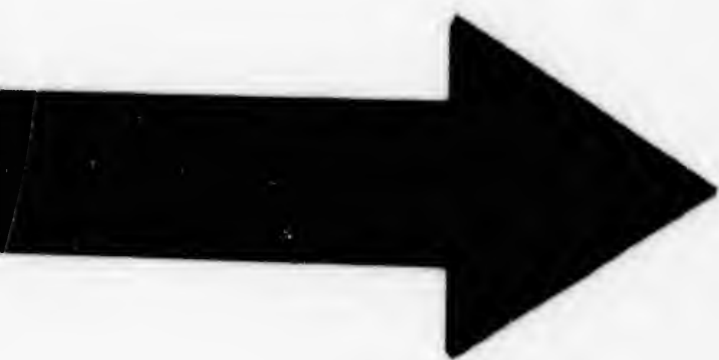
I am, Gentlemen,  
Respectfully yours,  
DAVID B. SMITH, JR.

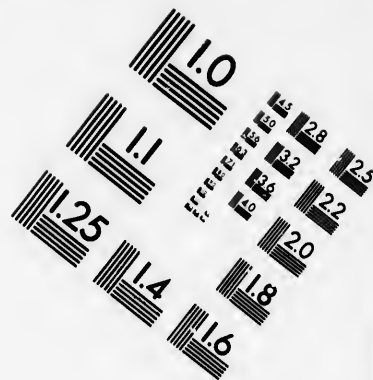
My Dear Friend,—

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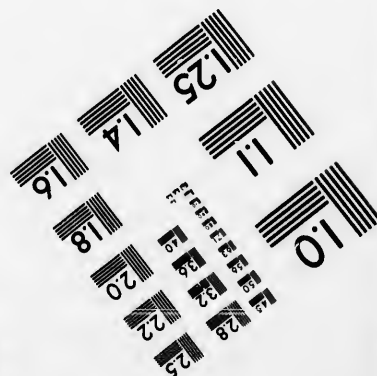
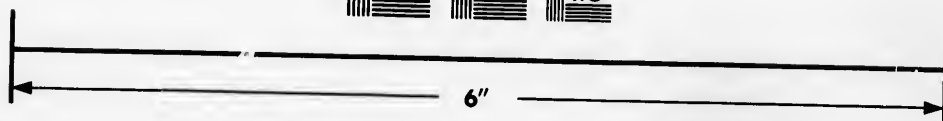
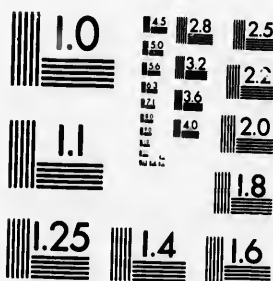
Yours truly,  
ISAAC H. HAMLIN,







# IMAGE EVALUATION TEST TARGET (MT-3)



# Photographic Sciences Corporation

**23 WEST MAIN STREET  
WEBSTER, N.Y. 14580  
(716) 872-4503**





To the HON. THE MINISTER OF EDUCATION,  
Toronto, Ont.

Sir,—

.. .. .

I have the honor to be, Sir,  
Your obedient servant,  
EDWARD EVANS.

Dear Madam,—

.. .. .

Sincerely yours,  
HENRY VARNUM.

MISS AMELIA D. COOK,  
18 Rideau Street, Ottawa.

My Dear Sister,—

.. .. .

Your affectionate brother,  
WILLIAM.

#### *Exercises.*

1. Write a letter to your teacher narrating your experiences during your last vacation.
2. Write and tell your duties at school—your amusements or recreations—your walks, books, thoughts or observations.
3. Write and tell about a visit to a museum or public garden—the objects of interest, etc.
4. Write about the days of your childhood—your earliest recollections—your first days at school—your impressions—your ideas about that period of your life.
5. Write and tell about an evening party—the number—the amusements—the music—the pleasures of social intercourse.

#### NOTES OF INVITATION AND REPLY.

Informal notes are written in the first person.

MORDEN, August 3, 1891.

My dear Mr. WILLIAMS:

Mr. Harry Hall and a few others of our old college friends are to dine with me on Wednesday next at six o'clock.

May I ask you to join us on that occasion? I am sure that all will be much pleased to meet you.

Sincerely yours,  
THOMAS CROSSEN.

My dear Mr. CROSSEN:

MORDEN, August 4, 1891.

I beg to thank you for your kind invitation for Wednesday next, which I gladly accept. It always affords me great pleasure to meet old college friends.

Ever yours,  
A. J. WILLIAMS.

Formal notes are written in the third person. The place, or date, or both, are written at the bottom, left-hand side. No signature is added.

Mr. Mulock, having business of particular importance to communicate, will be glad if Mr. West can make it convenient to call upon him this afternoon at three o'clock.

257 Main Street,  
Tuesday, August 4.

Mr. West respectfully acknowledges Mr. Mulock's note and will wait upon him as proposed.

234 James Street,  
August 4.

Dr. and Mrs. Allen present their compliments to Mr. and Mrs. Henry, and request the pleasure of their company on Monday evening, the 10th inst.

7 Ann Street,  
July 8.

Mr. and Mrs. Henry have pleasure in accepting the kind invitation of Dr. and Mrs. Allen for the 10th inst.

24 Spring Street,  
July 4.

Mrs. Johnson presents her compliments to Mr. Black and requests the pleasure of his company at dinner on Thursday next at 7 o'clock.

35 Banks Street,  
July 7.

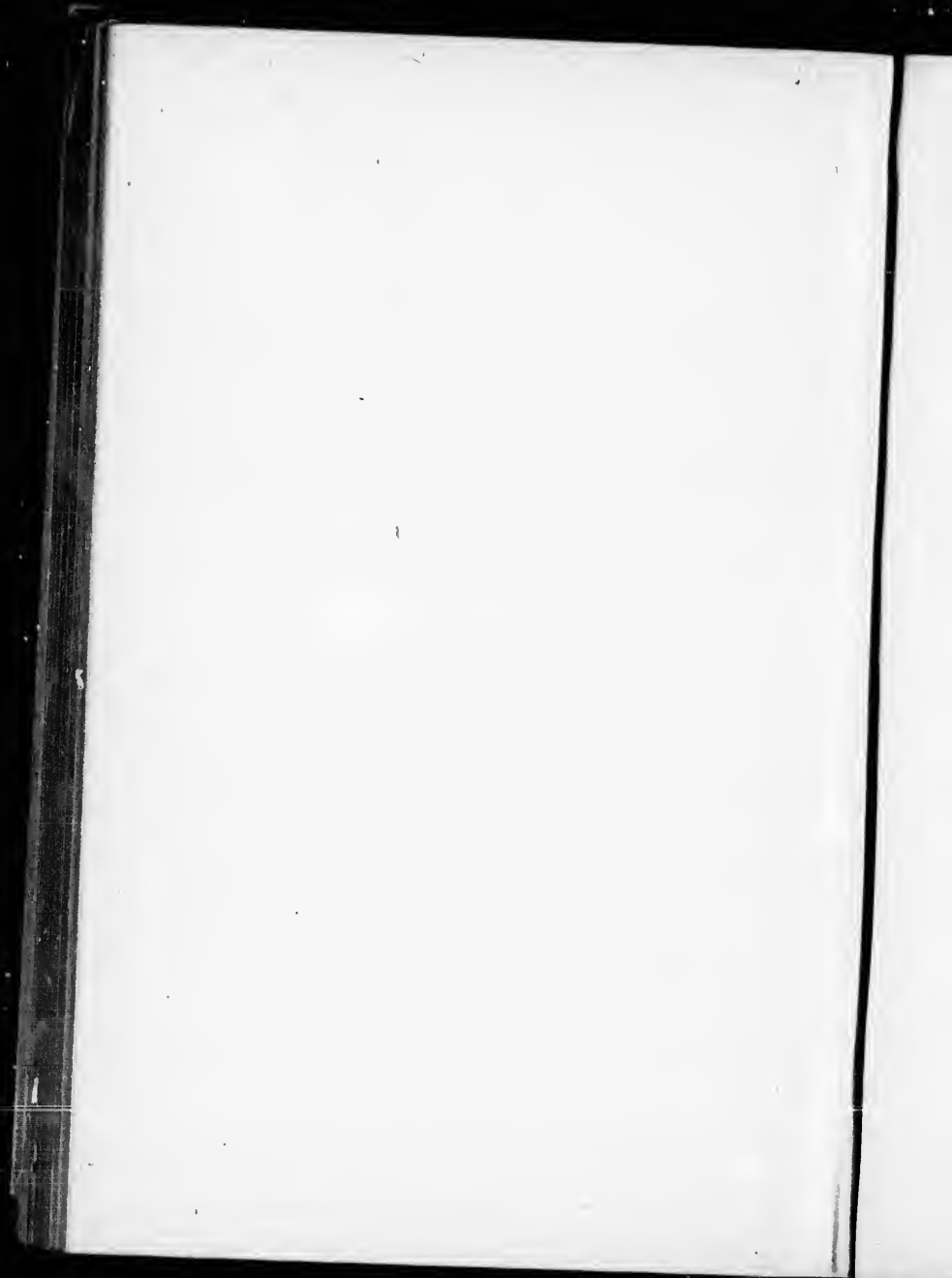
Mr. Black begs to thank Mrs. Johnson for her kind invitation to dinner on Thursday next and regrets that a previous engagement will prevent him from accepting it.

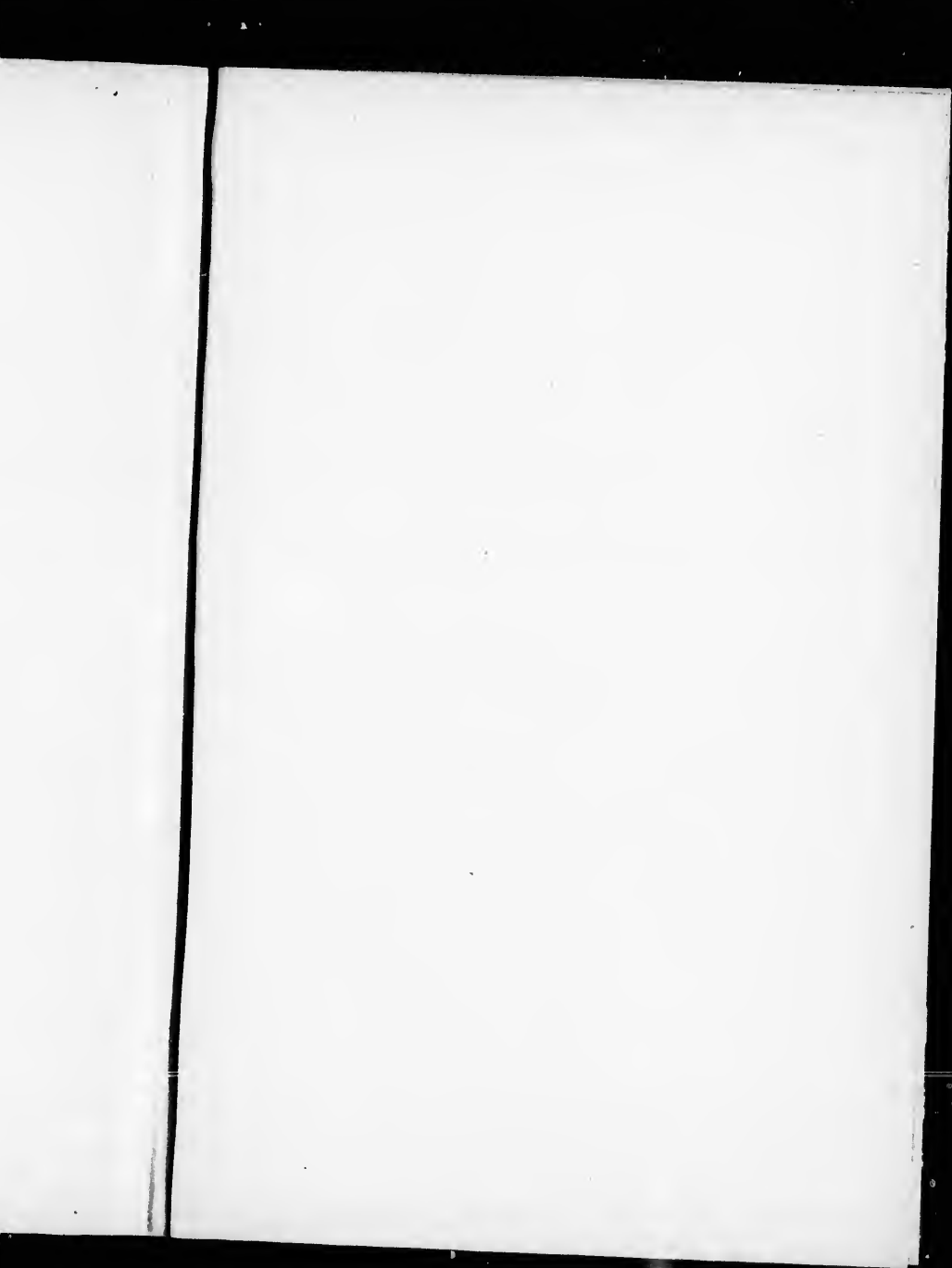
18 Elm Street,  
July 8.

*Exercises.*

1. Write a note to a relative or friend, returning thanks for a present which he has just sent to you.
2. Write a note requesting an interview. State clearly the time and place.
3. Write a note of apology to your teacher for some thoughtless act.
4. Write a note to a business man, introducing a friend who is a stranger in the city.
5. Write to your father, supposing him to be away from home. Tell him all the home news.
6. Write to the publisher of a daily newspaper, asking him to discontinue sending the paper to you.
7. Write an informal note to a friend in a distant town inviting him or her to make you a visit.
8. Write a note to accompany a Christmas gift which you send to a friend.
9. Write to a bookseller ordering some book. State what money you inclose.
10. Write an informal note congratulating a friend on his having won a prize at school.
11. Write a letter renewing your subscription to a daily newspaper. Tell how much you inclose and in what form.
12. Write a formal note in your mother's name, inviting your teacher to dine. Name the day and hour.
13. Write a formal note accepting an invitation to dinner.
14. Write a formal note declining an invitation to accompany a person to a concert.
15. Apply for a situation as clerk. State briefly your qualifications.
16. Describe a real or imaginary voyage across the Atlantic.
17. Write a confidential letter from a child to Santa Claus.
18. Write Santa Claus' reply to the child.
19. Write the various introductions and conclusions that might be used in writing to: your sister, brother, cousin; a physician, clergyman, lawyer; a member of parliament, the publishers of this book; an intimate friend.

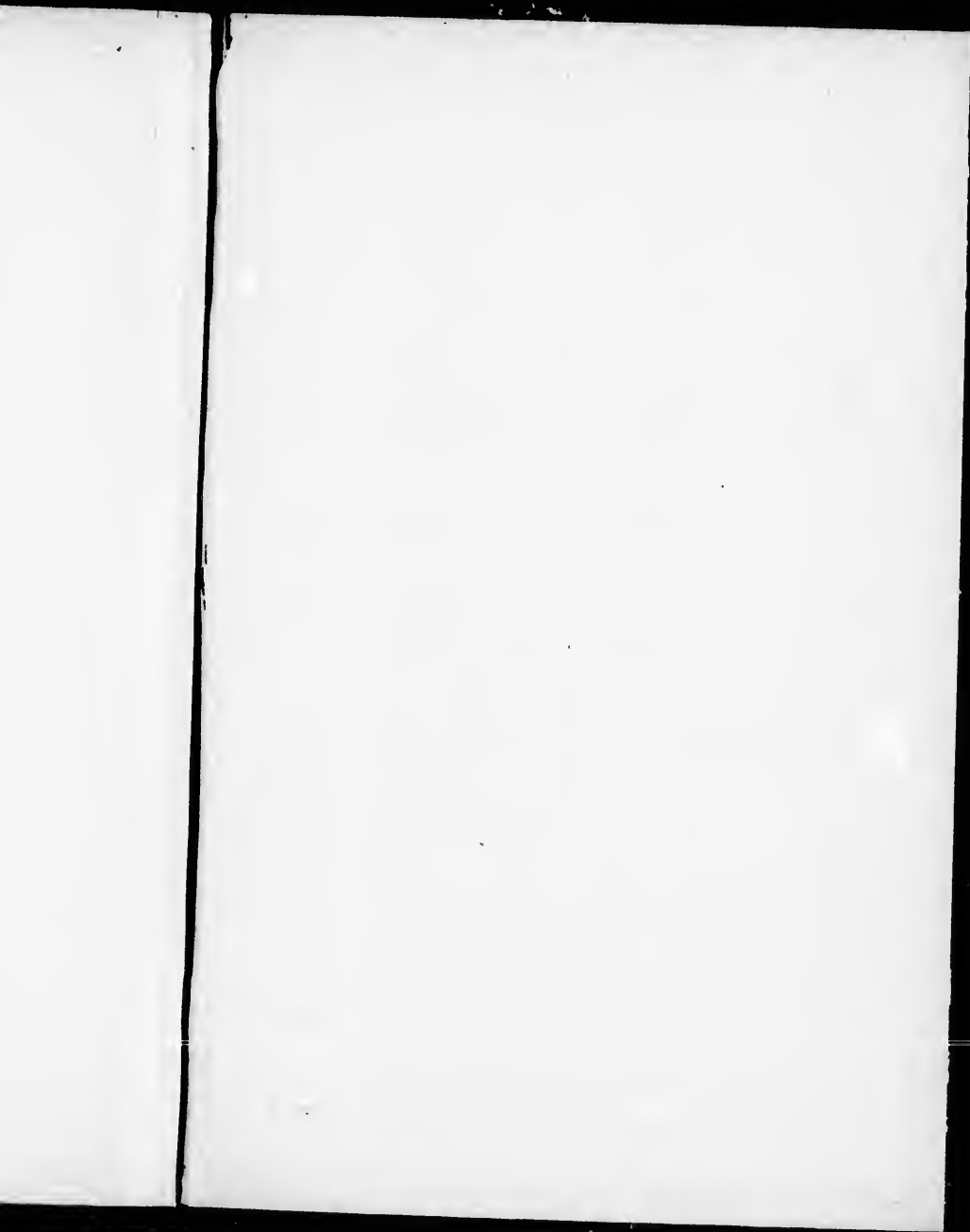
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