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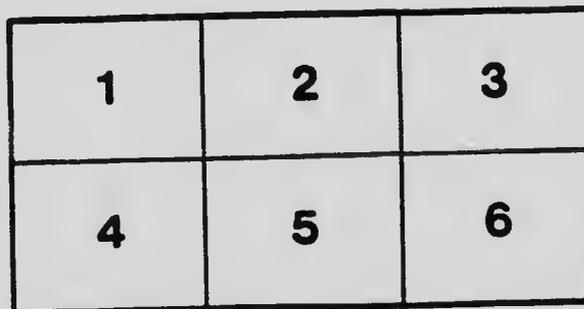
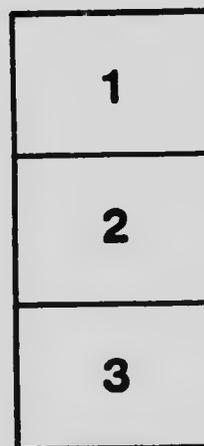
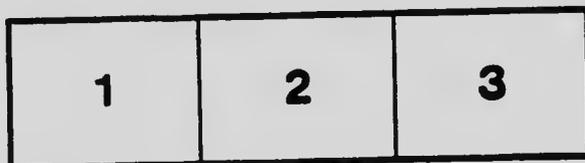
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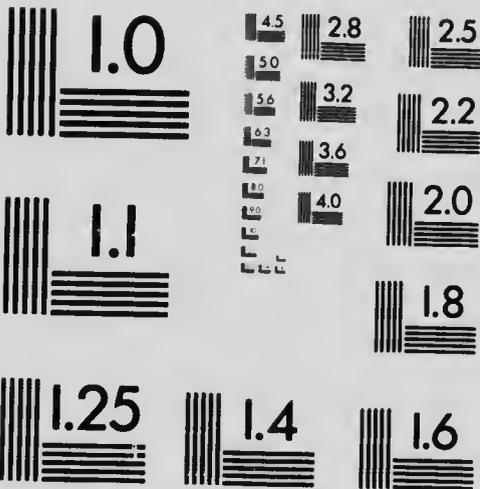
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RENOUF'S
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SIMPLE SENTENCES.—THE PARTS OF SPEECH.

SUBJECT AND PREDICATE.

1. A sentence is the expression of a thought in words.

Every sentence, even the shortest, must have *two parts*, a **subject** and a **predicate**—as, *John slipped*.

2. The **subject** *names something*, and must be (a) a *noun*, or (b) *some word or group of words that does naming work*.

(a) A **noun** is a word used as a name for something.

Nouns may name many things, e.g., *persons*—as Mary, Alfred the Great, mother, boy; *places*—as France, Rome, city, garden; *animals*—as dog, monkey, mouse; *things without life*—as ship, bacon, house; *a collection of things, living or not*—as flock,

mob, bunch, fleet; *feelings*—as grief, fear, joy, pain; *qualities*—as honesty, dishonesty, kindness, cruelty; *actions*—as running, walking.

(b) *Words that do the work of nouns* may be:-

(1) **Pronouns** — as, *He hurt himself; they escaped.*

(2) **Words commonly parts of verbs**—as, *To obey* (obedience) is our duty; *cheating* (dishonesty) is wrong.

(3) **Words commonly adjectives**—as, *The poor* (that is, poor people) deserve pity; the *dishonest* (that is, dishonest people) deserve punishment.

To find out the subject of a sentence, ask yourself who is the person, or what is the thing, about which something is said. The noun or other word standing for that person or thing is the subject.

3. The predicate tells what is said about the subject.

The simple *predicate* must be a verb. Whatever else may be omitted from a sentence, the *verb*, or *telling word*, must be there.

KINDS OF VERBS.

4. Verbs are divided into two classes :

1. Transitive Verbs. 2. Intransitive Verbs.

A Transitive Verb is one which expresses an action or feeling that is directed towards an object, as, Tom strikes the ball. The girl loves her mother.

An Intransitive Verb is one which expresses a state or condition, or an action or feeling that is not directed towards an object, as, Mary sleeps soundly. Dogs run. I rejoice.

Most verbs express *action*. This action may or may not be of such a kind as to *pass over* from the subject to some object. The subject names the *doer of the action*. The object names the *receiver of the action*. In the sentence "Tom strikes the ball," *strikes* is a transitive verb, because the action (striking) passes from *Tom, the doer*, to the *ball, the receiver of the action*. In the sentence "The girl loves her mother," *loves* is a transitive verb, because the feeling (*love*) passes from the subject *girl* to the object *mother*.

In the sentence "Mary sleeps soundly," *sleeps* is an intransitive verb, because it tells that Mary is in the *state or condition* of being asleep. In the sentence "Dogs run," and "I rejoice," the verbs *run* and *rejoice* are intransitive, because the action (running) and the feeling (joy) are not directed towards objects, but are confined to the subjects *dogs* and *I*.

5. The object, like the subject, being the *name* of something, will be a noun, a pronoun, or some word doing naming work. To find the **object** of a **transitive** verb, ask yourself who is the person, or which is the thing that *receives the action expressed by the verb*. The noun or pronoun standing for that person or thing is the object.

The child broke his toy. The woman ate the pie.

The words "toy" and "ple" which name the receivers of the action expressed by the verbs are *objects*.

EXERCISE 1.

Tell whether the verbs are transitive or intransitive. Point out subjects and objects of transitive verbs.

1. The lion roared.
2. The lion killed the stag.
3. The woodman fells trees.
4. The tree fell.
5. He cut his finger.
6. The cat caught a mouse.
7. A cobbler mends shoes.
8. Everybody laughed.
9. The boat lies at anchor.
10. The singer delighted his audience.
11. We dream at night.
12. Do you hear me?
13. I found him in the woods.
14. He asked me to dinner.
15. We visited them last week.
16. They saw Ethel and me.
17. The child wept.
18. Who told you?
19. Stars twinkle.

EXERCISE 2.

Do the same in the following:--

1. The lame walk.
2. The blind receive their sight.
3. Down went the Royal George.
4. Climbing is difficult.
5. Call me early.
6. I like reading.
7. And then an open field they crossed.
8. The mariners heard the warning bell.
9. Where did he buy it?
10. Do you like to sing?
11. Crying frequently follows laughing.
12. Three cheers our gallant seamen gave.
13. A willing mind makes rapid progress.
14. Alfred the Great made many wise laws.
15. Slowly and sadly we laid him down.
16. Full Fathom five thy father lies.

EXERCISE 3.

Do the same, supplying missing parts.

1. The fox ... the goose.
2. The mob attacked the king's palace.
3. Fish ...
4. Birds ...
5. Roses ... in the garden.
6. The girl filled the cap.
7. Jane wrote a hurried ...
8. A few musketeers followed me.
9. The law pardoned the young couple.
10. Through the darkness we sped.
11. The gallant greyhounds swiftly ran.
12. Down the ashes shower like rain.
13. He turned away and strode in the opposite direction.

14. Bessie's lip trembled and the colour sprang to her face. 15. She swept the hearth and mended the fire. 16. Tom lost his knife, but Philip found it. 17. The timid deer raised their heads. 18. Wake not a sleeping wolf.

INCOMPLETE PREDICATES.

6. Some verbs do not make a complete statement unless they are followed by a *noun* or an *adjective*. They are the verbs *to be* in its different forms, and some other verbs as *become, seem, appear*. In such sentences as "Jack is a sailor," and "the apples seem ripe," the *predicate* is really contained in the noun "sailor" and the adjective "ripe" which follow the verbs *is* and *seem*. For this reason a noun used in this way is called a **predicate noun**, and an adjective, a **predicate adjective**.

7. Verbs of this kind are intransitive: like transitive verbs they require some word or words after them to make their *complete predicates*. To distinguish the words that follow such verbs from the objects of transitive verbs we call them **complements**, that is **words that make complete**. The verbs we call *coupling*, or **copulative verbs** because they link together the *subject* and *complement*.

EXERCISE 4.

Point out copulative verbs and complements and say whether the complement is a predicate adjective or a predicate noun:—

1. The dog is mad.
2. George V. is King of England.
3. I am your friend.
4. The milk

turned sour. 5. She looked pale. 6. He became a painter. 7. Edison is a great inventor. 8. Mahogany is a beautiful wood. 9. No good thing is a failure. 10. No bad thing is a success. 11. The bravest are the gentlest. 12. Seals look fierce, but they are not dangerous. 13. John seems ill. 14. His speech was brilliant.

EXERCISE 5.

Add predicate nouns or predicate adjectives :—

1. The bud became..... 2. The flowers are..... 3. Edinburgh is..... 4. The water appears..... 5. The boy proved..... 6. The brooks may become..... 7. My lunch tastes..... 8. The Marseillaise is.....

8. Thus in every sentence we must have—

(a) A *subject*, which must be a noun or some word or words doing the work of a noun.

(b) A *predicate*, which may be—

(1) An intransitive verb,—*Sparrows chirp.*

(2) A transitive verb + an object, — *Sparrows build nests.*

(3) A copulative verb + a complement,—*Sparrows are birds.*

Such sentences are made up of *subject* and *predicate*, and contain no more words than are necessary to make a sentence

EXERCISE 6.

Supply predicates of *each of the three kinds* to go with *each* of these subjects :—

1. Swallows. 2. Chalk. 3. The cat. 4. Horses.
5. The trees. 6. The moon. 7. Gold. 8. Summer.
9. The camel. 10. Salt.

PARTS OF SPEECH.

9. The words we use are our speech. Our words may be arranged in eight classes, called **Parts of Speech**. *The kind of work which a word does when we use it in a sentence* determines the part of speech to which it belongs. If a word is used to *name* a thing, it is a *noun*; if it is used to *tell* something, it is a *verb*. **Nouns** and **Verbs** are two of the eight Parts of Speech. We shall now speak of four others—**Pronouns**, **Adjectives**, **Adverbs** and **Conjunctions**.

PRONOUNS.

10. A **Pronoun** is a word used instead of a noun.

A noun is the **definite** name of a thing; a pronoun is the **indefinite** name used instead of the definite name.

Personal pronouns.

(a) When a person speaks about himself, he does not mention his name, but uses some form of the pronoun "I." This is the pronoun of the **First** person.

I (the speaker) *hope to win a prize.*

(b) When we speak to a person, we do not mention his name, but we use some form of the pronoun "you." This is the pronoun of the **Second** person.

Everybody praises you (the person spoken to).

(c) When some person or thing is spoken of, we do not repeat the noun which names that person or thing if the person or thing has been named already, but we use instead some pronoun of the **Third** person.

Fruit is good and it agrees with me.

Pronouns most used are *I—we; you; he, she, it—they* as subjects; and *me—us; you; her, it—them* as objects.

This, that, these, those, are adjectives when used with a noun, but when they are used in place of a noun they are **demonstrative pronouns**. "Give me **that**".

EXERCISE 7.

Fill in the blanks and answer the questions, using a variety of suitable pronouns:—

1. Mary and visited the park.
2. and attended the funeral.
3. That is Is it? Which is?
4. Neither nor is right.
5. The doctor came to see and
6. A thought struck and wrote a letter.
7. Who opened the window? It was
8. Who is there? It is
9. Is that Frank?
10. It is who am speaking.
11. Was it?
12. Is it?
13. It was either or
14. If were would go.
15. Who is writing?

ADJECTIVES.

1. An adjective is a word that describes or limits a noun.

Adjectives may be arranged in three classes :—

1. **Adjectives of Quality**, which mention some *quality* of the noun, as *blind* children, the *lame* old man.

2. **Adjectives of Quantity**, which mention the *number* or *quantity* of things, as *five* oxen, *no* way, *much* hay.

3. **Demonstrative Adjectives**, which point out and modify the meaning of nouns. This class includes :

(a) the articles, *a*, *an*, *the* and the *pointing-out* words, *this*, *that*, *which*, *what*.

(b) The possessives, *my*, *thy*, *his*, *her*, *our*, *your*, *their*.

(c) The ordinal numerals, *first*, *second*, *third*, &c.

EXERCISE 8.

Point out the adjectives, and tell what each shows about its noun :—

1. We cannot have good health without fresh air and a sufficient amount of wholesome food.
2. A cat, according to a common proverb, has nine lives.
3. All the people saw that monkey on the branch of a high tree.
4. Our cow gives several pints of good milk every day.
5. The third boy in the class has been absent all the week.
6. A large number of ripe apples fell from the same branch while that

violent wind was blowing. 7. Spare a poor, innocent trumpeter. I have killed no man. I have done nothing but blow this harmless trumpet.

12. A writer (or speaker) of correct and expressive English is never tied down to one word only with which to express his ideas. He is careful not only to use the right word in the right way, but to have a store of similar and suitable nouns, verbs, adjectives and adverbs. The daily reading lessons afford helpful practice in the exact use of words, and in the exchange of equivalent words and phrases.

EXERCISE 9.

Put these adjectives and nouns together, each to each, which most appropriately go together—as, *a spirited horse*.

(a) Modest, levelly, flaunting, meek, patient, faithful, saucy, spined, gentle, sly, waddling, cooing, chattering, homely, chirping, cackling.

(b) Violet, dahlia, sheep, pansy, ox, dog, horse, rose, duck, puss, robin, dove, sparrow, blackbird, cow, hen.

EXERCISE 10.

Put suitable nouns with these adjectives :—

Proud, tall, rusty, ruinous, anxious, careless, faithful, angry, blue-eyed, plentiful, purple, flowery, outrageous, accurate, swift, patriotic, torrid, athletic, Canadian.

13. Thought is often required in selecting from a number of adjectives similar in meaning the one that describes most appropriately a particular noun. Thus we may say **huge** *beast*, **vast** *desert*, **immense** *caves*, **enormous** *giant*.

EXERCISE 11.

Make suitable combinations of the following :—

1. Still, calm, placid, tranquil ; lake, scene, waters, sea. 2. Courageous, fearless, daring, valorous ; deed, conduct, sailor, act. 3. Fruitful, fertile, productive, luxuriant ; tree, vegetation, soil, land. 4. Essential, necessary, requisite ; tools, number, part. 5. Famous, renowned, distinguished, celebrated ; preacher, judge, poet, warrior.

EXERCISE 12.

Combine with suitable nouns :—

1. Costly, dear, expensive, high-priced. 2. Happy, delighted, blithesome, jubilant. 3. Sly, crafty, artful, cunning. 4. Desolate, comfortless, wretched, forlorn. 5. Safe, secure, trustworthy, sure. 6. Dangerous, perilous, risky, hazardous. 7. Timid, faint-hearted, cowardly, fearful.

EXERCISE 13.

Think of several adjectives similar in meaning to :—

1. Timid. 2. Wearisome. 3. Shrewd. 4. Surly. 5. Pleasant. 6. Ugly. 7. Victorious. 8. Barren. 9. Skilful. 10. Awkward.

14. It will be found excellent practice, after describing an incident, to take another requiring words exactly opposite in *sense* or meaning to describe it, *e.g.* :—

You saw a poor boy in the street, ill-clad and hungry. A little girl went up to him and offered him an apple. What *adjectives* would describe such an action? You might say,—

“It was a **kind, worthy, unselfish, generous** action.”

A bigger boy met the same ill-clad lad, forcibly snatched his apple, and ran away. What adjectives would you now use to describe this conduct? You might say,—

“This conduct was **mean, cruel, base, selfish, bullying.**”

Do not be content to say of the first action that it was *good* or *kind*, and of the second that it was *bad* or *unkind*.

EXERCISE 14.

Use in sentences words that best describe :—

1. A boy who ill-treats dumb animals.
2. A girl who is giddy.
3. A boy who saves another's life.
4. Children who tell lies.
5. A persevering scholar.
6. Untidy scholars.
7. Those who like to have their own way.
8. Weather you dislike.
9. Books that help.
10. The work of doctors.

EXERCISE 15.

Use sentences to describe people or things quite opposite.

EXERCISE 16.

Use a group of adjectives to describe :—

1. The sunset.
2. A poodle.
3. The story.
4. The sermon.
5. Ice-cream.
6. A new gown.
7. A scene or view.
8. The face, the manner, the disposition of some one you like.

15. All words added to subjects, objects, or noun complements are called **attributive adjuncts**—that is, words *added to make the meaning of the nouns more complete*. Several attributive adjuncts may be added to the same noun.

EXERCISE 17.

Arrange in five columns—(a) subjects, (b) attributive adjuncts of subjects, (c) simple predicates, (d) objects, (e) attributive adjuncts of objects.

1. That black cow gives much good milk.
2. Those hungry little boys ate several thick slices.
3. My youngest sister bought some sweet oranges.
4. Surly Tom stole a fat pig.
5. That rusty old nail has torn her new brown dress.
6. No white sail specked the yellow sky.
7. Many kind people visited that blind old woman.
8. A rough, ill-natured tinker was beating his half-starved little dog.
9. I visited my old friend.

16. Attributive adjuncts are usually adjectives, but they may be *words that do the work of adjectives*. *Nouns* sometimes do the work of adjectives, and so become attributive adjuncts of other nouns. Such are :—

(a) *A noun in the possessive case*—as **Eagles'** eyes.

(b) *Words (usually nouns) used for adjectives*—as, **Village** bells.

(c) *A noun in apposition to another noun*—as, Jack, **the sailor**; Peter, **the lamplighter**; Mr. Jones, **the banker**.

These nouns, being added to other nouns to make their meaning more complete, are attributive adjuncts.

EXERCISE 18.

Point out subjects, objects, and noun complements, with the attributive adjuncts of each :—

1. Summer birds shall cross the winter seas.
2. Autumn winds will tinge the golden grain.
3. The rat is a four-footed animal.
4. He disobeys me, his father.
5. The men's last hope had vanished.
6. The golden-rod is a wayside flower.
7. The English sparrow is a little John Bull.
8. My father's house will be your brother's home.
9. Iron is a strong metal.
10. Iron tools prove strongest.
11. Calm weather makes a calm.
12. Our friends, the Indians, left us.
13. Our daughter Mary's hair is brown.
14. We drove off the enemy, horsemen and footmen.

ADVERBS

17. Words are added to the predicate to show:—

(a) The **time**—that is, **when** something is, or was, or will be—as, *He will come soon; we saw them to-day.*

These are called **Adverbs of Time.**

(b) The **place**—that is, **where**—as, *He is buried there; the children went homeward; the rabbits are yonder.*

These are called **Adverbs of Place.**

(c) The **manner**—that is, **how**—as, *Snakes move silently; they behaved ill; the ass was treated cruelly.*

These are called **Adverbs of Manner.**

An adverb is a word which modifies the meaning of a verb, adjective, or other adverb.

Adverbs are regarded as added to or going with the verb or predicate, and are called **adverbial adjuncts of the predicate.** Their name, *adverb*, or *to-verb*, indicates this.

EXERCISE 19.

Build sentences containing verbs and adverbs as below:—

1. Departed suddenly.
2. Arrived unexpectedly.
3. Taken unawares.
4. Properly constructed.
5. Becomingly dressed.
6. Suitably furnished.
7. Acted warily.
8. Crept cautiously.
9. Spoke discreetly.
10. Intentionally hurt.
11. Deliberately shot.
12. Purposely left.



EXERCISE 20.

Use with suitable verbs the following kindred adverbs :—

1. Wisely, prudently. 2. Rudely, uncivilly.
3. Heedlessly, forgetfully. 4. Gravely, seriously. 5.
Chiefly, principally. 6. Boldly, bravely. 7. Scantly,
meagrely.

EXERCISE 21.

Find adverbs similar in meaning to the following and use them in sentences :—

- | | | |
|---------------|---------------|--------------------------------|
| 1. Wilfully. | 5. Evidently. | 9. Treacherous ^{ly} . |
| 2. Instantly. | 6. Securely. | 10. Serenely |
| 3. Correctly. | 7. Foolishly. | 11. Seldom. |
| 4. Sensibly. | 8. Violently. | 12. Severely. |

18. Adverbs may also be added to *adjectives* or to *other adverbs* to modify their meaning. Such adverbs are called **adverbs of degree**, and answer the question, "To what degree or extent?"

Examples of adverbs with adjectives :—**Less** clever, **most** curious, **very** large, **extremely** interesting, **totally** blind, **quite** harmless, **rather** long, **far too** short.

Examples of adverbs with other adverbs :—**Very** slowly, **quite** rudely, **more** politely, **far more** diligently.

Adverbs of degree help to make a more complete adjective or adverb, and must go wherever the adjective or adverb goes.

EXERCISE 22.

Point out the adverbs, tell what kind each is, and what part of speech it modifies :—

1. She sings beautifully. 2. You are walking too far. 3. I feel better already. 4. He spoke most kindly. 5. We are going to-morrow. 6. You are walking too fast. 7. They went home yesterday. 8. He arrived much earlier than I. 9. She is almost penniless. 10. A donkey's bray is very harsh. 11. I put it there safely. 12. A foolishly suspicious woman is never happy.

EXERCISE 23.

Point out attributive adjuncts and adverbial adjuncts, and tell to what word each belongs :—

1. Some bold men caught the impudent burglars yesterday. 2. Much snow often lies there long. 3. The blind old woman's son is standing yonder now. 4. The happy children tossed the new-made hay everywhere. 5. That weary child cannot walk farther to-day. 6. The old village smithy stands there. 7. Several boys are playing noisily outside. 8. The poor often suffer great hardships. 9. Our Toronto friends are coming here to-morrow.

CONJUNCTIONS.

19. The most important conjunction is **and** (both-and). The conjunction **and** may join two or more words, e.g. :—

(a) **Subjects** : The *cattle* **and** the *sheep* were feeding together.

(b) **Objects:** The fall killed **both** the *man* and the *horse*.

(c) **Complements:** Robert Bruce was a *king* and a *hero*.

(d) **Adjectives:** He sells *cheap, neat* and *durable* boots.

(e) **Adverbs:** *Slowly* and *sadly* we laid him down.

When **and** joins two *verbs*, we have two *statements*. Other conjunctions usually join together statements, not words.

20. Plenty of good material for word-study may be met with in the daily reading-lesson. The following exercise is based on Tennyson's "Brook." Notice the large number of fitting and expressive **verbs, adjectives** and **nouns**. The building up of similar word lists will greatly strengthen the power of forcible speech.

Verbs.—The *brook* named in the poem sparkles, bickers, hurries, flows, chatters, babbles, bubbles, frets, winds, travels, steals, slips slides, glooms, glances, murmurs, lingers, loiters, curves.

Adjectives and **Nouns** (expressive combinations).—Sudden sally, brimming river, stony ways, eddying bays, fairy foreland, lusty trout, foamy flake, silvery waterbreak, golden gravel, grassy plots, hazel covers, sweet forget-me-nots, happy lovers, skimming swallows, netted sunbeams, sandy shallows, brambly wildernesses, shingly bars.

EXERCISE 24.

Take selections from the reading books, and build up similar lists of expressive verbs, adjectives and adverbs.

ANALYSIS OF A SENTENCE.

21. To **analyze** a sentence is to take the sentence to pieces in such a way as will show the uses of the different classes of words, or Parts of Speech, that have been employed in making it up. **Analysis** is the opposite of **Composition**, or *building-up*.

A convenient form for analysis may be obtained by ruling a large sheet of paper into six columns, and inserting the following headings:—(1) Subject; (2) Attributive adjuncts of subject; (3) Predicate; (4) Object; (5) Attributive adjuncts of object; (6) Adverbial adjuncts of predicate. A sheet ruled in this way will last some time.

FORM OF ANALYSIS.

Sentence.	Subject.	Attr. Adjuncts of Subject.	Predicate.	Object.	Attr. Adjuncts of Object.	Adverbial Adjuncts of Predicate.
Some gray . . . cooing sweetly	Pigeons	1. some. 2. gray	were cooing			ly.
Those very . . . nests there	Birds	1. those. little	do build	nests	their	1. not. 2. often. 3. there.
Old Tom . . . tinker	Tom	1. old. 2. the town bellman	was a wandering tinker			once.

EXERCISE 25.

Three sentences have been analyzed above as models. Rule a similar form, and analyze other sentences.

1. Some gray pigeons were cooing sweetly. 2. Those very little birds do not often build their nests there. 3. Old Tom, the town bellman, was once a wandering tinker.
4. A wise son makes a glad father. 5. Hatred stirs up strife. 6. Love covers many faults. 7. A cow's neck is short. 8. I saw him lately. 9. He went away secretly and silently. 10. Three dogs were chasing a single cat. 11. A hungry fox once saw some ripe grapes. 12. The officer lost his only weapon, a sword. 13. Charles I., King of England, was beheaded long ago. 14. Smith, the tanner, is becoming rich. 15. This little red-hooded girl was once very greatly frightened. 16. The trees' trunks were unusually thick.

THE FORMS OF A SENTENCE.

22. All the sentences that we have studied so far have been statements made in a straightforward way. We have *asserted* or *declared* that something is or is not.

*This is the **Declarative** form of the sentence.*

In such sentences the *usual order of the words* is (1) the subject with its adjuncts ; (2) the predicate with its adjuncts. But words may be arranged in a different order in a declarative sentence without changing its meaning. Thus, "An old man sat at the cottage door," might be set down, "At the cottage door an old man sat," or, "At the cottage door sat an old man." Common changes in the order are :—

(1) Predicate first—as, "*Down went the 'Royal George.'*"

(2) Object first—as, "*Money I cannot give.*"

(3) Complement first—as, "*A frozen corpse was he.*"

EXERCISE 26.

(1) Change to usual order. (2) Analyze.

1. Down came the storm. 2. In stepped the funny old man. 3. The rogue they never caught. 4. Silently and swiftly fell the fatal blow. 5. Wild is thy lay and loud. 6. Me cannot harm. 7. Thus speaks your king. 8. There stands the castle, old and gray. 9. His voice no longer could the father hear. 10. There dwelt a miller, hale and bold. 11. There will be no meeting to-night.

23. Some sentences are put in the form of a request or order. Sentences with all three kinds of predicates may take this form.

(a) Intransitive : **Rise** ; **sit there** ; **work diligently**.

(b) Transitive : **Bring the books** ; **fetch the new slates**.

(c) Copula with complement : **Be always obliging**.

This is the Imperative form of the sentence.

Here the predicate, or part of the predicate, comes first, and the subject—the pronoun *thou* or *you*—is left out, since it stands for the person or persons to whom we are actually speaking, and whom, therefore, we do not need to name. “*Carry (you) the child home.*”

When analyzing the sentence, supply the subject.

EXERCISE 27.

Analyze :—

1. Drink this water quickly.
2. Stir the fire gently.
3. Work harder.
4. Walk faster.
5. Creep along quietly.
6. Look well everywhere.
7. Read that verse again.
8. Learn obedience.
9. Man the boats.
10. Save the man.
11. Come back soon.
12. Be always gentle.
13. Become a good scholar.
14. Help the unfortunate.

24. Some sentences are put in the form of a question.

This is the Interrogative form of the sentence.

Here also some change is made in the usual order of words. The verb, or some part of the verb, often comes first. Thus the declarative sentence, "There five noble maidens sat," may be put in the form of a question, thus :—

Sat *five noble maidens there?* or,
Were *five noble maidens sitting there?* or,
Did *five noble maidens sit there?*

EXERCISE 28.

Change to interrogative or declarative form :—

1. He has come to-day. 2. They will come to-morrow. 3. Is the Amazon a large river? 4. Did that merchant keep many horses and vans? 5. Has the big parcel not been sent away? 6. Those books were brought here? 7. I bought them last week. 8. You cannot see the castle. 9. Can you help me? 10. He has been very sick. 11. I must return at once. 12. Has she read her mother's letter?

EXERCISE 29.

Make interrogative sentences with these subjects or predicates :—

1. Will bring sunshine. 2. Must not stay longer. 3. His aged mother. 4. Cannot carry that load. 5. Was fastened. 6. Was fastening the gate. 7. That little mouse. 8. Some large cherries. 9. Can post the letter.

25. The interrogative adverbs *when* (time), *where* (place), *how* (manner), and *why* (reason), and the interrogative pronouns *who*, *whom*, *whose*, *which*, *what*, are often the first words in interrogative sentences, e.g. **What** are you doing?

Whose, and sometimes *which* and *what*, may accompany a noun. They then do the work of adjectives, and must be analyzed as attributive adjuncts, e.g. **Whose** cap is lost?

EXERCISE 30.

Supply a variety of interrogative adverbs or interrogative pronouns, so as to make interrogative sentences:—

1. did you hide the ball? 2. did you hide the ball there? 3. do you see? 4. do you see it? 5. dog was lost? 6. did you come? 7. did you walk so fast? 8. saw the little girl? 9. is he so lazy? 10. did you buy? 11. school do you attend?

26. Interrogative sentences are analyzed like other sentences; but as the two parts, subject and predicate, are sometimes mixed up, care must be taken in separating them.

Thus, "**How** did he hurt himself so severely?" becomes

"He did hurt himself so severely **how**" (adv. of manner).

"**Whose** hens did the wild gypsies steal?" becomes

"The wild gypsies did steal **whose** (att. adjunct) hens."

"**What** does that old man want here?" becomes
 "That old man does want **what** (object) here."

EXERCISE 31.

Analyze :—

1. Where did they find the lost children? 2. Which house do you like best? 3. Have the hungry birds eaten all the cherries? 4. What has the postman brought? 5. Why doth the Jew pause? 6. Which book do you choose? 7. Who found the lady's purse? 8. Can you bring the book immediately?

27. Some sentences are put in the form of a *wish* or *exclamation*.

*This is the **Exclamatory** form of the sentence.*

May you be happy! Long live the king!

EXERCISE 32.

Analyze :—

1. What a noise the boy makes! 2. How fast the horse runs! 3. What beautiful flowers these are! 4. May you be happy! 5. What horror fills his heart! 6. What a fellow you are! 7. How foolishly you have acted!

A **mark of exclamation** (!) is often used after a word or phrase expressing *fear, surprise, anger, etc.* In such cases the *sentence* itself ends with a period or interrogation mark, as usual.

EXERCISE 33.

Explain the punctuation marks in the following sentences :—

1. Hurrah! the foes are moving. 2. Hallo, Mary! where are you going? 3. "Here's Martha, mother!" cried the two children. 4. Take, O boatman! thrice thy fee. 5. Break! break! break! on thy cold gray stones, O Sea!

SUMMARY AND REVIEW.

THE USES OF THE PARTS OF SPEECH.

28. The **noun** (or **personal pronoun** standing for a noun) has four uses—(a) as **subject** of a verb, (b) as **object** of a transitive verb, (c) as **complement** of a copulative verb, (d) as an **attributive adjunct** of another noun.

EXERCISE 34.

State the use of each noun or personal pronoun :

1. Honesty is the best policy. 2. Fools despise wisdom and instruction. 3. I wish to know your name. 4. Rats are four-footed animals, and they do much damage. 5. They have bright eyes, smooth fur, long tails, and sharp teeth. 6. His cap and books he left behind. 7. Farmer Grove's house

is quite a mansion. 8. Caesar scorns the poet's lays. 9. Philip Ray was the miller's only son. 10. I, the king, command you. 11. Crusoe rescued Friday, a savage. 12. We were hopeful boys, he and I. 13. Have you seen Rover, my dog, anywhere? 14. This man, William Jones, is he.

29. The **verb** has only one use—namely, to *tell* something about the subject. Verbs may say this something in four different forms, and it depends on the verb whether the form of the sentence is *declarative, interrogative, imperative, or exclamatory*.

30. An **adjective** has two chief uses—(a) as the **attributive adjunct** of a noun, (b) as the **complement** of a copulative verb.

EXERCISE 35.

State the use of each adjective :—

1. Among our four-footed friends the cow holds a very high place. 2. The cow has a heavy body and short legs, while a horse has a light body and long legs. 3. Her neck is short and her tail is long, with a bunch of long coarse hair at the end of it. 4. Her hoof is not round, like that of the horse, but is split into two parts, so as to make a cloven hoof. 5. The cow has six front teeth in her lower jaw, but none in the upper one. 6. In the back part of her mouth she has six broad flat teeth on each side of the lower jaw. 7. Cows are different in colour; some are red, some are black, some are white, and some are spotted or striped. 8. A cow eats various kinds of food, but likes grass best. This makes her fat, and keeps her healthy.

31. An **adverb** may be used as an **adjunct to a verb, adjective, or other adverb.**

EXERCISE 36.

Pick out the adverbs, and state to what part of speech each is an adjunct :—

1. There was once a prince who sometimes visited the chief prison, to see whether the prisoners were properly treated. 2. Spring came upon us suddenly. 3. Mrs. Taylor was extremely uneasy. 4. She somewhat reluctantly accepted this service. 5. Do not speak so indistinctly. 6. Swiftly, swiftly, flew the ship. 7. It was a bitterly cold winter's night. 8. How fast the time flies! 9. I never saw him run so quickly.

32. The same word may do more than one sort of work in a sentence. The same word, therefore, without any change in spelling, may be one part of speech in one place, and another in another.

EXERCISE 37.

Say whether the words in *italics* are verbs or nouns, and give a reason :—

1. These *plants* have grown tall. 2. The gardener *plants* potatoes. 3. Use good *salt* when you *salt* meat. 4. Each person should carry a *watch*, for we must *watch* the time closely. 5. If any deserve *praise*, *praise* him; but if he deserve blame, *blame* him. 6. *Place* the box in its proper *place*.

7. *Mount* your horse and ride up *Mount* Ararat. 8. *Honour* those to whom *honour* is due. 9. Men who *work* hard generally do good *work*. 10. You will *sleep* a sound *sleep* to-night. 11. We shall require a *guard* to *guard* these boxes. 12. *Milk* the cow, and see how much *milk* she can give. 13. When trees *shade* the sun, they throw a *shade* on the ground. 14. Take a two-cent *stamp* to *stamp* this letter.

EXERCISE 38.

Say whether the words in italics are adjectives or verbs, and give a reason :—

1. A brave man will *humble* the proud, and raise them that are *humble*. 2. The sun is now *warm* enough to *warm* the ground. 3. It is *wrong* to *wrong* any one. 4. *Sour* thoughts *sour* the mind. 5. *Wet* your face with a *wet* towel. 6. An *idle* man will always *idle* away his time. 7. *Dry* the damp clothes in this *dry* wind. 8. *Smooth* words will *smooth* the wrinkles of his face. 9. *Trim* the young trees; they are *trim* already. 10. I fear you are very *weary*. Did I *weary* you?

EXERCISE 39.

Say whether the words in italics are nouns or adjectives, and give the reason :—

1. His wound is *mortal*, and he will die like any other *mortal*. 2. A *gold* watch is made of *gold*. 3. Always defend the *right* in the *right* way. 4. I will tell you a *secret* about your *secret* enemy. 5. His character is *noble*, but he is not a *noble* by birth. 6. *Mountain* air, if the *mountain* is high, is very cold.

EXERCISE 40.

Say whether the words in italics are adjectives or adverbs, and give the reason :—

1. The *little* boy can read but *little*.
2. If you give him *less* praise, he will improve *less*.
3. He speaks too *loud*, for he has a *loud* voice.
4. Take an *early* train, so as to arrive *early*.
5. He hit the horse *hard* with a *hard* stick.
6. He has slept *enough*, and has had *enough* rest.
7. He went *only* once to see his *only* son.
8. I am *wide* awake, and see a *wide* view before me.
9. This report is *worse*, for he has behaved *worse* than ever.
10. You must *first* work harder if you wish to get the *first* place.
11. Go *straight* along this *straight* road.

EXERCISE 41.

Make sentences, using each of the words below as two different parts of speech, and mark the two uses :—

- | | | | |
|------------|----------|------------|-------------|
| 1. Nail. | 5. Rain. | 9. Stone. | 13. Shade. |
| 2. Fast. | 6. Sail. | 10. Low. | 14. Water. |
| 3. Copper. | 7. Warm. | 11. Rope. | 15. Still. |
| 4. Loads. | 8. Hurt. | 12. Flock. | 16. Weekly. |

CAPITAL LETTERS

33. Capital letters are used (1) for the first word of every sentence, (2) for all proper names, (3) for the pronoun "I" and the interjection "O", (4) at the beginning of every line of poetry, (5) at the beginning of a direct speech or quotation, (6) for every name and title of God.

Capital letters are also used for—

(1) Words derived from names of places—as, *English, Canadian.*

(2) Names of days, months, holidays and festivals — as, *Sunday, July, Dominion Day, Easter, Christmas.*

(3) Titles of books, papers, magazines, pictures, poems, etc.—as, *Pilgrim's Progress, The Daily Star, The Strand, The Angelus, The Wreck of the Hesperus.*

(4) Events of history—as, *the Gunpowder Plot, the Crucifixion, the Flood, the Crusades, the Civil War.*

MARKS OF PUNCTUATION.

34. I. The **period** is used after (a) a *declarative* or *imperative* sentence, (b) an *abbreviation* or *initial*.

II. The **interrogation point** (?) is used after an *interrogative* sentence.

III. The **exclamation point** (!) is used after an *exclamatory* word or sentence.

IV. The **comma** is used—

(a) To mark off *nouns of address*—as, **John,** come here.

(b) To mark off *nouns in apposition*—as, **Tom,** the bellman, was once a tinker.

(c) To separate *words that break a quotation* from the rest of the sentence—as, “Yes,” **said the doctor,** “you must get well.”

(d) To separate a series of similar subjects, objects, complements, adjuncts, or predicates—as, **Peter, Charles and I have picked flowers, fruit and vegetables in the garden to-day, yesterday and all last week.**

(e) To mark off Yes and No used in replies.

V. Quotation marks (" ") are used to enclose a direct quotation and each part of a broken quotation. (See IV. c.)

VI. The apostrophe is used (a) to mark the omission of a letter or letters, (b) to mark the possessive case.

EXERCISE 42.

Fill in the blanks and punctuate:—

1. The Montreal daily papers are.....
2. I have read and like these books.....
3. My favourite poems are.....
4. Events in history, worth remembering, are.....
5. The holidays we keep in Canada are.....
6. Some poems in the class reader are.....
7. The days of the week are.....
8. The months of the year are.....
9. The five oceans are.....
10. The great lakes of North America are.....

EXERCISE 43.

Put in capital letters and punctuation marks:—

1. the great williams said the professor are william the conqueror william of orange and william shakespeare
2. oh dear me sighed the girl what must i do
3. well sam inquired his mother how did you enjoy your ride
4. you are a fine little fellow repeated the smiling stranger will you fetch me a little hot water
- i will gladly replied the boy

SOME EXERCISES IN COMPOSITION.

35. Simple sentences may be joined together to make a **compound** sentence by the conjunctions **and**, **but** or **therefore**.

(a) We may *add* one statement to another, using **and**. "Heavy rain had fallen, **and** the brooks were overflowing."

(b) We may set one statement in *contrast* to another, using **but**. "Mary tried to untie the knot, **but** her brother cut it."

(c) We may give a *choice* between two statements, using **or** (*either-or*). "You must come at once, **or** you will miss the train."

(d) We may show one statement as the *consequence* of another, using **therefore**. "He is ill, **therefore** I must go."

EXERCISE 44.

Add a second statement with a different subject:—

1. Several ships were driven ashore, but.....
2. You must prop up that tree, or.....
3. The sky was clear in the morning, but.....
4. The morning gave promise of a lovely day, and... ..
5. We had put a net over the cherries, but.....
6. The train stopped at the station, and.....

EXERCISE 45.

The two statements may have the *same subject*, and this subject is then often omitted from the second statement.

"The man tried his best, but (he) did not succeed."

Add a second predicate, but do not repeat the subject :—

1. They went to London and.....
2. He expected a large reward, but.....
3. Many a hill did Lucy climb, but.....
4. The tree was covered with blossom, but.....

EXERCISE 46.

Make compound sentences about these things, telling (1) where or how got, or what made of, and (2) what used for :—

1. An album.
2. ...ory.
3. Saddles.
4. Straw.
5. Salt.
6. Furs.
7. Flags.
8. Shells.
9. Sun-dials.

EXERCISE 47.

Use the first word as some part of the first statement, and the second word as some part of the second statement. The conjunction is to join the two statements.

1. Ants—and—aunt.
2. Road—but—rode.
3. Blew—and—blue.
4. Pail—and—pale.
5. Night—and—knight.
6. Boy—but—buoy.
7. Roses—and—rows.

36. In writing several sentences about any subject, remember (a) to write short sentences, (b) to see that the stops and capitals are properly placed, (c) to vary the form—that is, to say some things by means of a simple sentence, and some by means of a compound sentence. Avoid adding statement to statement by repeating the conjunction **and**.

Thus about a certain subject we might be able to tell *some* of these things : (1) what it is, (2) what it is made of, (3) where or how it is got, (4) what it is used for, (5) where it is to be met with, (6) what sort of work it does, (7) some of its habits or ways of living.

About **nests**, for example, we might say (1), (2), (5), and (4) :—“*Nests are the houses built for themselves by birds. They are often made of straw and feathers, or of clay, and are seen on the ground, in hedges, or in trees. In these nests birds lay their eggs and rear their young.*”

EXERCISE 48.

Write several things about :—

1. Money. 2. A canal. 3. Sheep. 4. Newspapers. 5. Lions. 6. Water. 7. Flowers. 8. A camel. 9. A river. 10. The sea.

Or, again, we may name the *different parts* of which something consists, and tell what we know *of the parts and of their uses*. Thus about an orange we may say :—

“*The orange is a round fruit, which consists generally of ten pulpy parts enclosed in a leathery rind, called the skin or peel. The outside of the rind is yellow, rough and glossy, but the inside is white and smooth. The orange is a delicious fruit, with a cooling juice. The rind protects the fruit, and is made into candied orange peel. Brides wear orange blossoms.*”

EXERCISE 49.

Write several sentences, telling similar things about :--

1. A tree. 2. A ship. 3. A house. 4. A day.
5. The body. 6. A railway train. 7. A farm. 8. A school. 9. A potato.

LETTERS.

37. For particulars about letter-forms, see Exercises for Fifth Year. Examine this friendly letter.

MAPLEWOOD COTTAGE,

Lachute, May 15, 1901.

MY DEAR MOTHER,

I arrived here safely last night, although my train was nearly an hour late. Uncle Jack met me at the station.

The country about here is very beautiful just now. The fruit-trees in the orchard are in full bloom, and look one mass of white and delicate pink. The squirrels seem quite tame. Kate and I throw corn for them to eat. Harold saw a rabbit yesterday in the wood, and he thinks it is one that has been eating the lettuce in the garden. A bird has built its nest in a hollow tree close to the house.

Aunt Mary says she should like me to stay a month. May I? I should miss home very much, but I love the country.

Your loving daughter,

MABEL BLAKE.

The Paragraph.—Notice that this letter contains three parts or *paragraphs*. The first paragraph has two sentences telling about the writer's safe arrival; the second has six sentences, of which the main thought is "*Life at Maplewood Cottage*"; and the third has three sentences, which are *personal*. A paragraph contains one or more sentences about the same thought or topic. When the thought or topic is changed, begin a new paragraph. Notice the margin to the left of each new paragraph.

38. Suitable subjects for letters.

These outlines are for the bodies of letters. Add at least one other paragraph by way of introduction or conclusion, or both.

(1) A cheery, congratulatory letter to a relative or friend wishing "Many happy returns of the day."

(2) An invitation to a birthday party.

(3) A reply accepting the invitation.

(4) A letter on the pleasures, sports and pretty customs of Christmas.

(5) A letter describing Canadian outdoor sports on a winter day—skating, snowballing, tobogganing, etc.—written to a friend in New Orleans, where there is no snow or ice.

(6) A letter describing a concert or other entertainment which you have attended. Tell when and where it was; name the chief things and persons you saw and heard.

(7) A letter describing your favourite poems, books, or school songs, and which parts you like best, and why.

(8) A letter describing any railway journey or voyage you have made—the places and objects of interest on the route; the time, and your companions; your arrival at your destination; how you spent your time there.

(9) A letter describing a walk in spring—the pleasures, sights and sounds; the birds, flowers, trees, hedges, farm-work in the fields, sunshine and animal life.

(10) A letter describing life in the country in summer or autumn; the scenes, occupations in the hay-field, harvesting, fruit-gathering, nutting, picnics.

(11) A letter to your teacher, telling of difficulties you meet in learning rules of arithmetic, composition, grammar, or difficulties caused by deafness or weak sight.

(12) A letter to your mother, who is away from home on a visit, telling her what has happened at home since she left.

COMPOSITIONS CONTAINING TWO OR MORE PARAGRAPHS.

39. *The paragraph is a well arranged group of connected sentences treating of one part of a subject. Because the paragraph treats of one part of a subject, it must have unity. Here are three directions that may help you to write good paragraphs.*

(1) Put into the paragraph only the thoughts you have on the **topic** of the paragraph, and keep out all thoughts that do not directly bear upon that **topic**.

(2) Make a paragraph just as long as it needs to be to tell what you want to say about the topic. Paragraphs need not be of equal length.

(3) Always use a **topical outline** when you write more than one paragraph.

In dialogue a new paragraph begins with each speaker.

THE FLAG.

Write two paragraphs :—(a) How the Union Jack is made up ; the three crosses and their colours. (b) What the flag represents ; where it is most often seen ; why we should honour it. The responsibility that must go with a great power.

Make a fuller topical outline with the aid of your teacher. References "Things New and Old." "Ye Mariners of England" and King's "Lest we Forget."

Hats off !
 Along the street there comes
 A blare of bugles, a ruffle of drums,
 A flash of colour beneath the sky :
 Hats off !
 The Flag is passing by !

HELPING EACH OTHER.

Write three paragraphs on the following fable :—

1. A bee fell into a stream. A bird bit off a leaf and dropped it near the bee, who was thus saved. How?

2. A short time after a hunter was taking aim to shoot the bird when the bee saved the bird's life. How?

3. Some thought or thoughts suggested by the story.

Make a fuller topical outline by adding appropriate details. Let pupils prepare this outline at home. This will ensure variety. Some of the best efforts may be read in class.

THE WHITE STONE CANGE.

(An Indian Legend.)

Abeka, a chief of the Ottawas, has lost his wife by death and becomes very dejected in spirit. His Wabox has gone "To the Island of the Blessed, to the land of Ghosts and Shadows," and he, weary and disconsolate, wanders through the forests until the Great Spirit influences him to go southward in search of his lost Wabox. Fastening his snowshoes on his feet, he starts on his journey, travelling swiftly across the snow drifts that lie in his path, until the sunshine melts the snow, the birds sing cheerily among green branches, and the blossoms burst forth in the south wind.

At last the traveller to the "land beyond" reaches the lake that divides the Northland from

the land of Souls and Shadows. By the side of this charming lake, which looks "like a smile of the Great Spirit," he finds

"A canoe of dazzling whiteness
Fashioned out of finest white stone,"

into which he steps and sets forth to seek his lost Wabox. Soon beside him he sees another white stone canoe in which is his lost wife. Together they paddle towards the Islands of the Blest, and though the billows rise high, they never reach the two white stone canoes. Upon the same lake are other rowers, seeking the Blessed Land, but they sink in its waters and their corpses strew the shore. Groups of little children paddle gently across the lake and reach the shore in safety. Abeka, who has filled the wigwams of the aged with venison and corn, and been a true friend to all his tribe, reaches the shore in safety.

The lovers are reunited for a short time in heavenly bliss, until a voice comes to him telling him that he must return to his people, for his life-work is not yet accomplished; but that, when his work is done, he shall return to find his lost Wabox as—

"Young and fair as when I called her
From the land of snows and frosts."

Abeka obeys the voice of the Great Spirit and returns. He lives a good life and teaches his tribe to act nobly and live justly, that they may finally reach the Island of the Blest in one of the White Stone Canoes.

(Adapted and abridged from McLean's
"Indians in Canada.")

1. How many paragraphs are there in the story? What is the *topic* of the first paragraph? Of the second? Of the third?

2. What is the meaning of Wabox? Where has she gone? What words describe Abeka's state of mind? Who is the Great Spirit? What does he prompt him to do? In what direction does he travel? How is the land he leaves described in the two lines later on? What changes mark his journey south? What does he finally reach? What does the lake separate? To what is it compared? Describe the white stone canoe. What does Abeka meet on the lake? What happens to the rowers on the lake? Do you think they were in white stone canoes? Why do little children cross in safety? Why does Abeka reach the Happy Islands in safety? Are the lovers reunited? What happens next? Why is Abeka ordered to return? Does he obey? Under what promise? How does he spend the remainder of his life? What is to be his reward?

3. Write the legend from memory, following this topical outline:—

The Title.

1. The opening. Abeka loves his Wabox. His state of mind. What the Great Spirit prompts. His journey from the land of snow and forest to the sunny south.

2. The story. The lake. The canoes. What

he meets. The other rowers. The children. His safe landing. Why?

3. The conclusion. His recall. The promise. The remainder of his life. His reward.

PARABLE OF THE GOOD SAMARITAN.

(See Luke x. 25-37.)

1. What is a parable? Why did Jesus teach in parables? Were the Apostles, many of them simple fishermen, likely to be learned? When they were able to understand, did Jesus teach them without parables? (See John xvi. 25, and Luke xxiv. 45.)

2. What does the Mosaic law say is our duty to God? To our neighbour? Did Jesus approve? Can one of these duties be performed and the other neglected? (See First Epistle St. John iv. 7, 8, 21.) You know the story of Abou Ben Adhem. What lesson does it teach?

3. Who are the priests? Who are the Levites? Why should they be especially qualified to know the requirements of the law?

4. Was the Samaritan a Jew? Were the Samaritans liked by the Jews? Is there anything in the parable to show that the wounded man was akin to, or in any way known to the Samaritan? By what motive was the Samaritan actuated? Was it human compassion for a helpless brother? Had he any hope of reward or was his love unselfish?

5. If we recognise, as Jesus did, God as the Father of all, how must we regard all our fellow-creatures? The universal fatherhood of God involves the universal brotherhood of man. If we see anyone in need, what is our duty? What is the golden rule by which we ought to govern our conduct towards others? (See Luke vi. 31.)

Have we any enemies? What is our duty to our enemies? (See Luke vi. 32, 33, and first clause of 35.)

6. When the one, whose whole life was an exemplification of loving kindness to all, finished this parable, his meaning was so plain that the lawyer answered his own question, "Who is my neighbour?" How would you answer this question in the light of Christ's parable?

7. Write three paragraphs on the parable from the following outline: (a) Introduction. The circumstances that led to the parable. (b) The parable. A brief account of its main points. (c) Your interpretation of it.

ORPHEUS AND EURYDICE.

(A Greek Myth.)

Apollo, the god of music, presented Orpheus with a lyre, upon which he played with so masterly a hand, that even the most rapid rivers ceased to flow, the savage beasts forgot their wildness, and the mountains moved to listen to his song. All nature was charmed and animated by the melodious musician, and the nymphs were his constant companions.

The only nymph who made a deep impression on Orpheus was the lovely Eurydice. He loved her and their nuptials were celebrated. Their happiness, however, was short. Aristæus saw the young and beautiful bride, and became enamoured of her charms. As she fled from her pursuer, a serpent that was lurking in the grass bit her foot, and she died of the poisonous wound.

Her loss was severely felt by Orpheus, who resolved to recover her or perish in the attempt. Lyre in hand he entered the infernal regions and gained an easy admission to the palace of Pluto. The king of Hades was charmed with the melody of his strains. The wheel of Ixion stopped, the stone of Sisyphus stood still, and even Tantalus forgot his perpetual thirst. Pluto was so moved by his sorrow that he consented to restore Eurydice, provided he forbore looking behind him until he had gone out from the borders of Hades. This condition was cheerfully accepted. Orpheus, followed by Eurydice, was already in sight of the upper regions of air, when he forgot his promise and turned back to look at his long-lost love. He saw her for a moment, but she immediately vanished from his eyes. He attempted to follow her but was refused admission. The only comfort he could find was to soothe his grief with music in green grottoes on the high hills.

(Adapted and abridged from Lemprière's
Classical Dictionary.)

1. Into how many paragraphs is the story divided? What is the topic of each?
2. Who was Orpheus? What did Apollo give him? What is said of the charm produced by his playing? Do you know any other story that tells

**QUEEN OF ANGELS ACADEMY
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of a similar charm? Tell very briefly the tale of the "Pied Piper of Hamelin."

3. Who was Eurydice? Describe how her beauty brought her misfortune after her marriage.

4. What did Orpheus resolve to do after her death? To whose palace did he go? What effect did his playing have on Ixion? Sisyphus? Tantalus? Tell very briefly what these three punishments were. Did the king of Hades release Eurydice? On what condition? What happened just as they were regaining the upper air? What became of Eurydice? What did Orpheus do? How long did he live afterwards? Remember that *progress is always forward*. It is not good to look back. What happened to Lot's wife when she looked back?

5. Compare or contrast this myth with the Indian legend of the White Stone Canoe. In what are they alike? In undertaking, motive, result? In what are they unlike? Abeka and Orpheus; the Greek conception of Hades, and the Indian conception of the Happy Islands.

6. Write in three paragraphs the story of Orpheus and Eurydice. Make your own topical outline.

STUDY OF A FLOWER.

Some wild-flower, available in the locality, or some blossoming plant, as the geranium, may be brought to school, for observation and discussion.

Write three paragraphs from the following outline:—

1. What is it? Where does it grow? What care does it require? How does it change from month to month? What is its use?

2. Observe and describe the leaves, the blossoms, the stem; their size, shape, position, colour and arrangement.

3. Of what use are the leaves to the plant? the blossoms? the seed? Which remains longer on the plant, the blossom or the seed? If you turn the plant away from the window, so that its leaves and blossoms look towards you and away from the sun, what will happen? Why?

Read, if you can, some poem or story about the flower that you select.

STUDY OF SPECIAL SELECTIONS.

The Brook.

1. I come from haunts of coot and hern,
I make a sudden sally,
And sparkle out among the fern,
To bicker down a valley.
2. By thirty hills I hurry down,
Or slip between the ridges,
By twenty thorps, a little town,
And half a hundred bridges.
3. Till last by Philip's farm I flow
To join the brimming river,
For men may come and men may go,
But I go on for ever.

4. I chatter over stony ways,
 In little sharps and trebles,
I bubble into eddying bays,
 I babble on the pebbles.
5. With many a curve my banks I fret
 By many a field and fallow,
And many a fairy foreland set
 With willow-weed and mallow.
6. I chatter, chatter, as I flow
 To join the brimming river,
For men may come and men may go,
 But I go on for ever.
7. I wind about, and in and out,
 With here a blossom sailing
And here and there a lusty trout,
 And here and there a grayling.
8. And here and there a foamy flake
 Upon me, as I travel
With many a silvery water-break
 Above the golden gravel.
9. And draw them all along, and flow
 To join the brimming river,
For men may come and men may go,
 But I go on for ever.
10. I steal by lawns and grassy plots,
 I slide by hazel covers ;
I move the sweet forget-me-nots
 That grow for happy lovers.
11. I slip, I slide, I gloom, I glance,
 Among my skimming swallows ;
I make the netted sunbeam dance
 Against my sandy shallows.

12. I murmur under moon and stars
 In brambly wildernesses ;
 I linger by my shingly bars ;
 I loiter round my cresses.
13. And out again I curve and flow
 To join the brimming river,
 For men may come and men may go,
 But I go on for ever.

ALFRED TENNYSON.

1. The poem should be read aloud first by the teacher and then several times by the class.

These readings should not be interrupted by comment or explanation. Let musical language and flowing rhythm make their silent appeal.

Discussion, explanation and Dictionary work follow.

2. In this poem the Brook is personified. What is personification? How is it here marked?

3. In the poet's thought the Brook starts out on its journey with a definite purpose. This mission is expressed in the burden of its song. Read the three lines that are the burden of its song. How often is the refrain repeated? Which line expresses the Brook's mission? Do the last two lines of the refrain give you an idea of perpetual never-ending motion?

4. The poem consists of a series of word-pictures of the brook on its journey, each ending with the same refrain.

5. The first picture is given in the first three stanzas.

There is the start "from haunts of coot and

hern," that is, from the marshes which these water-fowl haunt. What three verbs paint the picture in stanza 1? What does the brook pass in stanza 2? In the first line of stanza 3?

Explain the expression *bicker* and *twenty thorps*.

6. The second picture occupies three stanzas. Stanza 4 is very musical. Can you recall the "chattering" of a brook over a pebbly bottom? Note the force of *alliteration* in the words *trebles*, *pebbles*, *bubble*, *babble*. What is told in stanza 5?

Explain the expressions, *eddying bays*, *fret my banks*, *fallow*, *fairy foreland*, *willow-wood* and *mal-low*.

7. The next picture also occupies three stanzas. As the brook flows on what does it "draw along" with it? What is a *grayling*? Note the contrast in **silvery waterbreaks** and **golden gravel**.

8. The last picture occupies four stanzas. The Brook is growing in size, being fed by other streamlets as it flows down the hillside to the more level country. As the slope grows less, the current becomes slower. What three verbs in stanza 10 indicate this? What four verbs in stanza 11? What three verbs in stanza 12? Explain the expressions: *I gloom*, *I glance*, *skimming swallows*, *sandy shallows*, *netted sunbeams*, *brambly wildernesses*. What are *crosses*?

9. Describe each of these pictures in your own words. Which seems to you most beautiful? Which seems happiest as a *word-picture*?

10. Write three paragraphs on the **River** from this topical outline:—

(a) *Source*: Flows down hillside to valley in

little streams which unite. Slope great, each stream a tiny torrent.

(b) *On the way to the sea*: Joined by tributaries, grows in volume, slope less, current slower; rapids; waterfalls.

(c) **Uses**: Navigable, first for small craft, afterward for large steamships; explorations and settlements in a new country follow the river-paths; bearing great burdens of lumber from forests of spruce and hemlock, watering a thousand farms; turning water-wheels and generating electric power; descending at last, past big cities, to the ancient sea.

THE CLOUD.

1. I bring fresh showers for the thirsting flowers,
 From the seas and the streams;
 I bear light shade for the leaves when laid
 In their noonday dreams.
 From my wings are shaken the dews that waken
 The sweet buds every one,
 When rocked to rest on their mother's breast,
 As she dances about the sun.
 I wield the flail of the lashing hail,
 And whiten the green plains under;
 And then again I dissolve it in rain,
 And laugh as I pass in thunder.
2. I sift the snow on the mountains below,
 And their great pines groan aghast;
 And all the night 'tis my pillow white,
 While I sleep in the arms of the blast,
 Sublime on the towers of my skyey bowers,
 Lightning, my pilot, sits;
 In a cavern under is fettered the thunder,
 It struggles and howls at fits.
 Over earth and ocean with gentle motion
 This pilot is guiding me,

- Lured by the love of the genii that move
 In the depths of the purple sea ;
 Over the rills and the crags and the hills,
 Over the lakes and the plains,
 Wherever he dream under mountain or stream
 The spirit he loves remains ;
 And I all the while bask in heaven's blue smile,
 Whilst he is dissolving in rains.
3. The sanguine sunrise, with his meteor eyes,
 And his burning plumes outspread,
 Leaps on the back of my sailing rack,
 When the morning star shines dead ;
 As on the jag of a mountain crag
 Which an earthquake rocks and swings
 An eagle alit one moment may sit
 In the light of its golden wings.
 And when sunset may breathe, from the lit sea beneath
 Its ardours of rest and of love,
 And the crimson pall of eve may fall
 From the depth of heaven above,
 With wings folded I rest on mine airy nest,
 As still as a brooding dove.
4. That orb'd maiden with white fire laden,
 Whom mortals call the moon,
 Glides glimmering o'er my fleece-like floor,
 By the midnight breezes strewn ;
 And wherever the beat of her unseen feet,
 Which only the angels hear,
 May have broken the woof of my tent's thin roof.
 The stars peep behind her and peer,
 And I laugh to see them whirl and flee
 Like a swarm of golden bees,
 When I widen the rent in my wind-built tent,—
 Till the calm rivers, lakes and seas,
 Like strips of the sky fallen through me on high,
 Are each paved with the moon and these.

PERCY BYSSHE SHELLEY.

The selection is to be read aloud by the teacher and several times by the class.

1. Water is evaporated (turned into vapour) by sun and air and borne up in clouds. Cloud is visible vapour floating in the air. Rain is vapour condensed back into water. Hail is frozen rain. Snow is frozen vapour. Plants radiate heat which condenses the moisture of the atmosphere into dew. Lightning is a discharge of electricity between two regions of cloud. Thunder is the sound that follows lightning due to disturbance of the air by the electric discharge.

The poet asserts a poet's license in accounting for dew, rain, hail, snow, thunder and lightning. Poetical fancies, though often very beautiful, are not science.

How many stanzas in the poem? Are they of equal length?

2. Stanza 1. Is the cloud personified? How do you know?

Notice how instinct with life the personification of the Cloud makes other things. How does the word *thirsting* as applied to *flowers*, *dreams* as applied to *leaves*, *waken* applied to *buds*, *flail* applied to *hail*, *laugh* applied to *cloud*, add to the picture? To your feeling about these things? What does the cloud bring to the flowers? The leaves? The buds? Who is "their mother"?

Explain the allusion in ""

3. Stanza 2. This stanza
The first four lines describe
storm among the "great"
comfortable, being "asleep"
a white in the
arms of the blast."

The remaining fourteen lines describe a thunder-storm. The thunder is confined in a cavern and "howls at fits," rumbles at irregular intervals. "Sublime on the towers of my skyey bowers" (clouds assume very fantastic shapes), sits the lightning, the cloud's pilot. "Lured by the genii of the purple sea" (a poetical way of saying that water draws lightning) he guides the cloud over earth and ocean, rills, crags, hills, lakes and plains. Wherever he pauses to dream, the water-spirit he loves is always there. Meanwhile, while the lightning "is dissolving in rain," the cloud is "basking in heaven's blue smile," for, as you know, every cloud has a silver lining and behind the clouds is the sun still shining.

Are the water genii good or evil spirits? Purple applied to *sea* is a Greek adjective. What adjectives of colour are more usual? This lyric ode, in which all nature is animated, is very Greek.

4. Stanza 3. The first half of the stanza describes a sunrise and the second half, a sunset. These are eye-pictures, though some of the imagery is borrowed from other senses than sight. These are some strong touches:—*Sanguine—blood-red; meteor—dazzlingly bright and then fading; burning flames—radiations that look like flames on fire; sailing rack—cloud broken and flying; anchors of rest and love—glories of colours that tell of rest and love.*

Why does the morning star shine dead? What will become of the "sailing rack"? Who alone sees this glorious scene? From where? Explain *golden wings*. *Alit* is the past participle of *alight*. Compare "lit sea" below. What does the cloud do as eve falls? To what does it compare itself?

5. Stanza 4. This stanza describes a midnight scene when moon and stars are half-veiled and half-revealed through fleecy cloud. The tone is now silver, not gold. How is the moon pictured? How is her pale light described? How does she break through the fleece-like floor of cloud? What do the stars then do? Through what do they peep? How do they appear to the cloud? To what are they compared? As the rent "in my tent's thin roof" is widened what beautiful picture is revealed? What is the reflection like? Does the word *pared* suggest any particular kind of floor to you? For what does *these* stand in the last line?

6. Write in two paragraphs an account of any 'two of the following. Describe, if you can, what you have actually seen. (a) The glories of a sunrise or sunset. (b) A snow-storm or a thunder-storm. (c) A still moonlight night. (d) The rainbow, its colours and their order. What kind of weather brings it?

COMPARISON OF ADJECTIVES.

1. The clouds at sunset are **red**.
2. Her lips are **redder** than a cherry.
3. The **reddest** berries are those of the holly.

For what purpose do we change *red* to *redder* and *reddest*? How many objects are compared when we use *redder*? At least how many are thought of when we say *reddest*?

Adjectives have three degrees of comparison :—

1. The Positive Degree.
2. The Comparative Degree.
3. The Superlative Degree.

An adjective in the **positive** degree simply expresses a quality, as, A fine day.

An adjective in the **comparative** degree indicates that **one of two objects** possesses a quality in a **higher degree**, as, Life is dearer than gold.

An adjective in the **superlative** degree indicates that **one of three or more** objects possesses a quality in the **highest degree**, as, The English navy is the **strongest** in the world.

Adjectives are compared in two ways :—

1. By adding the endings **-er** and **-est** to the positive, as, *fair, fairer, fairest*.

2. By prefixing the adverbs **more** and **most** to the positive, as, difficult ; **more** difficult ; **most** difficult.

Adjectives of one syllable and a few of two syllables (like *pretty, polite, able, narrow*) that can be easily pronounced, when the endings are suffixed, are compared by endings. Others are compared by prefixing the adverbs *more* and *most*.

EXERCISE 50.

Compare the adjectives :—

- | | | | |
|------------|-------------|-------------|---------------|
| 1. Large. | 6. Apt. | 11. Aged. | 16. Little. |
| 2. Ugly. | 7. Idle. | 12. Honest. | 17. Generous. |
| 3. Tired. | 8. Gay. | 13. Big. | 18. Bad. |
| 4. Tender. | 9. Open. | 14. Clever. | 19. Feeble. |
| 5. Lofty. | 10. Severe. | 15. Good. | 20. Hearty. |

EXERCISE 51.

SENTENCES FOR ORAL DRILL.

1. We are older than **he**. 2. Mary's is the **better** exercise. (*How many compared?*) 3. Arthur's is the **best** exercise. (*How many compared?*) 4. **Neither** of the (two) sisters **is** here. 5. **None** of the family **is** here.

Make similar sentences with the following words, using personal pronouns after *than* with the comparatives:— *sharper, sharpest; shorter, shortest; quicker, quickest; prettier, prettiest; better; best; cleaner, cleanest; dirtier, dirtiest; former, latter; either, neither; latest, last; older, elder; farther, further; less, fewer.*

ADVERBS (Review).

An adverb is a word which modifies the meaning of a verb, an adjective or other adverb.

Adverbs may be classified as:—

1. Adverbs of Manner, as, *wisely, well, silently.*
2. Adverbs of Place, as, *in, out, here, there.*
3. Adverbs of Time, as, *now, when, immediately.*
4. Adverbs of Degree, as, *very, quite, half, most.*

EXERCISE 52.

Select the adverbs, tell about each its class, and what word it modifies:—

1. I shall return to-morrow.
2. There stands the Capitol.
3. The yacht fell far astern.
4. The wind blew very hard.
5. We jogged homeward

merrily singing. 6. This has been an unusually dry season. 7. John read badly, but Thomas reads worse. 8. How fast the time flies. 9. The wayfarer plodded wearily along. 10. When did you arrive? 11. Where is your sister? 12. How do you do? 13. Whence came you? Whither are you going? 14. Tom was less cautious than I, but John was the least cautious of the three.

COMPARISON OF ADVERBS.

Some adverbs admit of degrees of comparison. Adverbs are compared like adjectives, (1) by adding the endings **-er** and **-est** and (2) by prefixing *more* and *most*.

Examples: Do not stay **long**.
I can stay no **longer**.
Solomon chose **wisely**.
He spoke **most feelingly**.

EXERCISE 53.

Compare the following adverbs:—

1. Soon. 2. Often. 3. Badly. 4. Well. 5. Noisily.
6. Merrily. 7. Far. 8. Much. 9. Furiously.

CASE.

In English there are three cases, the **Nominative Case**, the **Possessive Case**, and the **Objective Case**.

A noun or pronoun is in the nominative (or naming) case when it is the subject of a verb, as, Iron sinks, I am glad.

A noun or pronoun is in the **possessive case** when it stands for a person or thing that owns something, as, **John's** book, **Your** house.

A noun or pronoun is in the **objective case** when it is the **object** of a transitive verb, as, Snow crowned the mountain, John saw **us**.

DECLENSION OF NOUNS AND PRONOUNS.

	<i>Singular</i>	<i>Plural</i>
Nominative Case.....	Boy	Boys
Possessive Case.....	Boy's	Boys'
Objective Case.....	Boy	Boys
Nominative Case.....	I	We
Possessive Case.....	My, mine.	Our, ours
Objective Case.....	Me	Us

EXERCISE 54.

Tell the gender, number, person, and case of I, he, they, you, we, him, it, us, who, whose, whom, them.

EXERCISE 55.

Tell the kind, gender, number, and case of nouns in the following sentences. Also parse the pronouns as in preceding exercises.

1. Is this book yours?
2. I saw Henry.
3. Artists paint pictures.
4. Birds build nests.
5. The blacksmith shod the horse.
6. Edward and she did Mary's work.
7. Fanny is staying at Aunt Laura's.
8. Tom's brother goes to the High School.
9. Clara, Grace and he missed their train.

EXERCISE 56.

Tell what you know about each word in these sentences.

1. Frank, Clara and I will go home together.
2. Nellie plays but she does not sing.
3. Alice wrote four letters yesterday.
4. The dog's name is Prince.
5. Next Wednesday will be Ethel's birthday.
6. This leaf has a notched edge.
7. Have you seen Mr. Green's cousin?
8. We visited the soldiers' camp.
9. Who told you?
10. He was wiser than she.
11. You speak too rapidly.
12. Remember Lot's wife.
13. Hark! the bell is ringing.
14. Cicero's eloquence struck them dumb.
15. Will you have some more soup?
16. He is rather sleepy; he rose much earlier to-day.
17. Do not run so fast.
18. Tom is so glad.

EXERCISE 57.

Give the three forms of each verb in the following list :—

<i>Present</i>	<i>Past</i>	<i>Past Participle</i>
	Transitive	
He digs a pit.	He dug a pit.	The pit was dug .
	Intransitive	
Dogs run .	Tom ran quickly.	He has run to school.
1. Drink.	6. Sit.	11. Eat.
2. Ring.	7. Set.	12. Do.
3. Sing.	8. Fetch.	13. Have.
4. Laugh.	9. Bring.	14. Learn.
5. Sink.	10. Swim.	15. Teach.
		16. Lie.
		17. Lay.
		18. Flee.
		19. Fly.
		20. Flow.

EXERCISE 58.

MODEL IDIOMATIC SENTENCES
FOR DRILL.

1. The concert **began** at eight o'clock. 2. She **has begun** the study of music. 3. She **laid** her head on her father's shoulder. 4. The vase **lay** on the floor broken. 5. Joe **swam** across the lake. 6. Birds **fly** and water **flows**. 7. The tardy bell has **rung**. 8. The boys **said** you **did** it. 9. May says she **saw** you.

Note the words in heavy type and make similar sentences with the verbs in the preceding exercise.

EXERCISE 59.

DICTATION TEST (Review of Capitals).

Account for the capitals.

1. The Crusades were wars for the recovery of the Holy Land. 2. My favourite magazine is the *Strand*. 3. The reign of King Frost is over. 4. "Little Men" is a most interesting story. 5. Neither unkind truth nor untrue kindness is necessary. 6. "The Rhyme of the Ancient Mariner" was written by Samuel Taylor Coleridge. 7. For unto us is born this day in the city of David a Saviour which is Christ the Lord. 8. It was Michael Angelo who used to say, "Trifles make perfection, but perfection is no trifle."

REVIEW.

1. What is a sentence? Can you speak a sentence or must it be written? What two parts must there be in every sentence?
2. What is the subject of a sentence? What kinds of words are usually found as subjects? What is a noun? What is a pronoun? What question should you ask yourself to find the subject of a sentence?
3. What is the predicate of a sentence? What kind of word is found in every predicate? What is a verb?
4. What is a transitive verb? Give an example. What is an intransitive verb? Give an example. As regards the action of a verb, what does the subject tell? What does the object tell? What kinds of words are used as objects? What question should you ask yourself to find the object of a transitive verb?
5. Name some verbs that are incomplete predicates. What two parts of speech follow such verbs to make them complete predicates? What is such a noun called? Such an adjective? Give one name for predicate nouns and predicate adjectives. Give an example of each. What is the meaning of complement? Of copulative verb?
6. Name the three things that may be predicates. Give an example of each kind of predicate.

7. When is a pronoun of the First Person? Name the forms of the first personal pronouns, singular and plural. How do you tell whether *I* is masculine or feminine.

When is a pronoun of the Second Person? Give the forms of the second personal pronoun. How do you know whether it is singular or plural? Masculine or feminine?

When is a pronoun of the Third Person? Give the forms of this pronoun, singular (three genders) and plural.

8. What is an adjective? Name and distinguish the three classes of adjectives. Give an example of each.

9. What are attributive adjuncts? What part of speech are they usually? Write an example of an attributive adjunct which is (a) a noun in the possessive case, (b) a noun in apposition.

10. What are adverbs? Name and distinguish four classes of adverbs. Give an example of each.

11. Name and distinguish the four forms of a sentence. Give an example of each.

12. How many degrees of comparison are there? Name them. When is an adjective in the positive degree? In the comparative degree? In the superlative degree? Give an example of each.

In what two ways may adjectives be compared?

Give an example of each way. What adjectives are compared by adding the endings **er** and **est**?

13. Do adverbs admit of comparison? How are they compared? Give examples.

14. Name the three cases. When is a noun or pronoun in the nominative case? In the possessive case? In the objective case? Give an example of each.
15. Name four uses (a) of a noun, (b) of a personal pronoun, and give an example of each.
16. Give two uses of an adjective and give an example of each.
17. Give an example of an adverb used as an adjunct (a) to a verb, (b) to an adjective, (c) to another adverb.
18. What is a paragraph? Are paragraphs of equal length? How long should you make it, and what should you put in it?
19. Distinguish between demonstrative pronouns and demonstrative adjectives. (See page 12.)



