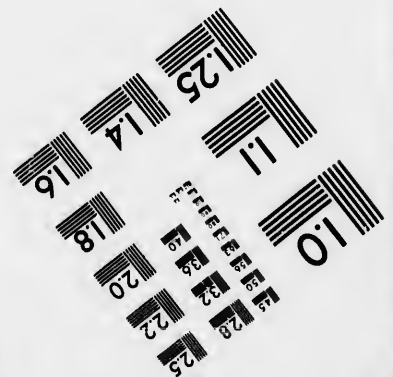
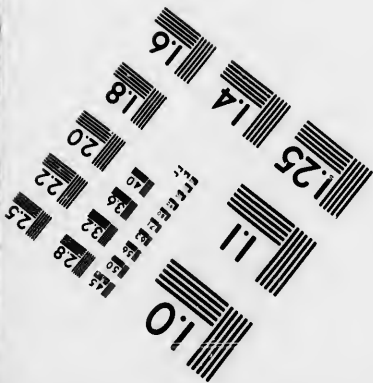
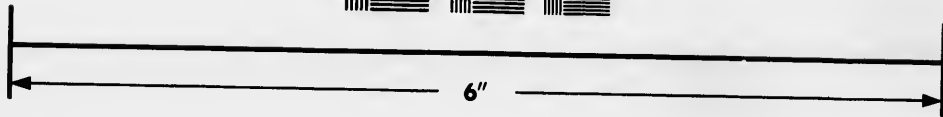
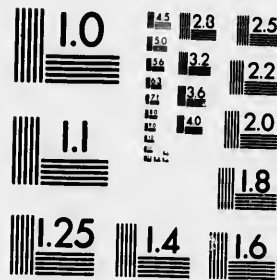


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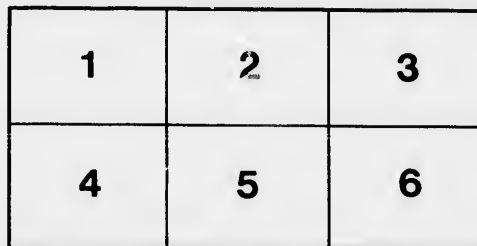
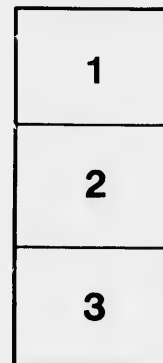
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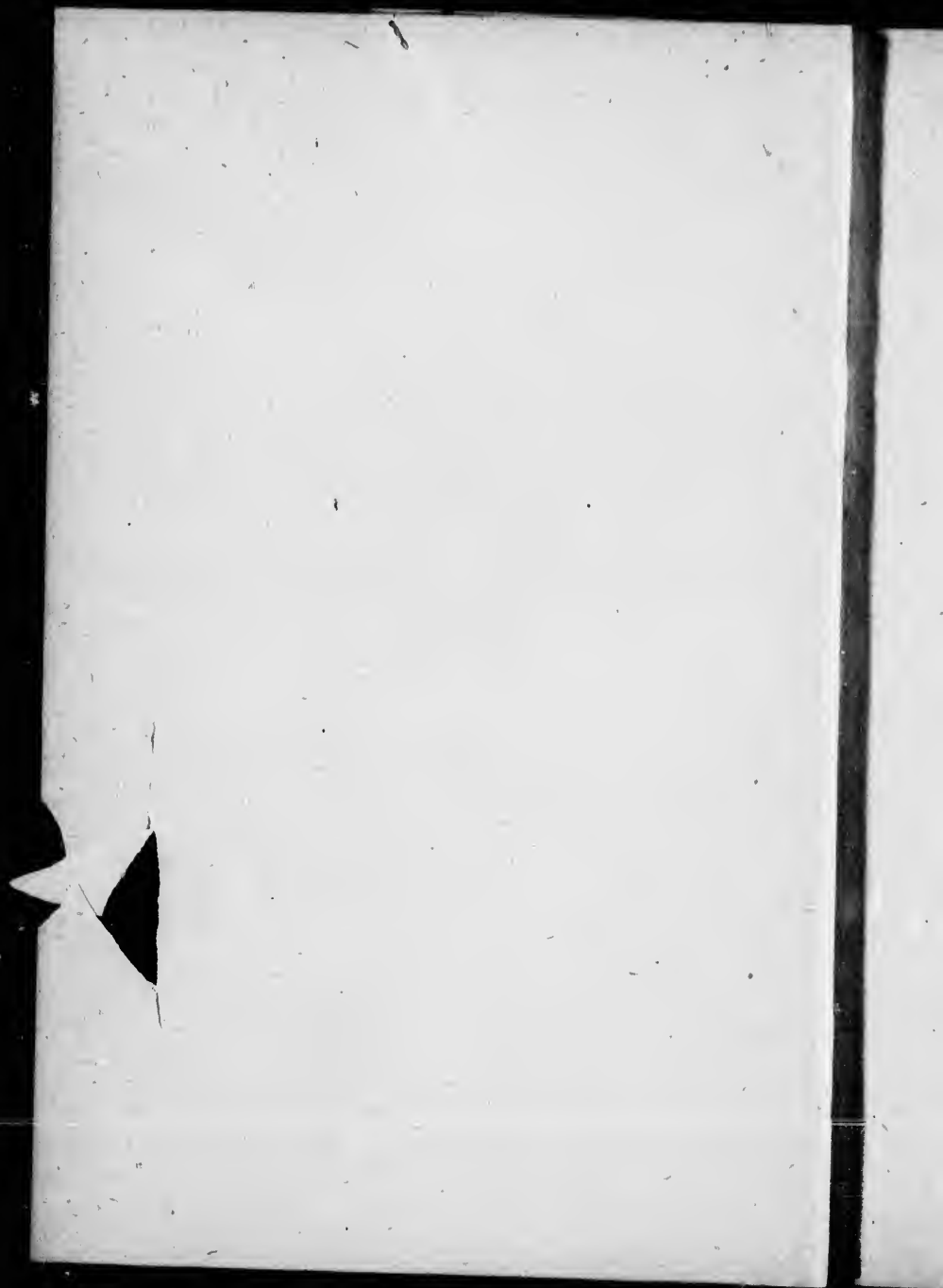
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FOR

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A SYSTEMATIC COURSE
OF
Exercises and Questions
IN
ENGLISH GRAMMAR

FOR USE IN PUBLIC SCHOOLS, HIGH SCHOOLS, AND
COLLEGIATE INSTITUTES

BY

M. F. LIBBY, B. A.

*English Master of the Parkdale Collegiate Institute, Toronto, and formerly
English Master of the London Collegiate Institute.*



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PREFACE.

The principal objects aimed at in the following papers are:—

1. To arouse interest in the history of the mother-tongue.
2. To use the facts of language as the phenomena of a science and to make the study of that science a logical training in (*a*) observing, (*b*) classifying, (*c*) defining, (*d*) generalizing.
3. To promote a familiarity with the rules of sentence-building, such as will tend to a pure and clear use of English.
4. To promote that clear knowledge of grammatical terms and their uses which is essential to a successful pursuit of other languages.

It is believed that on these four grounds Grammar is firmly established as an essential part of the mental equipment of an educated man.

The more immediate causes of the preparation of these questions are:—(1) To prevent unnecessary loss of time in showing pupils the nature of their work: (2) To dispel the vagueness that attaches to assigning part of a text-book to be read as a lesson: (3) To help those students who read for certificates without the assistance of teachers. (4) To assist young teachers to a clear comprehension of what is possible and of what is desirable in teaching the subject of Grammar, and (5) above all to

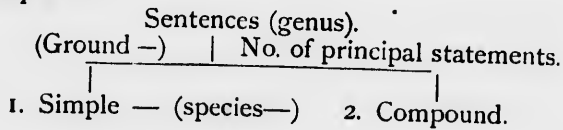
make a move in the direction of winning for our educational system a method of Grammar teaching which shall be scientific and truly English instead of mediæval and classical or synthetic.

While realizing the impossibility of logical exactness in grammatical classifications and definitions, and the necessity of retaining our cumbersome and inconsistent terminology, the present work would urge the great desirability of keeping as near as possible to the line of scientific precision in nomenclature and of defining and classifying in the light of the following simple and well-recognized rules of logic:—

CLASSIFICATION.

- a. A classification should have one clear ground for the division of the larger groups into the smaller groups.
- b. The sum of the smaller groups (species) should exactly equal the original group (genus).
- c. The species should not overlap.

Example:—



DEFINITION.

1. A definition must state the genus and the difference of a species.

Example— Species = Genus + Difference.
 A dwelling = a house to live in.

Here *dwelling* is the species defined, *house* is the genus of which *dwelling* is a species and *to live in* is the difference between the species *dwelling* and other species of *house*.

2. The definition should not be obscure, ambiguous or figurative.

3. The name of the species should not be used in defining itself.

4. The definition must denote the species, the whole species and nothing but the species.

A careful drill in defining will be of use in every department of school work; the power of classifying and defining is perhaps the greatest desideratum of scientific subjects and yet it is not taught directly in any subject.

It is the hope of the present writer that within a few years Grammar will be felt to be a great help in the study of our language and literature and at the same time as useful an educator of the more solid faculties of the mind as any other subject. Meanwhile we should feel deeply the debt of gratitude we owe to recent writers who have done so much to cut loose from the methods of the synthetic grammars and to make this great study less ludicrous than formerly.

It is impossible to treat English Grammar inductively in the full sense of the word, especially in chapters on the parts of speech; but no doubt the day is not immeasurably distant when that worn out classification will be forgotten and words will be classified according to their place in the English sentence.

The following tests have been kept constantly in view to prevent useless questions:—

1. Is this question of any educative value ?
2. Is this question such as a sound scholar of English should be able to answer ?
3. Is this question such as will lead on to the attainment of any of the great objects of the study ?
4. Is this a question that should be asked of a student who has not yet matriculated ?

Would it not be well if all our examiners had these and similar questions constantly before them in the preparation of their question papers ?

The copious extracts from " authors not specified " are intended to be used by the teacher (or student) for many grammatical purposes not directly indicated: for example the study of grammatical relations may be carried on in connection with any extract in the book.

The student is strongly advised not to study grammar in the abstract, but to look constantly at the language and to *use no technical terms without having examples of them in mind*. The teacher is advised to ask the pupils for examples to back up his abstract statements, and to keep asking for examples both in season and out of season. No other method gives good results in this most technical of subjects.

I have to thank many of my colleagues for assistance and suggestions. While some of the most advanced of our English masters have urged the abolition of technicalities, the teachers of the classics have urged the necessity of teaching English Grammar technically as a foundation for the study of Latin and Greek.

If this hand-book appears to make much of the

technicalities of tense and other verb-forms it is largely because it has seemed to me that as long as our curriculum includes Latin Grammar and Greek Grammar the English teacher should not fail to do what he can, without undue waste of time and effort, to assist the teacher of the classics in his work. The same line of argument must be used with those who would sweep away the classification of "parts of speech."

As soon as it becomes clear that a profitable study of the classics in this country is not feasible, it will become a great waste to teach Grammar in its present form. If English Grammar were taught with an eye single to the progress of English-speaking pupils in their mother-tongue the present text-books would be considered by all what they are now considered by many, very ill-adapted to their purpose.

In the meantime the present course of questions is intended to answer the constantly recurring enquiry "What shall I study in English Grammar?"

Special thanks are due to Mr. Carruthers "of ours" for advice which his intimate knowledge of the classical and English grammars enables him to give; to Mr. Huston of the Woodstock Baptist College for reading proofs and making suggestions regarding terminology; to Mr. Houston, Librarian of the Legislative Assembly for insisting upon plenty of "actual literature" upon which to base questions; and to many who have helped me greatly by asking for help and thus emphasizing the difficulties.

The study of English grammar is in a transition period and the New Grammar is yet to be written, but let no scholar on that account fancy for a moment that

this primary science can ever be removed from the curriculum.

In conclusion let me say, that the student who would understand the subtleties of the English construction should give himself up to the mastery of the "High School Grammar" to which this exercise book is meant to be a guide; for it is the most profound and comprehensive study of the subject that has yet appeared and I am very sure that this is the opinion of those who condemn the present system as well as of the more conservative, and it is quite certain that no new work can improve upon it in completeness, in a satisfying elucidation of obscure constructions, or in an astute and delicate perception of the shading subtleties of blending forms of phrase and sentence. In the hands of a teacher with definite and wise objects at the end of his grammatical vista and rational methods of attaining those objects the book is all that can be desired: such a teacher can make good use even of the occasional fallacies of naming and classifying. The present handbook will serve its purpose admirably if it makes clear the *objects* and the *rational methods* and acts as an "open sesame" to a work which seems to me to be an inexhaustible store of knowledge in its subject.

M. F. LIBBY.

PARKDALE, *May 17th, 1891.*

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EXERCISES AND QUESTIONS

IN

ENGLISH GRAMMAR.

CHAPTER I.

RELATIONS AND FUNCTIONS OF WORDS, PHRASES AND
SUBORDINATE CLAUSES IN SENTENCES.

Exercises for Class-work.

EXERCISE I.

"One incident, which happened at *this* period of Sir Alexander's life, is so illustrative of *his* character, and furnishes so *strong* a presumption that the *thoughtful* humanity by which he was distinguished was not wholly the growth of *his latter* years, that, though it may appear to some trifling in itself, I will insert it in *this* place, with the occasion on which it was communicated to me. In a large party at the Grand Master's palace I had observed a naval officer of distinguished merit listening to Sir Alexander Ball whenever *he* joined in the conversation, with so marked a pleasure, that *it* seemed as if his very *voice*, independent of what he said, had been delightful to him; and once, as he fixed his *eyes* on Sir Alexander Ball, I could not but notice the mixed *expression* of awe and affection, which gave a more than common *interest* to so many a countenance.

During his stay in the island this officer honored *me* not unfrequently with his visits ; and at the conclusion of my last interview with him, in which I had dwelt on the wisdom of the Governor's conduct in a recent and difficult emergency, he told me that he considered himself as indebted to the same excellent person for that which was dearer to him than his life. Sir Alexander Ball, said he, has (I dare say) forgotten the *circumstance* ; but when he was Lieutenant Ball, he was the officer *whom* I accompanied in my first boat expedition, being then a midshipman and only in my fourteenth year. As we were rowing up to the vessel which we were about to attack, amid a discharge of musketry, I was overpowered by fear, my knees trembled under me and I seemed on the point of fainting away. Lieutenant Ball, who saw the *condition* I was in, placed himself close beside me, and still keeping his *countenance* directed toward the enemy, took hold of my hand, and pressing *it* in the most friendly manner, said in a low voice, "Courage, my dear boy! don't be afraid of yourself! you will recover in a minute or so—I was just the same when I first went out in this way." Sir added the officer to me, it was as if an angel had put a new *soul* into me. With the feeling that I was not yet dishonored, the whole burden of agony was removed, and from that moment I was as fearless and forward as the oldest of the boat's crew, and on our return, the lieutenant spoke *highly* of me to our captain. I am *scarcely less* convinced of my own being than that I should have been what I tremble to think of, if, instead of his humane encouragement, he had at that moment scoffed, threatened, or reviled me. And this was the more kind in him, because as I *afterwards* understood, his own con-

duct in his first trial had evinced to all appearances the greatest fearlessness, and that he said this therefore *only* to give me heart, and restore me to my own good opinion."

a. With what word is each italicised word in this passage most closely connected in sense?

b. State as clearly as you can the nature of the intimate connection in sense that exists between the two words in each instance.

c. Give a name to the sense-connection or relation existing between the two words in each instance.

EXERCISE II.

"The *death* of Nelson was felt in England as something more than a public calamity; *men* started at the intelligence, and turned pale as if they *had heard* of the loss of a *dear* friend. An object of our admiration and affection, of our pride and of our hopes, was *suddenly* taken from us; and it seemed as if we had *never*, till then, known how *deeply* we loved and revered him. What the country had lost in its great *naval* hero—the greatest of our own and all former times—was scarcely taken into the account of grief. So *perfectly*, indeed, had he performed his part, that the *maritime* war after the battle of Trafalgar was considered at an end: the fleets of the enemy were not *merely* defeated, but destroyed: *new* navies must be built, and a new race of seamen reared for them, before the *possibility* of their invading our *shores* could *again* be contemplated. It was not, therefore, from any selfish reflection upon the magnitude of our loss that we mourned *for* him: the general *sorrow* was of a higher

character. The people of England *grieved* that funeral ceremonies, and public monuments, and posthumous rewards, were all *which* they could now bestow upon him, *whom* the king, the legislature, and the nation, would have alike delighted to honour; *whom* every tongue would have blessed: whose presence in every village through which he *might have passed, would have awakened* the church bells, have given school-boys a *holiday*, have drawn *children* from their sports to gaze upon him, and "old men from the chimney corner," to look upon Nelson *ere* they died. The victory of Trafalgar was celebrated, indeed, with the usual forms of rejoicing, *but* they were without joy; *for* such already was the glory of the British navy, through Nelson's surpassing genius, that it scarcely seemed to receive any *addition* from the most signal victory that ever was achieved upon the seas: *and* the destruction of this mighty fleet, by which all the maritime schemes of France were totally frustrated, hardly appeared to add to our security or strength; *for*, while Nelson was living to watch the combined squadrons of the enemy, we felt ourselves as secure as now, *when* they were no longer in existence.

There was reason to suppose, from the appearances upon opening the *body*, that, in the course of nature, he might have attained, like his father, to a good old age. Yet he cannot be said to have fallen prematurely whose work was done; nor ought he to be lamented, *who* died so full of honours, and at the height of human fame. The most triumphant death is that of the martyr; the most awful that of the martyred patriot; the most splendid that of the hero in the hour of victory; and if the chariot and horses of fire had been vouchsafed for Nelson's

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translation, he could scarcely have departed in a brighter blaze of glory. He has left us, not indeed his *mantle* of inspiration, but a *name* and an *example*, which are at this hour inspiring *thousands* of the youth of England: a name which is our pride, and an example which will continue to be our shield and our strength. Thus it is that the spirits of the great and the wise continue to live and to act after them."

a. Point out the sense-relations of the italicized words.

b. Group the words that have a common relation using the following words to denote their relations:—*Subjective* (about which assertions are made); *Objective* (against which assertions are made); *Predicative* (making assertions); *Attributive* (modifying nouns and words used like nouns); *Adverbial* (modifying verbs, adjectives and adverbs); *Prepositional* (showing relations of nouns to other words); *Conjunctive* (joining sentences and words used in the same relation in a clause); *Independents* (words that have no close connection with any word in the sentence).

c. What is a grammatical relation?

d. How many distinct relations have words in sentences?

e. Do the parts of speech correspond to the groups of words that fill the same grammatical relations or in other words the same grammatical functions in the sentence?

EXERCISE III.

"On the other side he looked down into a deep mountain glen, wild, lonely, and shagged, the bottom filled

with fragments *from the impending cliffs*, and scarcely lighted *by the reflected rays* of the setting sun. For some time Rip lay musing on this scene; evening was gradually advancing; the mountains began to throw their long blue shadows *over the valleys*; he saw that it would be dark long before he could reach the village; and he heaved a heavy sigh when he thought of encountering the terrors of *Dame Van Winkle*.

"As he was about to descend, he heard a voice *from a distance* hallooing "Rip Van Winkle! Rip Van Winkle!" He looked around, but could see nothing but a crow winging its solitary flight *across the mountain*. He thought his fancy must have deceived him, and turned again to descend, when he heard the same cry ring *through the still evening air*, "Rip Van Winkle! Rip Van Winkle!"—*at the same time* Wolf bristled up his back, and giving a low growl, skulked *to his master's side*, looking fearfully down *into the glen*. Rip now felt a vague apprehension stealing *over him*; he looked anxiously *in the same direction*, and perceived a strange figure slowly toiling *up the rocks*, and bending under the weight of *something* he carried on his back. He was surprised to see any human being *in this lonely and unfrequented place*, but supposing it to be some one of the neighborhood in need of *his assistance*, he hastened down to yield it.

"*On nearer approach* he was still more surprised at the singularity of the stranger's appearance. He was a short square-built old fellow, *with thick bushy hair* and a grizzled beard. His dress was of the antique Dutch fashion—a cloth jerkin strapped *round the waist*—several pair of breeches, the outer one of ample volume, decorated with rows of buttons down the sides, and bunches at the

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knees. He bore *on his shoulders* a stout keg that seemed full of *liquor*, and made signs for Rip to approach and assist him with the load. Though rather shy and distrustful of this new acquaintance, Rip complied *with his usual alacrity*, and mutually relieving each other they climbed up a narrow gully, apparently the dry bed of a *mountain torrent*. As they ascended, Rip every now and then heard long rolling peals, like distant thunder, that seemed to issue out of a deep ravine, or rather cleft *between lofty rocks*, towards which their rugged path conducted. He paused *for an instant*, but supposing it to be the mutterings of one of those transient thunder showers which often take place *in mountain heights*, he proceeded. Passing through the ravine, they came to a hollow, like a small amphitheatre, surrounded by perpendicular precipices, over the brinks of *which* impending trees shot their branches, so that you only caught glimpses of *the azure sky* and the bright evening cloud. *During the whole time*, Rip and his companion had laboured on *in silence*, for though the former marvelled greatly what could be the object of carrying a keg of *liquor* up this wild mountain, yet there was something strange and incomprehensible about the unknown that inspired awe and checked familiarity."

a. Show from the italicized expressions that a group of words consisting of a preposition and its regimen (what it governs) may have the same relation as a single word.

b. Show, by substituting, that a single word will sometimes give about the same meaning as one of the groups or phrases,

- c. Which of the relations that words hold do phrases appear to hold most frequently?
- d. Show that words within these phrases have their own relations just as regularly as if they were not in phrases.
- e. When would you say it is useless to consider the relations of the words within the phrases?
- f. If the preposition were considered as an inflection of the noun in these phrases, what effect would the inflection have on the function?

EXERCISE IV.

"The great error in Rip's composition was an insuperable aversion to all kinds of profitable labor. It could not be for the want of assiduity or perseverance; *for he would sit on a wet rock, with a rod as long and heavy as a Tartar's lance, and fish all day without a murmur, even though he should not be encouraged by a single nibble.* He would carry a fowling-piece on his shoulder for hours together, trudging through woods and swamps, and up hill and down dale to shoot a few squirrels or wild pigeons. He would never refuse to assist a neighbour even in the roughest toil, and was a foremost man at all country frolics, for husking Indian corn or building stone fences. The women of the village, too, used to employ him to run their errands, and to do such little odd jobs *as their less obliging husbands would not do for them*;—in a word, Rip was ready to attend to anybody's business but his own; but as to doing family duty, and keeping his farm in order, he found it impossible.

"In fact, he declared *it was of no use to work on his*

farm; it was the most pestilent little piece of ground in the whole country; everything about it went wrong, and would go wrong in spite of him. His fences were continually falling to pieces; his cow would either go astray or get among the cabbages; weeds were sure to grow quicker in his fields than anywhere else; the rain always made a point of setting in just *as he had some out-door work to do*; so that though his patrimonial estate had dwindled away under his management, acre by acre, *until there was little more left* than mere patch or Indian corn and potatoes, yet it was the worst conditioned farm in the neighbourhood.

“His children, too, were as ragged and wild *as if they belonged to nobody*. His son Rip, an urchin begotten in his own likeness, promised to inherit the habits with the old clothes of his father. He was generally seen trooping like a colt at his mother’s heels, equipped in a pair of his father’s cast-off galligaskins, *which he had much ado to hold up with one hand*, as a fine lady does her train in bad weather.

“Rip Van Winkle, however, was one of those happy mortals, of foolish, well-oiled disposition, *who take the world easy*, eat white bread or brown, whichever can be got with least thought or trouble, and would rather starve on a penny than work for a pound. If left to himself he would have whistled life away in perfect contentment; but his wife kept continually dinning in his ears about his idleness, his carelessness, and the ruin *he was bringing on his family*.

“Morning, noon and night, her tongue was incessantly going, and everything *he said* or did was sure to produce a torrent of household eloquence. Rip had but one way

of replying to all lectures of this kind, and that by frequent use, had grown into a habit. He shrugged his shoulders, shook his head, cast up his eyes, but said nothing. This, however, always provoked a fresh volley from his wife, so that he was fain to draw off his forces, and take to the outside of the house—the only side *which, in truth, belongs to a henpecked husband.*

“Rip’s sole domestic adherent was his dog, Wolf, *who was as much henpecked as his master*; for Dame Van Winkle regarded them as companions in idleness, and even looked upon Wolf with an evil eye, as the cause of his master’s going so often astray. True it is, in all points of spirit befitting an honorable dog, he was as courageous an animal *as ever scoured the woods*—but what courage can withstand the ever-during and all-besetting terrors of a woman’s tongue?”

a. Show from the italicized groups that a sentence may be used within a sentence in such a way that it may have the relation that a word or phrase may have.

b. Which of the relations that words may have seem to be most frequently filled by phrases? Which by clauses?

EXERCISE V.

“1. I have just returned from Westminster Abbey, the place of sepulture for the philosophers, heroes, and kings of England. What a gloom do monumental inscriptions and all the venerable remains of deceased merit inspire! Imagine a temple marked with the hand of antiquity, solemn as religious awe, adorned with all the magnificence of barbarous profusion, dim windows,

fretted pillars, long colonnades, and dark ceilings. Think, then, what were my sensations at being introduced to such a scene. I stood in the midst of the temple, and threw my eyes round on the walls, filled with statues, the inscriptions, and the monuments of the dead.

"2. Alas! I said to myself, how does pride attend the puny child of dust even to the grave. Even humble as *I* am, I possess more consequence in the present scene than the greatest hero of them all; *they* have toiled for an hour to gain a transient immortality, and are at length retired to the grave where they have no attendant but the worms, none to flatter but the epitaph.

"3. As I was indulging such reflections, a gentleman, dressed in black, perceiving *me* to be a stranger, came up, entered into conversation, and politely offered to be *my* instructor and guide through the temple. 'If any monument should particularly excite *your* curiosity, I shall endeavour to satisfy your demand.' I accepted with thanks the gentleman's offer, adding, that 'I was come to observe policy, the wisdom and the justice of the English, in conferring reward upon deceased merit. If adulation like *this*,' continued I, 'be properly conducted, as it can in no way injure *those who* are flattered, so it may be a glorious incentive to those who are now capable of enjoying *it*. *It* is the duty of every good government to turn this monumental pride to its own advantage; to become strong in the aggregate from the weakness of the individual. If *none* but the truly great have a place in this awful repository, a temple like *this* will give the finest lesson of morality, and be a strong incentive to true

ambition. I am told that none have a place here but characters of the most distinguished merit.' The man in black seemed impatient at my observation, so I discontinued my remarks, and *we* walked on together to take a view of every particular monument in order as it lay."

- a. Point out names of things in this passage.
- b. How do the words in italics differ from the names of things?
- c. Does a pronoun differ from a noun in meaning, in directness, in relation (sense-connection with other words) or in function (place in sentence building)?
- d. Define a noun. Define a pronoun.

EXERCISE VI.

"But small the bliss that sense alone bestows,
 And sensual bliss is all the nation knows.
 In florid beauty groves and fields appear,
 Man seems the only growth that dwindles here.
 Contrasted faults through all his manners reign :
 Though poor, luxurious : though submissive, vain ;
 Though grave, yet trifling ; zealous, yet untrue ;
 And even in penance planning sins anew.
 All evils here contaminate the mind,
 That opulence departed leaves behind ;
 For wealth was theirs, nor far removed the date
 When commerce proudly flourished through the state ;
 At her command the palace learned to rise,
 Again the long-fallen column sought the skies,
 The canvas glowed, beyond e'en nature warm,
 The pregnant quarry teemed with human form ;
 Till, more unsteady than the southern gale,

Commerce on other shores displayed her sail ;
 While nought remained of all that riches gave,
 But towns unmanned and lords without a slave :
 And late the nation found with fruitless skill
 Its former strength was but plethoric ill.

Yet still the loss of wealth is here supplied
 By arts, the splendid wrecks of former pride :
 From these the feeble heart and long-fallen mind
 An easy compensation seem to find.
 Here may be seen, in bloodless pomp arrayed,
 The pasteboard triumph and the cavalcade :
 Processions formed for piety and love,
 A mistress or a saint in every grove ;
 By sports like these are all their cares beguiled ;
 The sports of children satisfy the child ;
 Each nobler aim, repress by long control,
 Now sinks at last, or feebly mans the soul ;
 While low delights, succeeding fast behind,
 In happier meanness occupy the mind :
 As in those domes, where Cæsars once bore sway,
 Defaced by time and tottering in decay,
 There in the ruin, heedless of the dead,
 The shelter-seeking peasant builds his shed ;
 And, wondering man could want the larger pile,
 Exults, and owns his cottage with a smile."

- a. Point out the words that limit the application of nouns without adding to their meaning.
- b. Point out words that limit the application of names but add some quality-notion to this meaning.
- c. Point out words that modify the assertions made by

verbs by denoting some circumstances connected with the assertion.

d. Define an adjective.

e. How does the adverb differ from the adjective? What have the two classes in common?

EXERCISE VII.

"O sleep! it *is* a gentle thing,
Beloved from pole to pole!
To Mary queen the praise be given!
She *sent* the gentle sleep from Heaven
That *slid* into my soul.

"The silly buckets on the deck,
That had so long remained,
I *dreamt* that they were filled with dew;
And when I awoke it *rained*.

"My lips *were* wet, my throat *was* cold,
My garments all *were* dank;
Sure I had drunken in my dreams,
And still my body *drank*.

"I *moved* and could not *feel* my limbs:
I was so light—almost
I *thought* that I *had died* in sleep,
And *was* a blessed ghost.

"And soon I *heard* a roaring wind:
It did not *come* anear;
But with its sound it shook the sails,
That *were* so thin and sere.

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"The upper air *burst* into life!
 And a hundred fire-flags sheen,
 To and fro they were hurried about!
 And to and fro, and in and out,
 The wan stars *danced* between.

"And the coming wind *did roar* more loud,
 And the sails *did sigh* like sedge;
 And the rain poured down from one black cloud;
 The Moon *was* at its edge.

"The thick black cloud *was* cleft, and still
 The Moon *was* at its side:
 Like waters shot from some high crag,
 The lightning *fell* with never a jag,
 A river steep and wide."

a. Which of these verbs make assertions, which merely effect assertions?

b. It takes a copula-notion and a quality-notion to make an assertion: where is the quality-notion in the sentences whose verbs are mere copulas?

Where is the copula-notion in the assertion whose verbs are not mere copulas?

c. What is a verb?

d. In each assertion point out the part of the sentence which expresses:

- (*a*) That about which the assertion is made;
- (*b*) That which is asserted about (*a*);
- (*c*) That which effects the assertion of (*b*) about (*a*).

EXERCISE VIII.

" Loudly the Beattison laughed *in* scorn ;
 ' Little care we *for* thy winded horn.
 Ne'er shall it be the Galliard's lot
 To yield his steed *to* a haughty Scott.
 Wend thou *to* Branksome back *on* foot,
With rusty spur and miry boot.'—
 He blew his bugle so loud *and* hoarse,
 That the dun deer started *at* fair Craikcross ;
 He blew again so loud *and* clear,
Through the grey mountain mist there did lances appear ;
And the third blast rang *with* such a din,
That the echoes answer'd *from* Pentoun-linn,
And all his riders came lightly in.
 Then had you seen a gallant shock,
When saddles were emptied, *and* lances broke !
For each scornful word the Galliard had said,
 A Beattison *on* the field was laid.
 His own good sword the chieftain drew,
And he bore the Galliard through and through ;
Where the Beattisons' blood mix'd *with* the rill,
 The Galliard's Haugh men call it still.
 The Scotts have scatter'd the Beattison clan,
In Eskdale they left *but* one landed man.
 The valley of Eske, *from* the mouth *to* the source,
 Was lost *and* won *for* that bonny white horse.
 Whitslade the Hawk, and Headshaw came,
And warriors more *than* I may name.
From Yarrow-cleuch *to* Hindbraugh-swaire,
From Woodhouselee *to* Chester-glen.
 Troop'd man *and* horse, *and* bow *and* spear ;

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Their gathering word was Bellenden.
And better hearts o'er Border sod
To siege and rescue never rode.

The Ladye mark'd the aids come in,
 And high her heart *of* pride arose :
 She bade her youthful son attend,
That he might know his father's friend,
And learn to face his foes.

'The boy *is* ripe to look *on* war ;
 I saw him draw a cross-bow stiff,
And his true arrow struck afar
 The raven's nest *upon* the cliff ;
 The red cross *on* a southern breast,
 Is broader *than* the raven's nest ;
 Thou, Whitslade, shall teach him his weapon to wield,
 And *o'er* him hold his father's shield.'

- a. State the relations shown by the words in italics.
- b. What have prepositions and conjunctions in common?
- c. How do conjunctions that join words used in the same way in a sentence differ from prepositions?

EXERCISE IX.

"The natives soon found this out. They considered him as a fallen man, and they acted after their kind. Some of our readers may have seen, in India, a crowd of crows pecking a sick vulture to death—no bad type of what happens in that country as often as fortune deserts one who has been great and dreaded. In an instant all the sycophants who had lately been ready to lie for him,

to forge for him, to pander for him, to poison for him, hasten to purchase the favour of his victorious enemies by accusing him. An Indian Government has only to let it be understood that it wishes a particular man to be ruined, and in twenty-four hours it will be furnished with grave charges, supported by depositions so full and circumstantial that any person unaccustomed to Asiatic mendacity would regard them as decisive. It is well if the signature of the destined victim is not counterfeited at the foot of some illegal compact, and if some treasonable paper is not slipped into a hiding-place in his house. Hastings was now regarded as helpless. The power to make or mar the fortune of every man in Bengal had passed, as it seemed, into the hands of the new Councillors. Immediately charges against the Governor-General began to pour in. They were eagerly welcomed by the majority, who, to do them justice, were men of too much honor knowingly to countenance false accusations, but who were not sufficiently acquainted with the East to be aware that in that part of the world a very little encouragement from power will call forth in a week more Oateses and Bedloes and Dangerfields than Westminster Hall sees in a century.

“It would have been strange indeed if, at such a juncture, Nuncomar had remained quiet. That bad man was stimulated at once by malignity, by avarice, and by ambition. Now was the time to be avenged on his old enemy, to wreak a grudge of seventeen years, to establish himself in the favour of the majority of the Council, to make himself the greatest native in Bengal. From the time of the arrival of the new Councillors, he had paid the most marked court to them, and had in consequence

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been excluded, with all indignity, from the Government House. He now put into the hands of Francis, with great ceremony, a paper, containing several charges of the most serious description. By this document Hastings was accused of putting offices up for sale, and of receiving bribes for suffering offenders to escape. In particular, it was alleged that Mahommed Reza Khan had been dismissed with impunity, in consideration of a great sum paid to the Governor-General."

a. Make an assertion about every word in the first four sentences, about which an assertion can be made. (The word is not to be changed in form: the relation of the word in the extract above is not to be considered.)

b. Use as an attributive adjective every word in the first paragraph capable of that relation. (No change of form.)

c. Use every word that is capable of it as object of a preposition.

d. Show the relation to other words of each word in the second paragraph.

e. State the functions in sentence-building of each word in the first four sentences.

f. Write out each sentence in the extract that has the relation of a single word in another sentence; state what that relation is.

EXERCISE X.

"His competitor was a Hindoo Bramin, whose name has, by a terrible and melancholy event, been inseparably associated with that of Warren Hastings, the Maha-

rajah Nuncomar. This man had played an important part in all the revolutions which, since the time of Surajah Dowlah, had taken place in Bengal. To the consideration which in that country belong to high and pure caste, he added the weight which is derived from wealth, talents and experience. Of his moral character it is difficult to give a notion to those who are acquainted with human nature only as it appears in our island. What the Italian is to the Englishman, what the Hindoo is to the Italian, what the Bengalee is to other Hindoos, that was Nuncomar to other Bengalees. The physical organization of the Bengalee is feeble even to effeminacy. He lives in a constant vapor bath. His pursuits are sedentary, his limbs delicate, his movements languid. During many ages he has been trampled upon by men of bolder and more hardy breeds. Courage, independence, veracity, are qualities to which his constitution and his situation are equally unfavourable. His mind bears a singular analogy to his body. It is weak even to helplessness for purposes of manly resistance; but its suppleness and its tact move the children of sterner climates to admiration not unmingled with contempt. All those arts which are the natural defence of the weak are more familiar to this subtle race than to the Ionian of the time of Juvenal, or to the Jew of the dark ages. What the horn is to the buffalo, what the paw is to the tiger, what the sting is to the bee, what beauty, according to the old Greek song, is to woman, deceit is to the Bengalee. Large promises, smooth excuses, elaborate tissues of circumstantial falsehood, chicanery, perjury, forgery are the weapons, offensive and defensive, of the people of the Lower Ganges. All these millions do not furnish

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one sepoy to the armies of the Company. But as usurers, as money-changers, as sharp legal practitioners, no class of human beings can bear a comparison with them."

a. Show the effect of reading only the verb as predicate of the sentence in each of the simple sentences above.

b. Illustrate from the passage, the fact that though a verb makes or effects an assertion in a sense, yet that assertion would often be incomplete without other words.

c. What are the relations of the words (in the sentences above) used to complete the assertions of verbs? What parts of speech are used as verb-completions?

d. From the complex sentences above determine whether it is reasonable to read a principle sentence without reading as part of it the subordinate sentences attached to it. Give a clear reason for your decision on this point.

EXERCISE XI.

"'Alas! gentlemen,' cried Rip, somewhat dismayed. 'I am a poor, quiet man.'"

"Alas! fair dames, your hopes are vain!"

a. Which is more striking in "alas!" thought or feeling? If no other word but the first were used by Rip, could his hearers have known his thought? If he had used only the sentence "I am a poor, quiet man," could they have guessed his feeling?

b. When the poet says "Alas," why does he not stop instead of explaining by "your hopes are vain"?

c. In what respects is an interjection superior to a sentence? In what respect is a sentence superior to an interjection? Illustrate from above.

d. State with reasons whether you think an interjection is on a level with a noun, a preposition, and other parts of speech, or on a level with the sentence in power of expression.

e. Write interjections, and corresponding sentences to make the meaning of the interjections fuller and clearer. Point out the advantages of the interjection over the sentences.

EXERCISE XII.

“What horrors *their* dungeon *there* witnessed can only be guessed. But *there* remains on the records of Parliament this letter, written by a British resident to a British soldier :—

“‘ Sir, the Nabob having determined to inflict corporal punishment upon the prisoners under your guard, this is to desire that his officers, when they shall come, may have free access to the prisoners, and be permitted to do with them as they shall see proper.’

“While these barbarities were perpetrated at Lucknow, the Princesses were still under duress at Fyzabad Food was allowed to enter their apartments only in such scanty quantities that *their* female attendants were in danger of perishing with hunger. Month after month this cruelty continued, till at length, after twelve hundred thousand pounds had been wrung out of the Princesses, Hastings began to think that he had really got to the bottom of their coffers, and that no rigour could extort

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more. Then at length the wretched men *who* were retained at Lucknow regained their liberty. When their irons were knocked off and the doors of their prison opened, their quivering lips, the tears *which* ran down their cheeks, and the thanksgiving which they poured forth to the common Father of Mussulmans and Christians, melted even the stout hearts of the English warriors who stood by."

a. Write notes on the meanings of the first three words in italics—"their," "there" and "there." Are they all pronounced in exactly the same way? What is the grammatical value of each?

b. Show that each of the last three words in italics does the work of two words, that is, performs two sentence functions. State clearly their relations in both functions.

EXERCISE XIII.

"Francis read the paper in Council. A violent altercation followed. Hastings complained in bitter terms of the way in which he was treated, spoke with contempt of Nuncomar and of Nuncomar's accusations, and denied the right of the Council to sit in judgment on the Governor. At the next meeting of the Board, another communication from Nuncomar was produced. He requested that he might be permitted to attend the Council, and that he might be heard in support of his assertions. Another tempestuous debate took place. The Governor-General maintained that the council-room was not a proper place for such an investigation; that from persons who were heated by daily conflict with him he could

not expect the fairness of judges ; and that he could not, without betraying the dignity of his post, submit to be confronted with such a man as Nuncomar. The majority, however, resolved to go into the charges. Hastings rose declared the sitting at an end, and left the room, followed by Barwell. The other members kept their seats, voted themselves a council, put Clavering in the chair, and ordered Nuncomar to be called in. Nuncomar not only adhered to the original charges, but, after the fashion of the East, produced a large supplement. He stated that Hastings had received a great sum for appointing Rajah Goordas treasurer of the Nabob's household, and for committing the cares of his Highness's person to the Munny Begum. He put in a letter purporting to bear the seal of the Munny Begum, for the purpose of establishing the truth of his story. The seal, whether forged as Hastings affirmed, or genuine, as we are rather inclined to believe, proved nothing. Nuncomar, as everybody knows who knows India, had only to tell the Munny Begum that such a letter would give pleasure to the majority of the Council, in order to procure her attestation. The majority, however, voted that the charge was made out ; that Hastings had corruptly received between thirty and forty thousand pounds ; and that he ought to be compelled to refund.

“ The general feeling among the English in Bengal was strongly in favour of the Governor-General. In talents for business, in knowledge of the country, in general courtesy of demeanour, he was decidedly superior to his persecutors. The servants of the Company were naturally disposed to side with the most distinguished member of their own body against a clerk from the War

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Office, who, profoundly ignorant of the native languages and of native character, took on himself to regulate every department of the administration. Hastings, however, in spite of the general sympathy of his countrymen, was in a most painful situation. There was still an appeal to higher authority in Eng'and."

a. Classify the sentences above as simple and compound, when simple means having one principal statement and compound means more than one principal statement.

b. Classify the simple sentences above, and the simple parts of the compound sentences, as primary and complex, when primary means having no subordinate clause, and complex means having one or more than one subordinate clause.

c. Which of these terms are absurd:—Simple-primary, simple-complex, simple-compound, primary-compound, complex-compound, primary-complex? Is it wise to confound two distinct classifications?

EXERCISE XIV.

"It is, indeed, impossible to deny that in the great art of inspiring large masses of human beings with confidence and attachment, no ruler ever surpassed Hastings. If he had made himself popular with the English by giving up the Bengalees to extortion and oppression, or if, on the other hand, he had conciliated the Bengalees, and alienated the English, there would have been no cause for wonder. What is peculiar to him is that, being the chief of a small band of strangers, who exercised boundless power over a great indigenious population, he made him-

self beloved both by the subject many and the dominant few. The affection felt for him by the civil service was singularly ardent and constant. Through all his disasters and perils, his brethren stood by him with steadfast loyalty. The army, at the same time, loved him as armies have seldom loved any but the greatest chiefs who have led them to victory. Even in his disputes with distinguished military men, he could always count on the support of the military profession. While such was his empire over the hearts of his countrymen, he enjoyed among the natives a popularity such as other Governors have perhaps better merited, but such as no other Governor has been able to attain. He spoke their vernacular dialects with facility and precision. He was intimately acquainted with their feelings and usages. On one or two occasions, for great ends, he deliberately acted in defiance of their opinion; but on such occasions he gained more in their respect than he lost in their love. In general, he carefully avoided all that could shock their national or religious prejudices. His administration was, indeed, in many respects faulty; but the Bengalee standard of good government was not high. Under the Nabobs, the hurricane of Mahratta cavalry had passed annually over the rich alluvial plain. But even the Mahratta shrank from a conflict with the mighty children of the sea; and the immense rice harvests of the Lower Ganges were safely gathered in under the protection of the English sword. The first English conquerors had been more rapacious and merciless even than the Mahrattas; but that generation had passed away. Defective as was the police, heavy as were the public burdens, it is probable that the oldest man in Bengal could not recollect a season of

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equal security and prosperity. For the first time within living memory the province was placed under a government strong enough to prevent others from robbing, and not inclined to play the robber itself. These things inspired good-will. At the same time the constant success of Hastings, and the manner in which he extricated himself from every difficulty, made him an object of superstitious admiration ; and the more than regal splendour which he sometimes displayed dazzled a people who have much in common with children. Even now, after the lapse of more than fifty years, natives of India still talk of him as the greatest of the English ; and nurses sing children to sleep with a jingling ballad about the fleet horses and richly caparisoned elephants of Sahib Warren Hostein."

a. Point out five principal statements among these sentences. What objection is there to calling principal statements such as these independent ?

b. Point out five subordinate statements. Why is *subordinative* a more significant name for these than *dependent* ?

c. Are co-ordinate and subordinate contradictory terms when applied to clauses, or may a pair of clauses be both subordinate and co-ordinate at once ? Explain the origin of the two terms.

EXERCISE XV.

"The *Mussulmans* alone appear to have seen with *exultation* the fate of the powerful Hindoo, who had attempted *to rise by means* of the ruin of Mahommed Reza Khan. The Mahomedan historian of those times

takes delight in aggravating the *charge*. He assures *us* that in Nuncomar's house a casket was found containing counterfeits of the seals of all the richest men of the province. We have never fallen in with any other authority for this story, *which* in itself is by no means improbable.

"The day drew near : and Nuncomar prepared himself *to die* with that quiet fortitude with which the Bengalee, so effeminately timid in personal conflict, often encounters calamities for which there is *no* remedy. The sheriff, with the humanity which is seldom wanting in an *English gentleman*, visited the prisoner on the eve of the execution, and assured him that no indulgence consistent with the law should be refused to him. Nuncomar expressed his gratitude with *great* politeness and unaltered composure. Not a muscle of his face moved. Not a sigh broke from him. He put his finger to his forehead, and calmly said that fate would have its way, and that there was no resisting the pleasure of God. He sent his compliments to Francis, Clavinger, and Monson, and charged them to protect Rajah Goordas, who was about to become the head of the Brahmins of Bengal. The sheriff withdrew, greatly agitated by what had passed, and Nuncomar sat composedly down *to write* notes and examine accounts.

"The *next* morning, before the sun was in his power, an immense concourse assembled *round* the place where the gallows had been set *up*. Grief and horror were *on* every face ; yet to the last the multitude could hardly believe that the English really purposed to take the life of the Great Brahmin. At length the mournful procession came through the crowd. Nuncomar sat up in his palanquin, and looked round him with unaltered serenity.

He had just parted from those who were most nearly connected with him. Their cries and contortions had appalled the European ministers of justice, but had not produced the smallest effect upon the iron stoicism of the prisoner. The *only* anxiety which he expressed was *that* men of his own priestly caste might be in attendance to take charge of his corpse. He again desired to be remembered to his friends in the Council, mounted the scaffold with firmness, and gave the signal to the executioner. The moment that the drop fell a howl of sorrow and despair rose from the innumerable spectators. Hundreds turned away their faces from the polluting sight, fled with loud wailings towards the Hoogley, and plunged into its holy waters, as if to purify themselves from the guilt of having looked on such a crime. These feelings were not confined to Calcutta. The whole province was greatly excited; and the population of Decca, in particular, gave strong signs of grief and dismay.

"Of Impey's conduct it is impossible *to speak* too severely. We have already said that, in our opinion, he acted unjustly in refusing *to respite* Nuncomar. No rational man can doubt that he took this course in order *to gratify* the Governor-General. If we had ever had any doubts on that point they would have been dispelled by a letter which Mr. Gleig has published. Hastings, three or four years later, described Impey as the man "to whose support he was at one time indebted for the safety of his fortune, honour, and reputation." These strong words can refer only to the case of Nuncomar; and they must mean that Impey hanged Nuncomar in order to support Hastings. It is, therefore, our deliberate

opinion that Impey, sitting as a judge, put a man unjustly to death in order to serve a political purpose."

a. Construct sentences showing that the italicized words may be used in more than one of the following relations, show the relation of the word in each case, and give as many relations for each as you can.

1. Subjective (that about which an assertion is made).
2. Assertive (making an assertion about the subject).
3. Attributive (modifying a noun or noun-equivalent).
4. Adverbial (modifying a *verb*, *adverb* or *adjective*).
5. Objective (governed by a verb or a preposition).
6. Prepositional (joining a noun or a pronoun to another word).
7. Conjunctive (joining sentences, or words or phrases used in the same way in a sentence).
8. Independent (not in relation to any other word but standing alone, as an interjection or a nominative of address. It is hardly logical to call this one of the relations).

b. Are there any words in the passage that cannot be used in more than one relation?

c. Use the words *mile*, *hour*, *home*, *distance* in the following relations :—(a) subjective, (b) objective, (c) attributive, (d) adverbial.

d. Tell the relation of the infinitives in :—

1. He was a boy *to feel* an insult keenly.
2. *To tell* a trouble is *to lessen* it.

3. He loved *to read* Scott's novels
4. Some live *to eat*, we eat *to live*.

EXAMINATION QUESTIONS.

(Consult *High School Grammar, Chapter II.*)

1. Have any two words the same meaning? Compare *fewer, less; haste, hurry; empty, vacant.*
2. Have any two words the same use in the sentence, that is, may the relation to other words in the sentence be the same for two words different in meaning? Compare *friendly, hostile; gracefully, awkwardly; run, walk.*
3. What is grammatical relation?
4. How many relations or places are there in the English sentence? Assign names to these relations or functions.
5. Point out groups of words that may rather be said to denote relations than to sustain relations.
6. What is meant by the term Part of Speech?
7. What is the difference between the term "part of speech" and the term "word"?
8. Would "part of speech" as used in grammar correspond exactly to "function-word" if the latter denoted a class of words performing a single sentence-function in common?
9. When a thought is expressed what is the expression called?
10. When a simple notion is expressed what is the expression called?

11. Is it possible to have a thought in the mind without any corresponding words? A feeling?

12. Explain clearly the difference between "Flying birds" and "Birds fly." Has every sentence a copulation?

13. What is the regular and most frequent form of sentence to be found in the Reader? What are the commonest variations of it?

14. Two words may express a complete thought, why are there usually more than two?

15. "I dare do all that may become a man,
Who dares do more is none!"

A verb is a word by means of which we can make or effect an assertion of some attribute about some thing.

Dare is a word by means of which we assert the attribute *daring* about *I*, therefore *dare* is a verb.

Prove in a like manner that *may become*, *dares* and *is* are verbs.

16. The snow glistens. The dog barks. The sage thinks. Clouds change.

Show that qualifying adjectives sometimes have corresponding verbs. What is the difference between such adjectives and their corresponding verbs?

17. What is the function performed by the extension of a bare subject?

18. Has the extension of a bare predicate always the same sentence-function?

19. What is the precise relation of (a) a direct object; (b) an adverbial adjunct; (c) a completion?

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20. Classify the parts of the following sentences under these headings :—

SUBJECT.		PREDICATE.	
Extension of Subject.	Bare Subject.	Bare Predicate.	Extension of Predicate.

- “ The old horse is lame.”
- “ The boy lost his dog.”
- “ The soldiers fought bravely.”

21. Classify the extensions of the three predicates as (a) objects, (b) complements, (c) adverbial adjuncts.

The only extensions usually called completions or complements are those that hold the attributive relation. Classify the completions in the following sentences as subjective and objective completions according as they modify subject or object (while completing the verb) :—

- “ Milton was blind.” “ Milton was a poet.” “ We painted the boat red.” “ We drained the ditch dry.”

22. “ The sun burns sere and the rain dishevels
One gaunt bleak blossom of scentless breath.”

A noun is the language expression of the notion of a thing whether that thing be an object of sense or of thought only.

Sun is the expression of our notion of the great heavenly body which lights and warms the earth therefore *sun* is a noun.

Prove similarly that some of the other words in the statement are nouns.

23. "Jack is careless ; he does not study."

What is the difference between *Jack* and *he* ?

24. "Harry rides gracefully," said his mother. "Why, so he does," replied his father.

What is the difference between *Harry* and *he, rides* and *does, gracefully* and *so* ?

25. "'Tis all men's office to speak patience
To those that wring under the load of sorrow,
But no man's virtue, nor sufficiency,
To be so moral when he shall endure
The like himself."

A pronoun is a word used to stand for a noun.

He is a word used to stand for *man* therefore *he* is a pronoun.

Prove similarly that some of the other words are pronouns.

26. "Beyond the shadow of the ship,
I watched the water-snakes ;
They moved in tracks of shining white,
And when they reared the elfish light
Fell off in hoary flakes.

"Within the shadow of the ship
I watched their rich attire ;
Blue, glossy green and velvet black,
They coiled and swam : and every track
Was a flash of golden fire.

"O happy living things ! no tongue
Their beauty might declare :

A spring of love gushed from my heart,
 And I blessed them unaware :
 Sure my kind saint took pity on me,
 And I blessed them unaware.

“The selfsame moment I could pray ;
 And from my neck so free
 The Albatros fell off, and sank
 Like lead into the sea.”

An adjective is a word used to limit the application of a noun or to increase its descriptive power or to do both at once.

Rich is a word used to limit the extension of *attire* (ruling out poor and shabby attire), also to increase the descriptive power of *attire*. Prove that some of the other words are adjectives.

27. “Weave a circle round him thrice.”

“’Tis a consummation devoutly to be wished.”

“Time loosely spent will not again be won.”

“I have never heard

Praise of love or wine,

That panted with a flood of rapture so divine.”

An adverb is a word used to modify a verb or sometimes an adjective or another adverb.

Thrice is a word used to modify the notion of *weaving*, hence it is an adverb.

Prove similarly that some of the other words in these sentences are adverbs.

28. He is a man of wealth. The merchant lives in town in the winter. The book on the table is yours. The girl stood near the door.

A preposition is a word which joins a noun or pronoun to some other word and shows the relation between the notions they express, thus turning the noun or pronoun into an adverb or adjective phrase

Of is a word which joins *wealth* to *man* and shows the relation between the man and the wealth, thus turning wealth into an adjective phrase *of wealth*.

Show similarly that some of the other words are prepositions.

29. "I am in sackcloth and ashes."

"Two and two make four."

"Not a breath shall there sweeten the seasons hereafter,
Of the flowers or the lovers that laugh now or weep."

"I went smiling down stairs, where I found Mr. Sewell."

A conjunction is a word used to join sentences or phrases or words used in the same way in a sentence.

Prove that some of the words in these sentences answer this definition.

30. "Fie, fie, unkitt that threatening unkind brow."

"Oh, it is monstrous, monstrous!"

"Ah! no; the voices of the dead
Sound like a distant torrent's fall."

"Alas, our young affections run to waste."

An interjection is an exclamation expressive of feeling; it does not combine with other words to form a sentence, and is not in the same sense as the rest a part of speech. Prove some of the words in the foregoing sentences to be interjections.

31. Show that an interjection may suggest a thought, or in other words contain a latent thought.

32. A sentence expresses a thought; an interjection expresses a feeling. Show that these are only half truths.

33. Show by examples that one word may sustain two functions in a sentence.

34. If a word were half pronoun and half conjunction as *who* in "The man who was here, is gone"; would you call it a conjunctive-pronoun or a pronominal-conjunction?

35. What is the grammatical value of the words *yes* and *no*?

36. "There is no flock, however watched and tended,
But one dead lamb is there!
There is no fireside, howso'er defended,
But has one vacant chair."

"There is no Death, what seems so is Transition!"

"There he would sit by the hour counting his gold."

"There it is just where I left it."

What is the grammatical value of the meaningless *there*? Are the two *there's* pronounced the same way?

37. (a) Robert writes as well as John.

(b) Robert as well as John will come.

Compare in significance the "as well as" of (a) with that of (b).

38. Use the word "round" as (a) adjective, (b) verb, (c) noun, (d) preposition, (e) adverb.

Use "*silver*" as (a) noun, (b) verb, (c) adjective.

Use "*that*" as (a) substantive conjunction, (b) conjunc-

tion of purpose, (c) conjunctive pronoun, (d) demonstrative pronoun, (e) demonstrative adjective.

What truth about words can be learned from these phenomena?

If the language were highly inflected what difference would it probably make in such cases?

39. Show that an adverb or an adjective may often be equivalent in function to a preposition followed by a noun.

Substitute a preposition and a noun for each of the italicized words following :—

A *city* residence.

A *famous* orator.

A *pretentious* house.

A *wealthy* man.

A *steel* pen.

A *winter* storm.

40. Substitute adjectives or adverbs for the italicized phrases in the following :—

"A thing *of beauty* is a joy forever."

"Lift her *with care*."

"We arrived *in good time*."

41. What sentence-functions may be performed by phrases?

42. A clause is a sentence used as a mere function-word in another sentence.

What are the functions which one sentence may perform within another? Give examples.

43. When sentences are classified as (a) assertive, (b) interrogative, (c) imperative, what is the ground of classification?

44. When sentences are classified as simple and compound, what is the basis or ground of the classification?

45. When sentences are classified as primary and complex, what is the ground of classification?

46. Why is the classification into simple, compound and complex illogical?

47. May a sentence be simple and complex at the same time?

CHAPTER II.

THE MOTHER-TONGUE.

1. What necessitates language?

2. Have all men language?

3. In what sense may animals be said to have language?

4. Are different languages more or less numerous than in earlier ages of the world?

5. What is the origin within historic times of the great bulk of the English language?

6. Who were the Aryans? How have we learned what is known of them?

7. Where are the Indo-European languages spoken?

8. What are the names of the great divisions of the Indo-European group of languages? In which of these does English occur?

9. What languages are most nearly related to English in origin and structure?

10. How may one language differ from another? In what respect may two languages be alike?

11. What similarity between two languages gives the strongest proof of kinship?
12. When the Angles and Saxons first went to Britain they took with them a very small vocabulary (about 500 words); their descendants use many thousands of words. Where did the English acquire their new words?
13. English is called a highly composite language. Explain the statement.
14. Show clearly from history that the events of the ten centuries following the landing of the English in Britain were favourable to the extension of the English vocabulary?
15. What historical facts account for the wide spread of English?
16. How many people speak English?
17. How does English compare with the other great languages in literary, political and commercial importance?
18. In what respects does our Modern English differ from that of Alfred's reign? Have we the means of comparing?
19. Does English change as fast now as it did in earlier times?
20. Is our English purely analytic? Was old English purely synthetic?
21. Have other European languages had the same experience as English in regard to decay of inflections? What hastened the change in English?
22. Describe the acquisition of words made by the English from the early Roman settlers of Britain and from the ancient Britons.

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23. State clearly the facts about the great acquisitions made by the English from the Latin tongues.

24. From what languages have we acquired words besides from the Ancient British and the Latin? Describe these acquisitions.

25. Relate the story of the Norman Conquest and of the blending of the races. In this blending did French or English prevail?

26. What social positions were held by the Normans? By the English? How were French and Latin used in England for 300 years after the Conquest?

27. After the turbulent events of the middle ages what changes were observable in the mother-tongue as compared with the simple English of the Fourth and Fifth centuries?

28. What is the very extraordinary position held by Chaucer in relation to the history of our language?

29. Make a chart of the English vocabulary representing it as a stream with tributaries (acquisitions from other languages). Mark the names and dates of the acquisitions.

30. Give a short account of the Revival of Learning and show its effect upon the growth of English.

31. What influences have made spelling more uniform in recent times? Compare the spelling of Tennyson with that of the old editions of Shakespeare and of Chaucer.

32. Our printed words are often far from representing the words as they are pronounced. Make a list of ten words that illustrate this truth. How is this truth accounted for?

33. State some of the arguments against and in favour of a reform of our spelling.
34. What per centage of the words in the English dictionary are of old English origin?
35. What per centage of the words as they occur in the authors are of old English origin?
36. How do you reconcile the answers to the two questions preceding?
37. Which of our famous works have the largest per centage of purely English words? Which have the largest per centage of words derived from the Latin and Greek?
38. What are the advantages of English words over Latin words? Of Latin over English? Where are Latin words effective? English?
39. What number of words are used in ordinary conversation? What is the average number of words in the vocabulary of an author of distinction? How many words are used in Shakespeare's plays?
40. In what ways may most words of purely English origin be known without the use of an Etymological Dictionary?
41. What is a dialect? Show clearly how civilization tends to make our language uniform.
42. What is meant by "Good English"?
43. Is good English the same for all countries and circumstances?
44. Is good English the same for books and for conversation?
45. What ideal of English should we set before us in learning to speak well?

46. Classify the principal violations of the rules of conventional English, and give examples of the classes.

47. In what respects and to what extent is a good dictionary a safe guide to the student of English?

48. Indicate the best standards to be consulted in questions of English usage not settled by the dictionary.

49. What is a grammatical rule? On what is a rule of grammar founded?

50. What are the principal objects in the study of grammar?

51. How is the use of good English to be acquired most rapidly and satisfactorily?

CHAPTER III.

WORD-MAKING.

(Consult H. S. G. Chapters III. and IV.)

I. (a) Observe, observer, observing, observingly, observable, observableness, observably, observance, observant, observantly, observation, observational, observative, observatory.

(b) Man, men, man's, men's, man-at-arms, man-eater, man-engine, manful, manfully, manfulness, manhole, manhood, manikin, mankind, manlike, manliness, manly, man-mercator, mannish, mannishly, mannishness, man-of-war, man-of-war's-man, man-rope, man-servant, manslaughter, man-stealer, mantrap.

How many letters are common to each word of (a)?
What have all the words of (b) in common?

In what sense may all the forms in (a) be called "the same word" ?

Are all the forms in (b) equally entitled to be called "the same word" ?

2. State some of the purposes for which additions are made to a simple word.

3. When is a word said to be inflected ?

4. " O wedding-Guest ! this soul hath been

Alone on a wide wide sea :

So lonely 'twas that God Himself

Scarce seemed there to be.

" O sweeter than the marriage-feast,

'Tis sweeter far to me,

To walk together to the kirk

With a goodly company !—

" To walk together to the kirk,

And all together pray,

While each to his great Father bends,

Old men, and babes, and loving friends,

And youths and maidens gay !

" Farewell, farewell ! but this I tell

To thee, thou Wedding Guest !

He prayeth well, who loveth well

Both man and bird and beast.

" He prayeth best, who loveth best

All things both great and small ;

For the dear God who loveth us,

He made and loveth all.

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"The Mariner, whose eye is bright,
Whose beard with age is hoar,
Is gone: and now the Wedding-Guest
Turned from the bridegroom's door.

"He went like one who hath been stunned,
And is of sense forlorn:
A sadder and a wiser man,
He rose the morrow morn."

(a) Point out the words in this passage that are capable of taking other forms if new grammatical conditions should require it.

(b) Point out words whose forms are selected to make them agree with other words.

5. Write a list of words that show change of form occasioned by the requirement of expressing differences of number, person, gender, case, comparison, mood, tense.

6. Are changed grammatical values of words always accompanied by change of form or may one form fill different grammatical offices? Give examples.

7. Dogs, men, oxen, these, those, runs, makest, countess, dog's, him, warmer, sooner, soonest, wrote, killed.

(a) Point out the flexional letters in these words.

(b) State clearly the significance of the flexional letters in these words.

(c) What different methods of inflecting appear in these words?

(d) Are any of these inflections capable of being translated into separate words?

(e) Are there any other methods of denoting changes

of grammatical values of words besides by use of inflections? Give examples.

8. Which form is considered the stem in (a) nouns, (b) pronouns, (c) verbs?

9. When is a word said to be derived from another word?

10. How does an inflected word differ from a derived word?

11. How does a derived word differ from a compound word?

12. Arise, awake, adown, afoot, amid, ascend, achieve, amend, amorphous, abduct, abjure, adapt, admit, accede, affirm, aggregate, allude, annex, applaud, arrogant, assume, attribute, ambition, amputate, amphibious, amphitheatre, anarchy, answer, along, analysis, anatomy, anabasis, antagonist, antecedent, antedate, antichrist, anticlimax, apostle, apostate, aphelion, archbishop, architect, archangel, autograph, automatic, beside, beneath, below, benumb, besprinkle, bemire, behead, befall, bicycle, biennial, bisect, biscuit, cataract, cataclysm, catarrh, catholic, catechism, circumnavigate, circumspect, circumstance, cisalpine, combine, compound, command, coexist, collect, connect, correspond, contradict, contravene, descend, denude, depart, describe, dimorphous, diameter, diagnosis, dialogue, disarm, discharge, distract, disbelief, disapprove, dysentery, dyspepsia, enough, esquire, estate, ecstasy, eclectic, exodus, embrace, enclose, enlist, enable, enlarge, encaustic, energy, enterprise, epitaph, epidermis, ephemeral, escape, eulogy, exceed, exasperate, extraordinary, forgive, foretell, hemisphere, heterodox, holocaust, homonym, hypercritical, hypothermia, inborn, incite, imbed, include, immure, inactive, illegitimate, intercede, in-

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(a) Show the meanings of the prefixes in these derivative words.

(b) Point out words of the list which remain complete words after the prefix is removed; also other words which after the loss of the prefix are no longer words used in English.

13. Lovable, demoniac, herbaceous, tenacious, advantage, foliage, parsonage, certain, captain, annual, pagan; Roman, abundance, mundane, contemporaneous, abundant, angular, coward, auxiliary, library, secretary, seminary, poetaster, animate, delicate, animalcule, kingdom, earldom, martyrdom, devildom, loved, good-natured, cold, flight, death, legatee, trustee, brigadier, charioteer, golden, leathern, heathen, chicken, kitten, oxen, soften, aqueous, righteous, baker, lawyer, liar, flicker, wander, sputter, mongrel, northerly, southern, archery, brewery, soldiery, convalescent, Maltese, picturesque, authoress, billet, palette, auriferous, threefold, fanciful, beautify, homo-

geneous, autograph, Godhead, widowhood, accessible, public, logical, mathematics, fluid, chloride, Johnnie, docile, puerile, heroine, divine, shilling, antique, childish English, nourish, barbarism, Methodism, pleonasm, atheist, gymnast, Israelite, bronchitis, ability, civilize, lambkin, needle, weazel, frizzle, nibble, violent, fatherless, leaflet, streamlet, darling, lordling, endlong, aerolite, biology, philology, agreement, hydrometer, matrimony, foremost, vigilance, brilliancy, abhorrence, excellency, barrenness, hillock, spheroid, spheroidal, dragon, emperor, sailor, colour, copious, famous, verbose, antipathy, triple, hatred, nunnery, poetry, apprenticeship, tension, troublesome, gamester, heresy, fifteen, after, other, sixth, father, perception, actor, explanatory, dormitory, testatrix, gratitude, gravity, fifty, globule, capture, creature, homeward, always, straightway, likewise, bloody, clayey, filthy, company, fallacy, apology.

(a) Show as clearly as possible the force of the suffixes in these derived words.

14. Which have the more clearly-defined meanings, prefixes or suffixes?

15. Does the addition of a prefix or of a suffix always change the part of speech of a word?

16. From what sources have the English acquired their prefixes?

17. Give all the compound words you can find containing the following:—Water, hard, hand, good, foot, snow.

18. Make a list of the compound words used by Carlyle in "The Death of the Protector" (H. S. Reader); show the force of the simple words as used in these compounds.

19. What is the difference between a permanent compound and a temporary compound?

20. Classify the following words under the headings given below :—Woman, hundred-fold, hundredth, horses, heroine, cloudy, gave, richness, overgrow, watchful, jack-knife, housemaid, housekeeping, house-fly, hostage, portable, sooner, girl, man-servant, better, man, he, love.

INFLECTED WORDS.	DERIVED WORDS.	TEMPORARY COMPOUNDS.	PERMANENT COMPOUNDS.
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If you find it impossible to place a word under any of these headings, give your reason for that decision.

21. What is the objection to a hybrid word? Write a list of five hybrids used in English.

22.

TWO SINGLE WORDS.	A TEMPORARY COMPOUND.	A PERMANENT COMPOUND.
ge'n ^t le mán kn'ee de'ep	kn'ee-de'ep	ge'n ^t leman

While a compound is merely temporary it is written with a hyphen: a permanent compound has but one accent and is written as a single word, without a hyphen.

Do the printers and the dictionary-makers always write permanent compounds (that is compounds having but one accent) as single words, without the hyphen?

23. How do you accent the words "High School."? Under which heading in the preceding question would they be placed, if judged by the accentuation?

24. Show some of the effects of the love of ease upon the pronunciation of English words.

25. What is meant by "mistaken analogy" when it is said that the words *could*, *righteous*, *sovereign*, *rhyme*, *tongue*, *jaw*, *grocer*, owe their spelling to mistaken analogy?

26. What is the stem of each of the following words:—*Dearth*, *health*, *length*, *drought*, *height*, *water*, *lair*, *winter*, *deed*, *seed*, *flood*, *glide*, *earth*, *fodder*, *rudder*, *bladder*, *blast*, *any*, *silly*, *sorry*, *dizzy*, *weary*?

27. Prove that the following words are old compounds:—*Daisy*, *gospel*, *gossip*, *bridal*, *nostril*, *harbour*, *icicle*, *lord*, *orchard*, *sheriff*, *steward*, *stirrup*, *yeoman*, *world*, *not*, *van*.

28. How do you account for the vulgar mispronunciation of such words as *pumpkin*, *recognize*, *strength*, *talk-ing*, *violet*, *barrel* (*punkn*, *reconize*, *strenth*, *talkin'*, *vilet*, *barl*?)

Are these pronunciations justifiable on the "principal of ease"?

29. What are the principal advantages of knowing the meaning of the root of a word?

30. Is the meaning of the Latin or Greek root of a word always a safe indication of its present meaning? Give examples.

31. Are there any words so simple that they cannot be divided into simpler elements?

32. Is it possible to analyze English words completely without some knowledge of other languages? Give examples.

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CHAPTER IV

THE NOUN.

1. The Noun is one of the family Part of Speech.
What are the other Parts of Speech ?

2. Does the species *noun* correspond exactly to any one of the functions of words in sentences ?

3. How many different functions do nouns perform in sentence-building ?

4. On what ground are words classified to get the species *noun* ?

5. What is it that makes the difference between the noun and all other species of Parts of Speech ?

6. What is the difference between the noun and the pronoun ?

7. "*Life!* we've been long together
Through pleasant and through cloudy *weather* ;
'Tis hard to part when *friends* are dear ;
Perhaps 'twill cost a *sigh*, a *tear* ;
Then steal away, give little *warning*,
Choose thine own *time* ;
Say not "*Good-night*," but in some brighter clime
Bid me "*Good morning*."

(a) State clearly the grammatical value (relation in sentence-building) of the words in italics.

(b) Prove that a word may change its relation and use in the sentence without changing its part of speech.

(c) Show from this sentence that different parts of speech may perform the same function in sentence-building.

8. What are the positions in sentence-building that nouns can fill?

9. In what sense is the subjective relation the chief syntactical position of the noun?

10. Name three things known to us through (a) the sense of sight, (b) the sense of hearing, (c) the sense of touch, (d) the sense of smell, (e) the sense of taste.

11. Name things not known to the mind through the senses (as objects of sense) but known to the mind only as objects of thought.

12. Classify the nouns in the following passage as abstract and concrete:—

“The thought of our past years in me doth breed
 Perpetual benediction : not indeed
 For that which is most worthy to be blest ;
 Delight and liberty, the simple creed
 Of Childhood, whether busy or at rest,
 With new-fledged hope still fluttering in his breast :—
 Not for these I raise
 The song of thanks and praise ;
 But for those obstinate questionings
 Of sense and outward things,
 Fallings from us, vanishings ;
 Blank misgivings of a Creature
 Moving about in worlds not realized,
 High instincts before which our mortal Nature
 Did tremble like a guilty thing surprised ;

But for those first affections,
 Those shadowy recollections,
 Which be they what they may,
 Are yet the fountain light of all our day,
 Are yet a master light of all our seeing;
 Uphold us, cherish, and have power to make
 Our noisy years seem moments in the being
 Of the eternal Silence : truths that wake,
 To perish never ;
 Which neither listlessness, nor mad endeavour,
 Nor Man nor Boy,
 Nor all that is at enmity with joy,
 Can utterly abolish or destroy !
 Hence in a season of calm weather
 Though inland far we be,
 Our Souls have sight of that immortal sea
 Which brought us hither,
 Can in a moment travel thither,
 And see the Children sport upon the shore,
 And hear the mighty waters rolling evermore."

13. If an object were constructed in all essential particulars, like a table would it have a right to the name table ?

If a city were built in all essential respects like the city of Chicago would it on account of its similarity have a right to be called Chicago? What is meant by saying that a common noun is significant?

14. Pat, Reginald, Englishman, Canadian, London, Temperance, Meekness, Eternity, Sunday, July, Autumn, "The Times," "The House of Commons."

- (a) Classify these nouns as Proper and Common: are there any nouns that are neither proper nor common?
- (b) Are any of these proper nouns significant?
15. Give a list of Canadian geographical names derived from the Indian tongues and tell their meanings.
16. State clearly the difference between a collective noun like "herd" or "flock" and a plural noun like "oxen" or "sheep."
17. What is the difference between "The family *was* large," "The family *were* large"; "A great number of people *comes* to the beach," "A great number of people *come* to the beach."
18. What is the difference between English and French in the matter of gender?
19. Why is gender unimportant in English Grammar?
20. State with examples all the modes used in English for showing difference of sex by change of noun-forms.
21. How do English nouns regularly form their plurals?
22. How does the love of ease vary this inflection?
23. Write a note on the loss of O. E. number-inflections.
24. Write notes on the plural of words in "f" and "th."
25. Give a list of nouns having each two plurals.
26. Explain pluralization of words in "o" and "y."
27. How do we pluralize *letters*, *figures*, words used as names for themselves? Illustrate.
28. State some obsolete modes of pluralizing and give some remaining examples.
29. Explain "double plural."

30. What was the commonest plural suffix in O. E.?
31. Give a list of plurals of foreign words in common use among us.
32. When is a word said to be Anglicized? What is the test? Name English nouns which were other parts of speech in other languages.
33. Give a list of singular forms with plural meanings; classify the list on some basis.
34. What nouns have singular forms only? Why?
35. When may proper names take plural forms? Material nouns? Can an abstract noun be pluralized?
36. What nouns have plural forms only?
37. On what principal are some plural nouns considered as singular?
38. Give examples of plural forms that have become altered in meaning in passing from the singular. Show that sometimes a plural form has different meanings.
39. Give rules for pluralizing compound nouns.
40. On what basis are nouns classified into cases? If case were purely a matter of synthesis (relation expressed by form) how many cases would we have? If case were purely a matter of analysis (relation of meaning in sentence) how many cases would we have? Having three cases, nominative, objective and possessive what is the conclusion about the basis of classification? Should we say "What is case"? or "What is a case"? or may we say either?
41. How many cases were there in O. E. Why?
42. How may the relations expressed by cases be more precisely expressed? Discuss.

43. What is the use of the apostrophe in possessive case nouns?
44. Is the "s" always written where it would be expected by the general rule for its use?
45. Write notes on O. E. possessive endings.
46. When did the apostrophe take the place of the "e"? Is there any "e" of this inflection not yet supplanted by the apostrophe?
47. Criticise and explain "John Smith his book."
—(See Mason.)
48. What construction may take the place of the English possessive? Did the English genitive always denote possession? Does it now?
49. How do we make compound nouns, name-phrases, and conjunctive-phrases possessive? Illustrate.
50. In what sense have we still the dative case of nouns? Illustrate.
51. How do we distinguish the dative case use (in naming) from the accusative case use?
52. "Nouns have no distinction of Person." Argue and explain. What is the vocative-nominative?
53. What is the syntactical use of the Nominative of address? Is it capable of modification by attributes?
54. Give full declension of a common noun.
55. Write notes on O. E. Declensions, comparing with Modern English and with French and German.
56. What are substantives? How is the word "equivalent" to be used in Grammar? Does it mean the same as *literary equivalent*? Does it mean *equal* in every grammatical sense?

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57. Give a classified list of Adjective-noun-equivalents.
 Ex. Discuss this use of adjectives.
58. When does the adjective become a derivative noun and not merely an adjective-noun-equivalent?
59. Give other species of noun-equivalents, with examples.

 CHAPTER V.

THE PRONOUN.

1. "How can *my* muse want subject to invent,
 While *thou* dost breathe, *that* pour'st into *my* verse
Thine own sweet argument, too excellent
 For every vulgar paper to rehearse?
 O, give *thysself* the thanks, if *ought* in *me*
 Worthy perusal stand against *thy* sight;
 For *who's* so dumb *that* cannot write to *thee*,
 When *thou thysself* dost give invention light?
 Be *thou* the tenth muse, ten times more in worth
 Than those old nine *which* rhymers invoke;
 And *he that* calls on *thee*, let *him* bring forth
 Eternal numbers to outlive long date.
 If *my* slight muse do please these curious days
 The pain be *mine*, but *thine* shall be the praise."
 (*Sonnèt xxxviii.*)

- (a) Do the words in italics differ from nouns in their sentence-functions?
- (b) Substitute nouns for the words in italics.

(c) Point out pronouns in the extract which perform two sentence-functions.

2. I, thou, my, thy, me, thine, thee, he, she, they, their, her, his, hers, him, theirs, them, you, its, your, it, yours, who, that, whom, whose, which, what, who?, whose?, whom?, which?, what?, this, that, these, those, myself, ourselves, yourself, yourselves, himself, herself, itself, themselves, each, every, either, neither, some, any, many, few, all, both, one, none, aught, naught, something, someone, somebody, anything, anyone, anybody, everything, everyone, whoever, whatever, whichever, whatsoever, everybody, nothing, none, nobody, such, other, each other, one another, a man, a fellow, a body, enough, much, more, most, several, certain.

(a) Show, by writing sentences, that any of the words in this list may be used instead of a noun.

(b) Having determined the peculiar mark which differentiates this part of speech (including fewer than one hundred words) from other parts of speech, proceed to determine the secondary marks or characteristics by which the whole class may be usefully divided into smaller classes.

(c) Point out the words of this list which are capable of changing form to denote differences of person, gender, number or case.

(d) What do you observe concerning the regularity of pronoun inflection?

(e) Is it accidental that the pronouns *I, thou, you, we*, show no gender differences or is there a reason why gender inflections would be useless in them?

(f) What functions are performed by such pronouns as *my, his, their*? Complete this list.

(g) Is *we* the plural of *I* in the sense in which *boxes* is the plural of *box*?

3. "Make room, and let him stand before *our* face.
Shylock, the world thinks, and *I* think so too,
That thou but lead'st this fashion of thy malice
To the last hour of act."

(a) Why does the Duke say *our* in one line and *I* in the next?

(b) When are *we*, *our*, used by a speaker or writer of himself?

(c) What is the difference in use between *thou* and the singular *you*?

(d) If "*you was*" could be justified in its number would it be correct in person?

4. Give examples of the use of pronouns as nominatives of address.

5. Why are *he*, *it*, and other pronouns of the third person called demonstrative?

In the H. S. Reader the speech of Shylock beginning "I have possessed your grace of what I purpose" offers a striking example of the demonstrative force of "*he*": the pronoun refers to the expression "some men" and is used three times: the reference to *men* a plural, by *he* a singular, is a grammatical inconsistency occasioned by the distance of the antecedent.

6. The pronoun of the third person has gender forms. Why are they needed?

7. *Its* has a peculiar history; what are the principal facts in the story of this now common word?

8. Pronouns sometimes stand for nouns used in the

literary device known as personification. What consideration should then govern the gender of the pronouns? Of the nouns? Give examples.

9. Why do we usually use *he* in speaking of a *dog*, *she* of a *cat*, and *it* of a *baby*?

10. *It* is sometimes used in a vague way so that one cannot point to a definite antecedent. Give examples of this impersonal or indefinite use and tell as nearly as you can what the noun it stands for would be if supplied.

11. When a verb has a long subject (or one that would be clumsy and make the sentence top-heavy if placed in the usual position) it sometimes takes *it* for a subject to represent the true subject and the true subject then follows the verb. Give examples of this truth and show the particular reason for the use of the construction in the examples.

12. What is the force of the word *self* which is added to some of the pronominal forms?

Is the use of the compound form just the same in force in the following sentences?

"He said he would go *himself*."

"He hurt *himself* with the hammer."

13. What is the flexional peculiarity of *this* and *that*?

14. What are the principal differences in meaning between *this* and *that*?
Give examples.

15. "She said *so*." "She sings beautifully." "Why, *so* she does." "The horses are ready and *so* are we."
Explain the grammatical value of "*so*" in each of these sentences.

16. The order of subject and verb is usually reversed in an interrogative sentence; is this the case when an interrogative pronoun is used? Give examples.

17. "Who did that?" "Whom have you there?" "What have you there?"

By giving various answers to these questions find the difference in meaning that exists between the nouns *who* may stand for (or ask for) and the nouns *what* may stand for.

18. Compare the questions "Who did it?" "What did it?" and "Which did it?" and find how *which* differs from *who* and *what* in its way of asking for the name of a thing.

19. Are *who*, *which* and *what* (interrogatives) used of both persons and things? Discriminate the three in this respect.

20. How did the demonstrative *that* and the interrogatives *who*, *which* and *what* come to be used as conjunctive pronouns?

(When Shylock says "I hate him for he is a Christian" we see the preposition *for* becoming a conjunction: it is not surprising that a word that may govern a noun may become a word that may govern a noun clause; governing the noun clause *for* gets the force of the conjunction *because*.

Similarly *that* the denominative adjective modifies a noun, then a noun clause and from the second use becomes regarded as a substantive conjunction. Compare the use of *that* in (a) "I know *that* fact." (b) "I know *that* you are kind."

21. What is the peculiar characteristic of the conjunctive pronoun ?
22. Why is it not wise to speak of these pronouns as "relating to antecedents" in such a way as to suggest that "relating to antecedents" is their characteristic mark ?
23. Explain and illustrate the statement that the relative *that* is restrictive and *who* is descriptive.
Distinguish "My servant who has been with me ten years will accompany you" and "The servant that has been with me ten years will accompany you."
24. What rules of agreement with the antecedent regulate the relative pronouns ?
Is the only use of these rules of syntax the power they give of selecting the proper form of the relative, or do other forms depend upon the same rules ?
25. Do the relative pronouns all refer to persons, animals and inanimate objects ?
26. " Good name in man and woman, dear my lord,
Is the immediate jewel of their souls :
Who steal my purse steals trash ; 'tis something,
nothing ;
'Twas mine, 'tis his, and has been slave to
thousands :
But he *that* filches from me my good name
Robs me of that which not enriches him
And makes me poor indeed."
- (a) What is the grammatical value of *who* in Iago's speech ?

(b) How does *that* differ in grammatical value from *who* in this passage?

27. "I know what I am to memorize for to-morrow."

(a) State clearly the two meanings of this ambiguous statement.

(b) Parse *what* for each meaning.

28. "I saw what he mentions myself."

(a) Parse *what*.

(b) What is the objection to parsing "that which" instead of *what* in such sentences?

29. What is the force of *ever* and *soever* in the compound indefinite conjunctive pronouns, such as *whoever*, *whatsoever*?

30. Show by examples that the conjunctive pronoun may be omitted and yet its meaning perfectly well understood.

31. *When*, *where*, *whence*, *why*, *whither*, *how*, are adverbs, yet being of pronoun origin they are often used with the force of conjunctive pronouns. In this capacity they often begin adjective clauses.

Write sentences illustrating this truth.

32. "The moping owl doth to the moon complain
Of such *as* wandering near her secret bower
Molest her ancient solitary reign."

What is the grammatical value of *as* in this sentence?

33. Some of the pronouns called indefinite may be classified as adjective noun equivalents.

Point out such pronouns.

34. "They recognized *each other*."

"They all saluted *one another*."

- (a) Parse *each other* and *one another* as composites.
 (b) Parse *each, other, one* and *another* separately.
 (c) What distinction in meaning do purists make between the two reciprocal pronouns?
35. "You will find your books in that case, *each* in its proper place."
 (a) How is the meaning of the plural *books* distributed in this statement?
 (b) Write sentences showing the distributive powers of *every, either*.
36. The pronouns *one, they, you* are sometimes used in a general way without a direct reference to any person or persons in particular, thus :—
 " *One* does not like to hear one's friends spoken ill of."
 " *They* say the prospects of success are fair."
 " Can *you* get as many pounds of sugar for a dollar now?"
- (a) What are the peculiarities of these pronouns by which they are discriminated? Which of them is nearest to the first personal pronoun, *I*?
37. What is the force of the possessive pronouns in the following?
 " O, beware, *my* lord, of jealousy ;
 It is the green-eyed monster which doth mock
 The meat it feeds on."
- " There are more things in heaven and earth, Horatio,
 Than are dreamt of in *your* philosophy."
38. Parse the pronouns in italics under the following headings :—

WORD.	PART OF SPEECH AND KIND.	SYNTAX.	INFLECTIONS.
"We"	Pronoun Personal	Subjective to "were"	1st plural, masc. nominative.

" *We* were the first that ever burst
Into that silent sea."

" Bid *me* discourse, *I* will enchant *thine* ear."

" *That which* is now a horse, even with a thought
The rack dislimns, and makes it indistinct."

" Have you not heard *it* said full oft
A woman's nay doth stand for naught ? "

CHAPTER VI.

THE ADJECTIVE.

- I. " He had brought his *ghastly* tools."
- " He had brought his *new* tools."
- " The *younger* Pitt is hated by the Irish."
- " The *magnanimous* Richard forgave John freely."
- " My sleep was broken besides with dreams of the
dreadful knife,
And fears for our *delicate* Emmie who scarce would
escape with her life."

" Full many a *glorious* morning have I seen
 Flatter the mountain tops with *sovereign* eye,
 Kissing with *golden* face the meadows *green*,
 Gilding *pale* streams with *heavenly* alchemy."

" Nor that *full* star that ushers in the even
 Doth half that glory to the *sober* west
 As those two *mourning* eyes become thy face."

(a) Some adjectives limit the application of the nouns they belong to ; some add to the descriptive power of the noun ; some limit the application and add to the descriptive power at the same time

Illustrate these statements by showing how the adjectives in italics affect the meaning of the nouns they belong to.

(b) " An adjective is a word used to qualify a noun."

Point out all the words in the sentences above that are used to modify nouns.

(c) Explain the words *restrictive* and *descriptive* as applied to qualitative adjectives.

2. "The day is done."

"The hillside's dew-pearled."

"My soul is dark."

Is a predicate adjective restrictive or descriptive ?

3. Are English adjectives inflected to agree with the nouns they modify ?

Would it be an advantage to English to have inflection in adjectives ?

4. What adjectives admit of comparison ?

5. What general principle guides the usage in regard to the comparison of adjectives by *-er* and *-est* ?

6. "Dissyllables ending in *y, ble, er*, also dissyllables accented on the second syllable take *-er* and *-est* in forming the comparative and superlative degrees."

Merry, jolly, happy, able, tender, severe, polite, discreet, direct, intense. Do all these adjectives give euphonious comparatives and superlatives when compared by the rule quoted above?

7. What is the difference between saying "Eve was the fairest of her daughters" and "Eve was fairer than any of her daughters"?

What is meant by saying "the comparative is exclusive"?

8. "This young boy is the best student of the whole class."

What is meant by saying the "superlative is inclusive"?

9. The exclusive comparatives are usually followed by the comparative conjunction *than*: the inclusive superlatives are usually followed by the partitive preposition *of*.

What are the arguments for and against saying "the youngest of the two"?

10. When an adjective admits of comparison by its meaning, but not by its form, what substitute for comparison by suffixes may be used?

Give examples.

11. "My *Dearest* Moore:"

"Hail *divinest* melancholy!"

"Philomel will deign a song
In his *sweetest saddest* plight."

"Behold the wandering moon,
Riding near her *highest* noon."

Is there any comparison implied in the use of these superlative forms?

Express their meaning as nearly as may be, without using superlative forms.

12. Latin comparatives like *superior* are not followed by *than*: name some of the others and use them in sentences to show what construction follows them.

13. Compare *brave, merry, jolly, hot, idle*.

What changes of stem accompany the addition of the suffix?

14. Compare *good, bad, ill, little, many, much, old, late, near*.

15. What is the primitive form of the following comparatives: *inner, outer, upper, utter, former, further, farther*?

16. "How much *more elder* art thou than thy looks."
"This was the *most unkindest* cut of all."

(a) What are the grammatical peculiarities of the words in italics?

(b) What has led to these uses?

17. My, mine, thy, thine, his, her, hers, its, our, ours, your, yours, their, theirs, whose.

(a) Classify these pronouns as (1) attributive only; (2) substantive only; (3) attributive or substantive.

(b) Is there better reason for calling these words, adjectives than for calling possessive nouns adjectives?

(c) What functions may each of them perform in sentence-building?

18. Which adjective is more expressive of sympathy *this* or *that*?

Illustrate.

19. How is *gender* used in English?

20. "*Which* book have you there?"

"*What* book have you there?"

Distinguish between these interrogative adjectives?

21. *Each, every, either, neither, some, other, such, any, many, few, all, both, no.*

(a) Prove that these words may be used as indefinite adjectives. Classify them into groups that show (1) the power of distributing the meaning of a noun (2) the power of denoting comparison (3) the power of denoting number or quantity.

22. "A great *many* boys and a *few* men followed at his heels."

Explain the grammatical value of the quantitative words.

Is the value of *many* and *few* the same if we say, "Very many boys and very few men followed at his heels."

23. Explain the grammatical value and the origin of *many* in

(1) "A great many people die daily."

(2) "Many of them were bitterly poor."

(3) "Many waters cannot quench love."

(4) "Many a time and oft

In the Rialto, you have rated me."

(5) "To know, to esteem, to love, and then to part,
Makes up life's tale to many a feeling heart!"

24. "Give me, if you please, a little soup."

"Give me, if you please, a little knife."

What is the grammatical value of *little* in each sentence?

25. "Thousands of their soldiers looked down from
their decks and laughed,
Thousands of their seamen made mock at the
mad little craft."
"The good old Duke of York
He had ten thousand men,
He marched them up a hill
And he marched them down again."
"Three thousand ducats for three months."
"Two of the princes survived."

Are the cardinal numerals adjectives or substantives?

26. "His house is *between* the church and the school."
(a) Parse *tween* separately.
(b) What is the relation of *church* when *be* is taken as
a preposition governing *tween*?
(c) What is the objection to saying that *between* is a
preposition governing *church*?
(d) What is the objection to saying "you should take
exercise between every meal?"
27. What is the origin of the English ordinal numerals?
28. How do the following words differ in grammatical
value and in meaning:
- (1) One, first, once.
 - (2) Two, second, twice, half.
 - (3) Three, third, three times, a third.
 - (4) Four, fourth, four times, a quarter.
- Give the corresponding forms of *nine*, *thirteen*, *forty*,
thousand.

29. How did the demonstrative *the* and the numeral *a*
come to be called *articles*?

State the origin of each.

30. "The longer he considered *the* transaction the more bitterly he repented of his folly."

What is the difference in value between the first and the second *the* ?

31. Should you write *a* or *an* in the blanks ?

(1) "The premier went to — hotel."

(2) "Mr. Blackmore has again produced — historical novel."

(3) "It is — hypothesis which accounts for all the phenomena."

(4) "The triangle has — hypotenuse of four feet."

(5) "Barret's last play was — histrionic effort long to be remembered."

(6) " — university of such wealth is a great power."

(7) "We heard — ewe bleat for her lamb."

32. "Sugar is eight cents *a* pound."

"Father's gone *a*-hunting."

"Hand me *a* book."

Show the meaning and the grammatical value of *a* in each of these sentences.

33. "Nor cut thou less nor more,
But *just a* pound of flesh ; if thou cut'st more
Or less than *a just* pound — — —
Thou diest."

(a) What is the grammatical value of *a* in each case ?

(b) What is the meaning of *just* in each case ?

34. How does the demonstrative *the* differ from the demonstrative *that* ?

35. What is the principal use of the so-called definite article *the* ?

36. "I have done, put by *the* lute."

"Drink to me only with thine eyes,
And I will pledge with mine;
Or leave a kiss within *the* cup
And I'll not look for wine."

"Sweet is *the* rose, but grows upon a brere;
Sweet is *the* juniper, but sharp his bough."

"Then came *the* jolly summer, being dight
In a thin silken cassock colored green."

"Sweet are *the* uses of adversity,
Which, like *the* toad, ugly and venomous,
Wears yet a precious jewell in his head."

"Let me play the fool."

"*The* lion is *the* king of beasts."

"It is a kind of duty to love *the* beautiful."

(a) Test the meaning of *the* in each case by putting the interrogative adjective *what?* with the noun *the* modifies; thus, "*the* lute;" *what lute?* The answer would be "the lute I have used."

In this way it will be seen that in a vast majority of cases *the* is used to draw attention to some attribute of the noun expressed or understood. There are, however, some uses of *the* quite different from this principal use.

37. Show by examples that many other parts of speech may be used as adjective-equivalents."

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Wh
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(b)
larly t
(c)
hallow
(d)
comp
assert

CHAPTER VII.

THE VERB.

- I. "How *sleep* the brave, who *sink* to rest
 By all their country's wishes *blest*!
 When spring, with dewy fingers cold,
Returns to deck their *hallowed* mould,
 She there shall dress a sweeter sod
 Than Fancy's feet *have* ever *trod*.

By fairy hands their knell *is rung*
 By forms *unseen* their dirge *is sung* :
 There Honour *comes*, a pilgrim grey,
To bless the turf that *wraps* their clay ; .
 And freedom *shall* awhile *repair*,
To dwell a *weeping* hermit there."—COLLINS.

(a) "A verb is a word by means of which we can make an assertion."

Which of the words in italics are words by means of which the author makes an assertion ?

(b) *Sleeping* is the stem-notion of *sleep* ; name similarly the stem-notion of each of the other words in italics.

(c) The stem-notion of *hallowing* is in the stem of *hallowed*, what notion is there in the *-ed* ?

(d) How does the number of sentences in a passage compare with the number of words by means of which assertions are made ?

(Questions and commands are here considered as modified forms of assertions.)

2. "Must one *swear* to the truth of a song?"
 "A nice man *is* a man of nasty ideas."
 "Music *hath* charms to *soothe* the savage breast,
 To *soften* rocks or *bend* a knotted oak."
 "His death *eclipsed* the gayety of nations."
 "Every one *can master* a grief, but he that *has* it."
 "There *was* never yet philosopher
 That *could endure* the toothache patiently."

"I am Sir Oracle,

And when I *ope* my lips let no dog *bark*!"

(a) A transitive verb is capable of being used in both voices, active and passive.

Which of the verbs in italics are capable of being used in both voices? Prove by use of sentences.

(b) A verb is said to be used transitively when it takes a direct object, or when the action denoted by the verb is directed against the thing denoted by the subject.

Are verbs capable of the transitive use always used transitively? Give examples.

3. What is the difference between the conjugation of a verb and a conjugation of verbs?

4. What is a model or paradigm of conjugation?

What is an irregular verb? Give examples.

5. In what respects does the form of a verb depend upon the meaning of the subject?

6. State clearly to what extent English verbs are inflected to agree with the subject.

7. A tense of a verb is a verbal form consisting of the stem of the verb and some modification which places the stem-notion in one of the divisions of time.

Give, gave, shall give, shall have given, had given, have given, am giving, was giving, shall be giving.

(a) Write these forms each in its proper belt of time under these headings.

PAST BELT.	PRESENT BELT.	FUTURE BELT.
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(b) It is the custom in grammar, in dealing with tense, to consider not only the question: "Which belt of time is the stem-notion placed in?" but also the question "Does the verb-form denote that the action of the verb is continuing in that belt, or completed in that belt?"

Point out those verbs above which denote the belt of time and the incompleteness or continuance of the act of *giving*.

Point out those which denote the belt of time and the completeness of the giving.

(c) Which letters of the word *give* occur in all nine tenses, and thus keep up the original stem-notion?

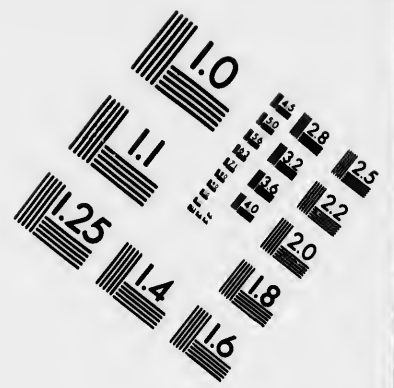
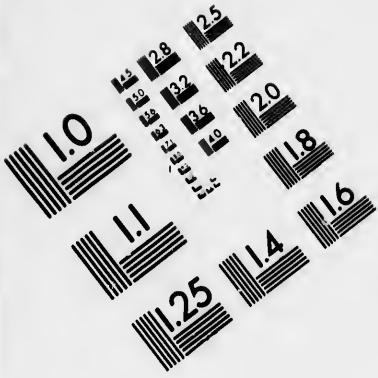
Which parts of the tenses denote the belts of time?

(d) Which parts of the perfect tenses denote completeness?

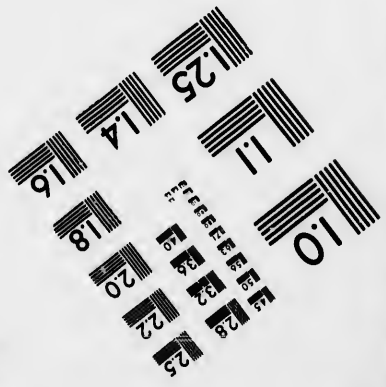
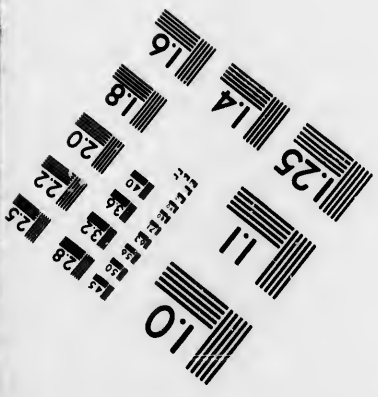
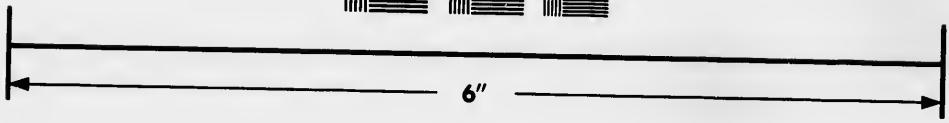
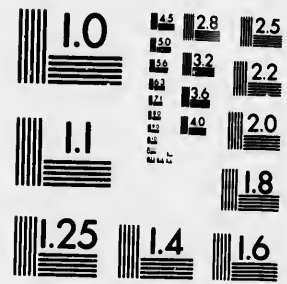
(e) Which parts of the imperfect tenses denote continuance?

8. We sometimes hear of emphatic tenses; what notion





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would such tenses contain besides the stem-notion and the notion of the belt of time?

9. "She *has been giving* clothes to the poor."

"He *had been writing* a new poem."

"The lecturer *will have been speaking* half an hour when you arrive."

(a) What notions do you find in the forms in italics?

(b) Can a stem notion be represented as both *continuing* and *perfect* at once?

10.

	PRESENT.	PAST.	FUTURE.
Simple.....			
Perfect.....			
Imperfect			
Emphatic			
Imperfect Perfect.			

On a table similar to that above write all the tenses of the verbs *love, write, bring, be, sing, speak, finish, receive, warn, hear.*

11. Students of English Grammar who also study any of the foreign languages are earnestly advised to give close attention to the correct understanding and naming of the tenses. To this end write the names of the English tenses and the corresponding names of the corresponding tenses on a table such as the following:

ENGLISH TENSE NAME.	ENGLISH VERB.	LATIN VERB.	TENSE-NAME IN LATIN GRAMMAR.
Indefinite Present.	loves		
Imperfect “	is loving		
Perfect “	has loved		
Indefinite Past.	loved		
Imperfect “	was loving		
Perfect “	had loved		
Indefinite Future	shall love		
Imperfect “	will be loving		
Perfect “	will have loved		
Emphatic Present.	does love		
“ Past.	did love		

(It is to be regretted that the names of tenses in the grammars of different languages are not more uniform. Would it not be possible to use the tense-names of the English Grammars in teaching foreign tongues, where the tenses correspond in meaning?)

12. “The combat *deepens*. On, ye brave, who rush to glory or the grave! Wave, Munich, all thy banners wave, and charge with all thy chivalry.”

“The games were proceeding amid the clamorous joy of the multitude, when suddenly the sky *grows* black and peals of thunder *approach* from the horizon.”

“*Are you going* to hear Patti next winter?”

“Time *tries* the troth in everything.”

“Every one *is* as God made him, and oftentimes a great deal worse.”

“It was discovered that the two spheres *have* a mutual attraction.”

“I *drink* no more than a sponge.”

"O! it *is* excellent to have a giant's strength; but it *is* tyrannous to use it like a giant."

"*Are* you good men and true?"

"The lunatic, the lover, and the poet
Are of imagination all compact."

"Sir, I admit your general rule
That every poet *is* a fool,
But you yourself may serve to show it
That every fool *is* not a poet."

"No profit *grows* where is no pleasure ta'en;
In brief, sir, study what you most affect."

"He *reads* Greek with the greatest ease."

"It is said that after the loss of his son he never *smiled*
again."

"Coleridge *spoke* with as much grace, power and
subtlety as he displayed in his writing."

"In Xanadu did Kubla Khan
A stately pleasure-dome decree:
Where Alph, the sacred river, *ran*
Through caverns measureless to man
Down to a sunless sea."

(a) Point out the peculiar force attaching to the tenses of the verbs in italics.

13. If we consider inflection as having no concern with auxiliary words in verb phrases but only with changes connected with the stem itself how many inflected forms

has the verb *love? give? write?* Only words which can make assertions are to be considered verbs.

14. Which of the so-called moods have inflections peculiar to themselves?

15. When we speak of the subjunctive mood do we consider the peculiarity of meaning or of form in the verb?

16. "Fain would I climb, but that I fear to fall."
"If thy heart *fail* thee, why then climb at all?"

"If all the world and love *were* young
And truth in every shepherd's tongue
These pretty pleasures might me move
To live with thee and be thy love."

"If it *were* done, when 'tis done, then
't *were* well
It *were done* quickly."

"If all the years *were* playing holidays,
To sport would be as tedious as to work."

(a) Show the force of the mood-forms.

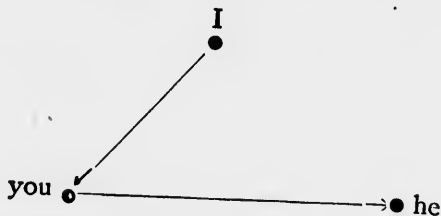
17. "If it *rains* we shall retire to the marquee."

"If it *rain* on Thursday we shall postpone the pic-nic."

Distinguish between *rain* and *rains*, and account for their use.

18. What view is taken of the condition following *if* when the verb of the conditional clause is indicative?

19. Why is it a logical absurdity to speak of a first person or a third person of the imperative mood?



How is the command conveyed to "him" when we say "Let him know my desire?"

20. "My soul turn from them, *turn we* to survey
Where rougher climes a nobler race display."

Is *turn* an imperative of the first person?
What does "we" mean?

21. Infinitives and participles "are not really verbs."
What makes a word a real verb?

22. "I come *to bury* Cæsar, not *to praise* him."
"A man was seen *to enter* the palace."
"If *to do* were as easy as *to know* what were good *to do*,
châpels had been churches, and poor men's cottages
prince's palaces."

"I wish *to know* what he thinks."

"Dare *to do* right, dare *to be* true."

(a) What is the syntax of each of the infinitives in italics?

23. "We saw a man *chopping* wood."

"The boys were pulling switches from the *fallen* tree."

"They liked *to read* stories in the summer-house."

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(a) In what respect are the underlined words like the verbs from which they are derived ?

(b) How do they differ from verbs ?

(c) What parts of speech do they resemble in sentence-function ?

24. "*Seeing is believing.*"

"*To see is to believe.*"

How are these two kinds of verbal nouns named in grammar ?

25. *Deceiving, deceived; breaking, broken; writing, written; killing, killed.*

(a) These imperfect and perfect participles are often called present and past.

What reason is there for this, and what objection to it ?

(b) The participles above are derived from transitive verbs, which of them has the better claim to be called *passive* ? *active* ?

Illustrate your answer by framing sentences containing these words.

26. "For who, to dumb forgetfulness a prey

This *pleasing* anxious being e'er resigned,

Left the warm precincts of the cheerful day

Nor cast one *longing, lingering* look behind ?"

"We fear our enemies, even *bearing* gifts."

"The Emperor, *fearing* a conspiracy of anarchists, doubled the palace guard."

"The shades of night were *falling* fast and the *lengthening* shadows of trees and bushes darkened the lawn."

"The *breaking* of his word filled him with remorse."

"The *thundering* of cannon, the *rolling* of drums and the *rattling* of musketry excited the recruits."

"They were alarmed by the *coming* of night."

"They were tired of *slaughtering* game."

"Here it comes *sparkling*.
And there it lies *darkling*.
Here *smoking* and *frothing*
Its tumult and wrath in
It hastens along *conflicting* strong ;
Now *striking* and *raging*,
As if a war *waging*,
Its caverns and rocks among."

(a) Indicate the exact grammatical value of the words ending in *ing*.

27. *Grow, grew, grown, telephone, telephoned, telephoned.*

What is the real distinguishing mark of the new conjugation?

Why is the new conjugation called *weak*?

28. Why are the infinitive, the past tense and the perfect participle known as the *principal parts* of the verb?

29. When is a verb of the new conjugation said to be *irregular*?

30. Why is it useless to attempt to classify the verbs of the old conjugation into regular and irregular?

31. Give the other principal parts corresponding to those in the following list :

INFINITIVE.	PAST TENSE.	PERFECT PARTICIPLE.
Abide.		
Awake.		
Bear.		
Beat.		
Bereave.		
Bid.		
Bring.		
Burst.		
Chide.		
Dare.		
Dream.		
Drink.		
Eat.		
Fling.		
Get.		
Go.		
Hang.		
Heave.		
Lead.		
Leap.		
Learn.		
Lie.		
Light.		
Quit.		
Rid.		
Ring.		
Set.		

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INFINITIVE.	PAST TENSE.	PERFECT PARTICIPLE.
Shine.		
Shoe.		
Show.		
Sing.		
Sit.		
Sow.		
Sew.		
Spin.		
Spit.		
Spring.		
Steal.		
Sting.		
String.		
Swim.		
Swing.		
Tear.		
Thrust.		
Tread.		
Wake.		
Wear.		
Wend.		
Wet.		
Wring.		

There is reason to fear that the verbs of other languages are more precisely known by pupils than our own irregular verbs: ignorance of correct forms in English is pernicious, not so much because it leads to misuse, as

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because it leads to non-use: this holds good of spelling and pronunciation as well as of meaning and grammar.

32. It would appear that your uncle *is come* already."
"It would appear that your uncle *has come* with your cousins."

(a) What is the peculiarity of the perfects of *come*?

(b) Distinguish *is come* and *has come*.

33. *Go, went, gone.*

Am, was, been.

(a) What is the stem-notion of the first verb? Of the second?

(b) In the verb *love, loved, loved*, the constant part of the verb, *l-o-v*, holds the stem-notion *loving*.

In the verb *sing, sang, sung*, the *s*, the *n* and the *g* remain in all forms. As a rule the stem-notion of a verb is denoted by certain letters common to all forms of the verb. How do you account for the irregularity in this respect of the verbs *go* and *be*?

34. Discriminate *sunk* and *sunken*, *drunk* and *drunken*.

35. How do *good-natured*, *good-humored*, *talented*, differ from participles?

36. "How *do* you *do*?"

Discriminate these words as to grammatical value, meaning and origin, also the two words "*become*" in "It does not *become* you to *become* so angry."

37. *I have* a skiff. *I have* bought a horse. Do as you *will*. You *will* reach town before dark. Therein *is* the wrong of it. Whatever *is*, *is* right. The charm *is* broken.

Show from these sentences that a notional or principal verb may become an auxiliary part in a verbal phrase,

taking care to point out what force the auxiliary has in each case.

38. "Alfred has a letter."

"Alfred has a written letter."

"Alfred has a letter written."

"Alfred has, written, a letter."

"Alfred has written a letter."

(a) In which of these sentences is *has* a notional verb?

(b) In which is *has* merely auxiliary?

(c) In "Alfred has been writing a letter" is there any of the original notion of *having* or *possessing* observable?

39. What is the original grammatical relation of the auxiliary to the word in italics in the following?—

"I will *see* the principal for you."

"You may *go* if you wish."

"They do *sell* sponges."

"You have *lost* your Reader."

"She can *sing* sweetly at times."

"I shall *see*, Mrs. Spriggins, I shall see."

Is the notion asserted by the subject contained in the auxiliary or in the word in italics?

40. "I *have done*, put by the lute;
Songs and singing soon *are* over
Soon as airy shades that hover
Up above the purple clover:
I have done,
Put by the lute.
Once I sang as early thrushes
Sing about the dewy bushes
Now *I'm* mute;
I *am* like a weary linnet,

For my throat *has* no song in it
 I *have had* my singing minute,
 I have done,
 Put by the lute."

(a) Classify the words in italics as auxiliary verbs and principal verbs.

(b) Show the force of the auxiliaries as equivalents of inflections: how would their functions be performed in synthetic languages?

41. "The lawyer *was gone* before the judge came."

"The soldier *was killed* at the ford."

"The orchestra *was playing* when they entered."

What are the principal uses of the verb *to be* as an auxiliary?

42. It is true in one sense that English has no future tense.

In what sense?

43. What means do we use of placing a verbal stem-
 notation in the belt of future time?

44. What is the radical and original difference between *shall* and *will*?

45. "I *shall* drown and no one *will* help me."

Show the effect of exchanging the places of *shall* and *will* in this sentence.

46. "Will I bring you a glass of water?"

What objection is there to saying "Will I?"

47. Distinguish "Well, gentlemen, will we support the measure?" from "Well, gentlemen, shall we support the measure?"

48. (1) I will read for you at your concert.
 (2) You will read for us at our concert.
 (3) He will read for us at our concert.
 (4) We will help you as much as we can.
 (5) You will help us as much as you can.
 (6) They will help us as much as they can.
- (a) Show the effect of using *shall* for "*will*" in each of these sentences.
- (b) Make each of these sentences interrogative and again show the effect of substituting *shall* for *will*.
49. "John you *will* please shut the door."
 What is the force of the auxiliary?
50. "His listless length at noon-tide he *would* stretch."
 He *will* mutter to himself and shake his head as he paces up and down the room."
 What force do you observe in *would* and *will* here?
51. "Thou *shalt* not bear false witness against thy neighbour."
 "The sun *shall* not smite thee by day nor the moon by night."
 "Here *shall* thy proud waves be stayed."
 "Thou *shalt* come to thy grave in a full age."
 Show the force of *shall* in these sentences.
52. "I *would* like to see a man courageous enough to oppose him."
 What would be the effect of using *should* here?
53. How does *should* differ from *ought* when both denote obligation?
 "You *should* return your calls."
 "You *ought* to attend church regularly."

54. Show clearly how *have* came to be used as the auxiliary of perfect tenses in (a) Transitive verbs (b) Intransitive verbs.

55. (a) "He can go if you wish."
 (b) "He could go if you wished."
 (c) "If it prove so, I shall go."
 (d) "If it proved so, I should go."

What is the effect of changing from present to past in conditional sentences?

56. Write sentences containing verb-phrases corresponding to these technical terms:—

Conditional mood.

Potential mood.

Conditional perfect.

Potential Past.

Potential Perfect.

Potential Pluperfect.

Obligative mood.

Obligative Perfect.

Phrasal Imperative.

Perfect Infinitive.

Imperfect Participle.

Give also the corresponding progressive forms when possible.

57. When is a verb said to be in the passive voice?
 58. What is the auxiliary of the passive voice?
 59. Why is it impossible to give a full passive conjugation of the transitive verbs *sing*, *telegraph*, *communicate*, *varnish*, *engrave*, and many others?
 60. To find a given tense of the passive voice of a verb,

add the perfect participle of that verb to the corresponding tense of the verb *to be*.

Test this rule by writing the nine principal tenses of *kill*. (Indicative mood, third person, singular.)

61. (1) *He taught the boys drawing.*

(2) *The boys were taught drawing by him.*

(3) *Drawing was taught the boys by him.*

(a) Which substantive gets most emphasis by the inversions in (2) and (3)?

(b) Show the sentence-relation of each of the substantives.

(c) Which of these passive forms corresponds to the usual passive?

62. (1) *This lily-of-the-valley smells sweet.*

(2) *This wine tastes sour.*

(3) *This sand-paper feels very rough.*

(4) *The music of the violin sounds thrilling.*

(5) *That picture looks life-like.*

(6) *His criticism reads harsh.*

Are the verbs of these sentences active or passive in form? In meaning?

63. "Such fellows are taken no notice of by us."

Write the corresponding active voice.

What is the grammatical value of the *of* in each sentence?

64. Write sentences containing verbs corresponding to the following technical terms:—

Impersonal verb.

Frequentative verb.

Reciprocal verb.

Intensive verb.

Reflexive verb.

Causative verb.

CHAPTER VIII,

THE ADVERB.

1. "Now will I question Cassio."

"If this suit lay in Bianca's power
How quickly should you speed?"

"They imitated humanity *so abominably*."
"Oft have I heard in Crete, this island's name."
"Thou playd'st *most foully* for it."

"From all the sons of earth unrivalled praise
I *justly* claim."

"What thou would'st *highly*
That would'st thou *holily*; would'st *not*
play false
And yet would'st *wrongly* win."

"Thou shalt be king *hereafter*."

"Ha, ha! how *vilely* doth this cynic rhyme!"

(a) What is the relation of each of the italicized words?

(b) Prove that some of the words may be translated into phrases without any noticeable change of meaning.

(Of course *no two expressions* have precisely *the same force* and this question is not intended to imply that an adverb or an adjective is *precisely* equivalent to the cor-

responding phrase ; " a man of wealth " and " a wealthy man " are expressions that differ rather in *emphasis* than in *meaning*, however.)

2. " *Here* is your hat."

" They rode *forward* at a rapid rate."

" There were fast runners in the school *then*."

" The sixth form went down *first* and the fifth *second*."

" The ice is *almost* melted."

" The noise was *extremely* harsh and loud,"

" It is *not* uncommon to be late for the entertainment."

(a) Write the questions which the adverbs in italics answer.

(b) Write short lists of words that may answer the same questions.

(c) Suggest names to designate each of these lists of adverbs.

3. *Surely* you will *not* disappoint them *again*."

" *Indeed* you are *as far as* possible from the facts of the case."

" *Certainly*, he may go if he wishes."

" The lad was *noways* shy in the presence of the gentry."

" *Perhaps* the witness forgets, *possibly* he does not know, but *probably* he is unwilling to reply."

" We knew we were intruding, *accordingly* we withdrew at once."

" *When* is the house to be prorogued ?"

" *Where* is Monaco ?"

" *How* old was Shakespeare when he wrote his first play ?"

(a) Show the grammatical relation of the words in italics and classify them according to meaning.

4. A word, a phrase, or a sentence may perform the adverbial function: add to each of these sentences an adverbial sentence-function (meaning here an expression performing a sentence-function) under each of the following headings:

Sentence.	Single Word Adverb.	Phrase Adverb.	Subordinate sentence Adverb.
"She walked through the hall"	"majestically"	"with a queenly air."	"as a queen should walk."
"He will be too feeble"			
"The world went very well"			
"He conducted his affairs"			
"He urged his troops"			
"Cæsar retired to his camp"			
"You need not leave"			

5. Answer the following questions in as many different ways as you can:—

- "When did you first learn that news?"
- "How did your uncle receive you?"
- "Where do the Americans get their coffee?"
- "Why do you persist in that dangerous course?"
- "For what purpose was he sent?"
- "How carefully could you drive if I were to give you the reins?"
- "On what condition will you give me that rose?"

6. "They know (that our contention is just)."

"(That Canadian claims in this dispute are fair and well-founded) cannot be reasonably questioned."

"The Secretary of State (who opposes our claims) has not the support of fair-minded citizens."

"(When these rights were first discussed) few arguments were urged against them."

"Our ministers have acted (as patriotic ministers should act)."

"The seals thrive best (where they find the best food)."

"He defies Great Britain (that he may win the support of her enemies)."

"We insist upon our claims (because they are just and indisputable)."

"England takes the affair more coolly (than many had expected)."

"The Supreme Court of the United States is as able and as impartial (as any other tribunal in the world)."

"(Though our affairs are ably managed) there is much difficulty in settling the dispute."

"(If the trouble had never arisen) we should not know so much about our resources."

(a) Show the relations of the sentences in brackets just as if they were single words.

(b) State in each case what part of speech each of these subordinate sentences would belong to if sentences were called parts of speech: state also what class of adverbs the adverb-sentences would belong to if classified according to their meaning.

(c) Write out as clearly as possible the questions

answered by the clause in brackets, in each of the foregoing sentences.

7. To what functional elements of the sentence can an adverb be related? Give examples.

8. To what extent is a participle capable of being modified by an adverb? Illustrate.

9. What is the original or radical meaning of the word adverb?

10. What are the commonest suffixes and prefixes used in forming derivative adverbs? Give examples.

11. "They soon went *home* after that."

"The postman brought the *principal* two letters and a magazine."

"The Minister of Justice spoke three *hours* on the reciprocity question."

"We must *needs* do the work of men since we are men."

"The train ran a *mile* past the station before stopping."

Explain the grammatical value of the italicized words.

12. Compare *soon*, *often*, *swiftly*, *fast*, *shamefully*.

In what sense is it true that comparison is not an inflection of adverbs?

13. "I am very *much* in the dark about it."

"He has run *quite* through his patrimony."

"*Far* from the madding crowd's ignoble strife,
Their sober wishes never learned to stray."

"Princes are *but* men."

"*Perhaps* it is all a mistake."

Explain the relations of the words in italics.

14. What was originally the grammatical value of the words *yes* and *no* ?

"Are you going to play tennis?" "Yes."

"When do you mean to begin?" "Now."

"We have a new set." "Oh!"

Discriminate the grammatical values of the three responses, *yes*, *now*, *oh*.

15. "My parallel *rulers* are six *inches* long."

"*Tramp*, tramp, tramp the boys are marching."

"The iron was *white* hot."

"The men fired *at random*."

"*Of old* sat Freedom on the heights."

"It is not *at all* kind of you."

"He lives *not so very far from here*."

"*The war being ended* Cæsar marched south."

Explain the grammatical values of the expressions in italics.

16. Distinguish *ay* and *aye* in pronunciation and in meaning.

CHAPTER IX.

THE PREPOSITION.

1. The Latin words from which "*preposition*" is formed, imply that it means a word placed *before* something.

Before what words are prepositions used ?

2. "They built a bridge *of* iron."

"We met the procession returning *to* town."

"It is good *for* food."

"He escaped *by* running."

"Is this the train you looked *for*?"

"There is the very window you were sitting *at*."

"What is the animal good *for*?"

"A preposition is a particle used with a noun or pronoun (in English always in the objective case) to make a phrase limiting some other word."

"— is a particle used with the noun (or pronoun) — to make the phrase — —, which limits the word —."

(a) Read each of the words in italics in place of the first blank and fill in the other blanks in such a way as to prove the words in italics to answer the description given above of a preposition.

(b) What part of speech is each of the phrases thus made?

3. "The house *on* the hill is my uncle's."

"Who owns the horse *in* the stable?"

"Horse *and* rider fell together."

"They are rough *and* ready."

"We knew father *and* son intimately."

Each of the words in italics joins two words of the same class or part of speech; "*in*" in the second joins nouns, both used in the objective relation; "*and*" in the last sentence joins nouns used in the objective relation.

What is the difference between a preposition such as "*in*" in the second sentence and "*and*" in the fifth sentence?

4. "Two *and* three make five."

"Tom sat between John *and* James."

(a) Is it possible to maintain that "*and*" joins sentences in the examples above?

(See Mason's Grammar 287 and foot-note.)

(b) Is "between" a simple word or a compound?

5. "Prepositions did not exist in the earliest stages of the language." How was their present duty performed at that time?

6. The preposition always brings a noun or pronoun into relation with some other word.

What is the grammatical value of the phrase when the word it modifies is (a) a noun, (b) a pronoun, (c) an adjective, (d) an adverb, (e) a verb. Give examples.

7. "A preposition brings a noun or pronoun into relation with some other word."

How should this statement be modified in view of such expressions as the following?—

"You have changed your mind *since then*."

"The boy crawled out *from under the house*."

"He has not been here *since over two weeks*."

8. *Before, after, on, near, ere, for, to, with.*

(a) Use each of these in a sentence.

(b) Classify them as used under the following names—prepositions of time, of place, of manner, of cause.

(c) May any of them be used in more than one of the classes mentioned?

(d) Which come first, prepositions showing relations of place and time, or of cause and manner?

(e) Which come first in the history of the growth of a language, words denoting conception of the outer world, or of the world of thought?

9. "The boy did it *out of spite*."

"*In regard to* the work I have no complaint."

"He stood *in front of* us all."

What is the grammatical value of the phrases in italics?

Write a list of similar phrases.

10. "He is *of a race* of Kings."

"The apartment *of* the King was closed."

"Their leader was a man *of* courage."

"They set up a throne *of* gold."

"He gave the man a glass *of* water."

"Most *of* the company were young."

"They went *of* their own will."

"He boasts *of* his endurance."

"We were then within a league *of* the town."

"It is within five minutes *of* nine."

"The ship touched at the Island *of* Cuba."

"The quality *of* mercy is not strained."

"He was forty days tempted *of* the devil."

"The inhabitants *of* Canada are industrious."

"It was his habit to smoke and read *of* an evening."

State as clearly as possible the precise meaning of "*of*" in each of these sentences.

CHAPTER X.

THE CONJUNCTION.

1. Show in what respects the conjunction is "a very different kind of connective from the preposition."

2. "Conjunctions are more a development of literature than any other part of speech." Explain and illustrate.

3. What is a co-ordinating conjunction? A subordinating conjunction?

4. Classify "and," "or," "also," "but," "yet," "hence," "for," according to meaning.

5. Classify "where," "when," "since," "though," "that," "lest," "than," according to meaning.

6. Write notes on the conjunctions "that," and "than," and on those in italics in the following: *And* do you think so? He was there *as well*. In case a conjunction loses its connective force what grammatical value is it most likely to acquire?

7. Why are the words called conjunctions not likely to be a distinct class?

8. Give examples of words used solely as conjunctions.

9. "We did not know of his misfortune until *after* he had gone."

"I cannot meet them here *for*
My ships are out of gear."

"He knew *that* the Prince wished it."

"*Suppose* I pay the bill will you go?"

"*Provided* he can see his mother he will agree to join us."

How do these words come to have conjunctive force?

10. "The poor fellow acted *as if* he had not had a meal for a week."

"He fought hard, *and though* he was badly hurt he did not yield."

Show clearly the connections effected by the conjunctions in italics.

11. *And* and *but* join words, phrases, clauses, simple sentences in a compound sentence, periods, and even paragraphs.

Illustrate this statement by examples from literature.

12. "At least to try *and* teach the erring soul."

"They will set a house on fire *and* it were but to roast their eggs."

"There are novels *and* novels."

"Who can it be *but* Arthur?"

"We would be uncreated *but* for love divine."

"And *but* my noble Moor were true of mind, it were enough to put him to ill-thinking."

"It cannot be *but* nature hath some director, of infinite power, to guide her."

"If they kill us we shall *but* die."

"He was a formidable man, *but* to his friends."

"Touch not the cat *but* a glove."

"Now abideth faith, hope, charity; *but* the greatest of these is charity."

Explain the grammatical value and the literary force of the words in italics.

(See Mason's Grammar, 502-505.)

CHAPTER XI.

THE INTERJECTION.

1. In what sense is an interjection a part of speech?
In what sense is an interjection not a part of speech?
2. What is meant by saying that "an interjection is, in a sense, of equal rank with an assertive sentence"?

3. Explain and illustrate the statement "The interjection more nearly resembles the verb than any other part of speech."

4. *Ha, hurrah, O, oh, alas, fie, ho, hello, hist, zounds, pooh, pshaw, hear hear, lo, woe, ah, alack, aha, tush, eh, heigh ho, indeed, fudge, hail, all hail, Halleluiah, amen, marry.*

- (a) What emotion does each of these words express?
- (b) Show clearly that some of these interjections may express various emotions according to the context or the modulation of the voice.
- (c) Explain the difference between *O* and *oh*.
- (d) What is the origin of the interjections *hear hear, alas, marry, amen, judge*?

5. A boy is suddenly struck; he cries "Oh! that hurts!"

- (a) In what respect is "*oh*" superior to the assertive sentence "that hurts"?
- (b) In what respect has the sentence an advantage over the interjection as an expression of what is in the boy's mind?
- (c) "*oh*" expresses feeling.

"That hurts" expresses thought.

Does the former express thought? Does the latter express feeling?

6. "Oh for a lodge in some vast wilderness!"

"Oh for a thousand tongues to sing my great Redeemer's praise!"

What is the relation of *oh* and of *for* in these expressions?

7. What are the means used in speaking, of rendering the force of an interjection?

8. Name all the emotions that *oh* may express, and show them by writing "*oh*" with sentences, the context showing the nature of the emotion: thus "Oh, that is sad news!"

9. Make a list of words that are used only as interjections.

Make a list of words that are primarily used as other parts of speech but have a secondary use as interjections.

10. In what state of society do interjections flourish best?

11. What is the refined substitute for gesture and grimace as an accompaniment of interjections?

12. "Heavens! how unlike their Belgic sires of old."

"Marry, now I can tell."

"What, talking with a priest?"

"Poor heart, adieu!"

"Zounds, who is there?"

"Who's there, ha?"

"Marry, amen!"

"Farewell, a long farewell to all my greatness!"

"Ha, I have said."

"Peace, you ungracious clamours!"

"Well, well! why have you any discretion?"

"No more words Thersites, peace!"

"What shall, alas, become of me?"

"By that alas! I plainly see

That nothing lovely is but she."

"Hark a glad voice the lonely desert cheers;

Hark, a drum!"

"Lo, earth receives him from the bending skies."

"Fie on't, oh fie! 't is an unweeded garden."

"Ah no! it is not dead!"

"Heigh ho, sing heigh ho! unto the green holly!"

"Ay me they little know

How dearly I abide that boast so vain."

"Hail bounteous May that dost inspire

Mirth and youth,"

"Lo, what monsters in thy train appear."

"Hark heard yet not that piercing cry?"

(a) Read these exclamative expressions so as to show their emotional force by the modulation of the voice. Great care should be taken to read interjections with expressiveness.

(b) Classify the interjections of these quotations as (1) Natural and (2) Artificial.

14. SCENE I.—*Dunsinane. Ante-room in the castle.*

Enter a Doctor of Physic and a Waiting-Gentle-woman.

Doct. I have two nights watched with you, but can perceive no truth in your report. When was it she last walked?

Gent. Since his majesty went into the field, I have seen her rise from her bed, throw her nightgown upon her, unlock her closet, take forth paper, fold it, write upon 't, read it, afterwards seal it, and again return to bed; yet all this while in a most fast sleep.

Doct. A great perturbation in nature, to receive at once the benefit of sleep, and do the effects of watching! In this slumbry agitation, besides her walking and other actual performances, what, at any time, have you heard her say?

Gent. That, sir, which I will not report after her.

Doct. You may to me: and 't is most meet you should.

Gent. Neither to you nor any one; having no witness to confirm my speech.

Enter Lady Macbeth with a taper.

Lo you, here she comes! This is her very guise; and, upon my life, fast asleep. Observe her; stand close.

Doct. How came she by that light?

Gent. Why, it stood by her: she has light by her continually; 't is her command.

Doct. You see her eyes are open.

Gent. Ay, but their sense is shut.

Doct. What is it she does now? Look, how she rubs her hands.

Gent. It is an accustomed action with her, to seem thus washing her hands: I have known her continue in this a quarter of an hour.

Lady M. Yet here's a spot.

Doct. Hark! she speaks: I will set down what comes from her, to satisfy my remembrance the more strongly.

Lady M. Out, damned spot! out, I say!—One : two : why, then 't is time to do 't.—Hell is murky!—Fie, my lord, fie! a soldier, and afeard? What need we fear who knows it, when none can call our power to account?—Yet who would have thought the old man to have had so much blood in him.

Doct. Do you mark that?

Lady M. The thane of Fife had a wife : where is she now?—What, will these hands ne'er be clean?—No more o' that, my lord, no more o' that : you mar all with this starting.

Doct. Go to, go to ; you have known what you should not.

Gent. She has spoke what she should not, I am sure of that : heaven knows what she has known.

Lady M. Here 's the smell of the blood still : all the perfumes of Arabia will not sweeten this little hand. Oh, oh, oh!

Doct. What a sigh is there ! The heart is sorely charged.

Gent. I would not have such a heart in my bosom for the dignity of the whole body.

Doct. Well, well, well,—

Gent. Pray God it be, sir.

Doct. This disease is beyond my practice : yet I have known those which have walked in their sleep who have died holily in their beds. •

Lady M. Wash your hands, put on your nightgown ; look not so pale.—I tell you yet again, Banquo 's buried ; he cannot come out on 's grave.

Doct. Even so?

Lady M. To bed, to bed ! there 's knocking at the

gate: come, come, come, come give me your hand.
 What 's done cannot be undone.—To bed, to bed, to bed!

Doct. Will she go now to bed?

[*Exit.*

Gent. Directly.

Doct. Foul whisperings are abroad : unnatural deeds
 Do breed unnatural troubles : infected minds
 To their deaf pillows will discharge their secrets :
 More needs she the divine than the physician.
 God, God forgive us all ! Look after her ;
 Remove from her the means of all annoyance,
 And still keep eyes upon her. So, good night :
 My mind she has mated, and amazed my sight.
 I think but dare not speak.

Gent.

Good night, good doctor.

[*Exeunt.*

- (a) Point out the interjections, natural and artificial of this passage, and state the emotional value of each.
 (b) Give directions for the effective reading of the interjections of the scene.

CHAPTER XII.

SENTENCE-BUILDING.

1. Make a list of all the English words that have one form as subject of a verb and a different form as object of a verb. Calling the former nominative cases of the words, and the latter objective cases, answer the following :—

- (a) Which cases of these words are used as completions of the verbs *to be*, *to become*? Give examples.
 (b) Which cases are used in addresses and invocations.

2. Is the distinction between the nominative case and the objective case of any importance when we consider nouns? Was it ever of more importance in English than it is now?

3.

Attributes of the Subject.	Bare Subject.	Bare Predicate.	Direct Object.	Completion.	Adverbial Adjuncts.
—	x	x	—	—	—
x	x	x	—	—	—
x	x	x	x	—	—
x	x	x	x	x	—
x	x	x	—	x	x
x	x	x	—	—	x
—	x	x	—	x	x
—	x	x	x	—	—
—	x	x	—	x	—
—	x	x	—	—	x

(a) On a table similar to this write sentences containing the parts indicated by the X's. (If the Direct object or the completion has attributes write them in with that part).

(b) Is it accidental that in asking question (a) a X

occurred under "Bare Subject" and "Bare Predicate" for every sentence? Give reasons.

(c) Under which of the six headings, if any, may the following grammatical forms occur?—

- (1.) The objective case of a noun or pronoun.
- (2.) The nominative case of a noun or pronoun.
- (3.) A nominative absolute.
- (4.) A nominative of address.
- (5.) An indirect object.
- (6.) An adverbial clause.
- (7.) A noun in apposition.
- (8.) A predicate nominative.
- (9.) A predicate adjective.
- (10.) A possessive case.
- 10.) A conjunction.
- (12.) An interjection.

Give examples.

4 (1.) "A verb *agrees* with its subject in person and number."

(2.) "A verb *must agree* with its subject in person and number."

(a) A grammatical *truth* is a statement of observed facts of language. What is a grammatical *rule*?

(b) Write out other grammatical truths upon which our rules of syntax or sentence-building are founded.

5. "I break this crayon."

"I write this word."

"I read this letter."

"I know this fact."

"I jump this fence."

"I run this race."

" I walk a mile."

" He talked an hour."

(a) In the first sentence the verbal stem-notion *break-
ing* is directed against the thing called a *crayon*: make
similar statements about the other sentences as often as
the statements are true.

(b) What is a direct object ?

6. " The mayor handed the prince an address."

" Fetch your mother that paper from the desk."

" Give yourself as much credit as you deserve."

" Henry brought Annie a letter but not Grace."

" Send me the book by return mail and give the
bookseller whatever he asks you for it."

(a) Which of the substantives in these sentences con-
vey the same meaning as if they were made into phrases
by having "*to*" written before them ?

(b) What is an indirect object ?

(c) Is it correct to say that "*to*" is understood before
these nouns and pronouns ?

(d) If they were converted into phrases by the use of
"*to*" what would the relation of the phrases be ?

(e) Into which division of the predicate of a sentence
(see Question 3) does the indirect object properly go ?

7. " Those men are brothers."

" Your hair is turning gray."

" The noise of the trains became a great nuisance."

" It is growing late, we must go home."

" Does your brother continue sullen ? "

" It looks impossible but you may try."

" The plums taste sour."

" Stand quiet a moment."

"How pretty that child is!"

"The bread was burnt brown."

"The trouble is that he cannot come."

(a) Read these sentences stopping when you have read the verb.

(b) Read the predicate adjectives with the subjects, thus—"gray hair" to determine whether they modify the subjects or not.

(c) What is a subjective completion?

8. "He heated the iron red-hot."

"He ripped the seam open."

"He drew the line straight."

"He took the Afghan prisoner."

"The confectioner pulled the taffy stiff."

"He kicked the door shut."

"He beat the dog senseless."

"The boy made his boots muddy."

"He drank the wine-glass empty."

"Mary keeps her pencils sharp."

"They built the wall high."

"He threw the window open."

"She fanned her hair dry."

"He struck the man dead."

"She whipped the cream stiff."

"The nurse sang the child asleep."

"The girl baked the cake brown."

"The boy hammered the wire flat."

"They have the horse trained."

"The sun faded the shawl white."

"We have pumped the well dry."

"They pulled the chain straight."

- " He shot the bird dead."
 " The barber cut his hair short."
 " The tailor marked his prices low."
 " The gardener cut the stems short."
 " The artist painted the background gray."
 " The boy wore his sleeves thin."
 " The woman polished the silver bright."
 " She chopped the lettuce fine."
 " He raised the curtain higher."
 " They brushed the cloth clean."
 " She *wiped the dishes dry.*"

Dry is an attributive word (that is, used with adjective force) and it is very intimately connected with the verb *wiped*, thus *wiped-dry*; therefore it is a completion.

Dry modifies the object of the verb, hence it is an objective completion (as distinguished from a subjective completion). The *dishes* are *dry dishes*, because *wiped-dry*, hence *dry* is a factitive objective completion.

(a) Prove that there are factitive objective completions in the other sentences.

9. " The doctor thought the man very *sick.*"
 " They like the meat *rare.*"
 " We heard the thunder *rolling.*"
 " They thought their son *clever.*"
 " He pronounced the prisoner *guilty.*"
 " They believed the man *grateful.*"

(a) Are the adjectives in italics factitive objective completions according to the tests in Question 8?

In what respect do they fail to answer those tests?

10. " She came in with her dishevelled locks."
 " She came in with her locks dishevelled."

What is the difference in grammatical value between these two uses of "*dishevelled*"?

11. "Garrick the actor admired Shakespeare the dramatist."

"He gazed upon the landscape, sky, fields, and sea, as a man gazes after a long absence."

"The city of Toronto is the capital of the Province of Ontario."

(a) Is *actor* in the subjective relation, the attributive relation, or both?

(b) What is distributive apposition?

(c) When is a word said to be a sign or mark of apposition?

12. "(I being judge), your work is decidedly superior to his."

"(The war being ended), Cæsar turned southward."

"(The queen being dead), the people shouted for the king."

"(The trumpets having sounded), the troops packed their tents and prepared to march."

"(The rope being very weak), he was afraid to climb."

"(The captain having given the command) they pressed forward rapidly."

"(The ship having been lost at sea) it was supposed that the heir was drowned."

(a) Express the meaning of the parts in brackets by using subordinate clauses.

(b) Express the meaning of the parts in brackets by phrases.

(c) What is the sentence-function of the clauses and phrases got by answering (a) and (b)?

(d) What is the relation of the absolute construction to the sentence with which it stands connected?

13. "He asked me *wh.* you were."

"We wish to know *what* you want."

"Tell me *whom* you saw there."

(a) Write the questions implied in these sentences as direct questions.

(b) What is the value of the subordinate clause in each sentence?

(c) What is the grammatical value of the pronouns in italics?

14. "A mother's *love.*"

"The king's *rule.*"

"Gladstone's *success* in politics."

"The firm's *failure.*"

"England's *ruin.*"

(a) Write sentences containing the stem notions *loving, ruling, succeeding, failing, being ruined*, expressed not in nouns, as they are above, but in verbs: thus *a mother loves*. What relation does the possessive word of the original expression hold in the corresponding sentence?

15. "Canada's *governor.*"

"Man's *judge.*"

"Their *teacher.*"

If the stem-notion of the word in italics be regarded as assertive what is the relation of the stem-notion of the possessive word to it?

16. What is the force of the *of* and of the *'s* in?—

"Britain's *isle.*"

"Gibraltar's *sullen strait.*"

"The quality of *mercy*."

"The town of *Cobourg*."

17. "It is *me*." "It is *I*." Are there any arguments in favour of the former expression?

Does good usage always support the form most consistent with grammatical rules? Give examples.

When we say that an expression "sounds wrong" do we refer to the phonetic properties of the expression, or to what?

18. "Now *man* to man and *steel* to steel.
A chieftain's vengeance thou shalt feel."

"Heard ye the din of battle bray
Lance to lance and *horse* to horse?"

"The mountains rose *hei, ht* above height until their summits kissed the clouds of heaven."

"Only gazing alone to him wild
 shadows are shown,
Deep under deep unknown,
And *height* above unknown height."

(a) Analyze these sentences according to the plan in Question 3.

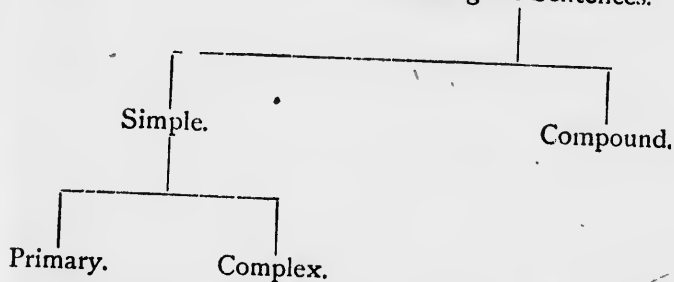
(b) Show the sentence functions of the words in italics.

19. Is there any sentence in English that is neither simple nor compound?

(A simple sentence is none the less simple for having a subordinate clause in it. A subordinate clause is nothing but an elaborate adjective or noun or adverb when considered as part of a simple sentence.)

20.

All English Sentences.



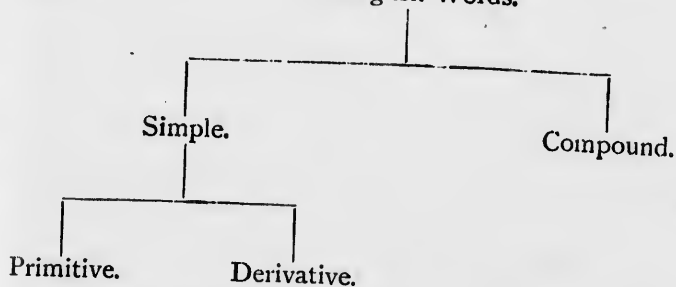
(a) State the ground upon which the genus "all English sentences" is divided into the species simple and compound.

(b) State the ground upon which the simple sentence is divided into the classes primary and complex.

(NOTE.—Do not speak of a compound sentence as compound-complex: it is a confusion of two distinct classifications; speak of the simple sentences that go to make up a compound sentence as primary or complex.)

21.

All English Words.



(a) On what ground are "all English words" divided into *simple* and *compound*?

(b) On what ground are simple words subdivided into primitive and derivative?

(c) Should one ask whether a compound word is derivative or whether its simple parts are derivative? Illustrate.

(d) Criticize the following classifications:—

“Words may be classified as simple, compound, and derivative.”

“Sentences may be classified as simple, compound, and complex.”

“Nouns may be classified as proper, common, and abstract.”

22. “You or I *are* to blame for this result.”

“The captain as well as the crew *lands* at Gibraltar whenever the ship touches at that port.”

“You and not he *is* the cause of the alarm.”

“It is a *six-feet* board fence.”

“Is it you who *is* the manager of this performance?”

“No it is *me* who *is* the door-keeper.”

“More than your cousin *was* disgusted with the music.”

“Nothing but bread and butter *are* important to such people.”

(a) State your opinion concerning the agreement of the words in italics.

(b) Show how the grammatical difficulties involved in the use of these words might have been avoided by a better choice of expression.

23 “Vow me no vows.”

“Plot me no plots.”

“The lad dreamed a dream.”

“The woman saw a vision.”

(a) Compare the stem-notion of the verb with the stem-notion of the object in each sentence.

What is a cognate object ?

Give other examples of cognate object in two lists (1) objects having the same stem as the verb : (2) objects having a stem-notion allied in meaning to the stem-notion of the verb.

24. "*Harp* of the North, *farewell!* The hills grow *dark*.
On purple peaks a deeper *shade* descending ;
In twilight copse the glow-worm lights her spark,
The deer, half seen, are to the covert wending.
Resume thy wizard elm, the *fountain* lending,
And the wild *breese*, thy wilder minstrelsy ;
Thy *numbers* sweet with Nature's vespers blending,
With distant echo from the fold and lea,
And herd-boy's evening pipe, and hum of housing
bee."

(a) State the grammatical value of the words in italics.

25. *Enter Touchstone and Audrey.*

Jaq. There is, *sure*, another flood *toward*, and these couples are coming to the ark. Here *comes* a pair of very strange beasts, which in all tongues are called fools.

Touch. *Salutation* and greeting to you all !

Jaq. Good *my* lord, bid him *welcome* : this is the motley-minded gentleman that I have so often met in the forest : he hath been a *courtier*, he swears.

Touch. If any man doubt that, let him put me to my purgation. I have trod a measure ; I have flattered a lady ; I have been politic with my friend, smooth with

mine enemy ; I have undone three tailors ; I have had four quarrels, and *like* to have fought one.

Jaq. And how was that ta'en up ?

Touch. *Faith*, we met, and found the quarrel was upon the seventh cause.

Jaq. *How* seventh cause ? Good my lord, *like* this fellow.

Duke S. I like him very well.

Touch. God 'ild you, sir ; I desire you of the like. I press in here, sir, among the rest of the country copulatives, to swear and forswear ; according as marriage binds and blood breaks ; a poor *virgin*, *sir*, an ill-favoured thing, sir, but mine own ; a poor humour of mine, sir, to take that that no man else will : rich honesty dwells *like* a miser, sir, in a poor house ; *as your* pearl in *your* soul oyster.

Duke S. *By* my faith, he is very swift and sententious.

Touch. According to the fool's bolt, sir, and such dulcet diseases.

Jaq. *But*, for the seventh cause ; how did you find the quarrel on the seventh cause ?

Touch. *Upon* a lie seven times removed :—bear your body more seeming, Audrey :—as thus, sir. I did dislike the cut of a certain courtier's beard : he sent me word, *if* I said his beard was not cut well, he was in the mind it was : this is called the Retort Courteous. If I sent him word again "it was not well cut," he would send me word, *he cut it to please himself* : this is called the Quip Modest. If again "*it was not well cut*," he disabled my judgment : this is called *the Reply Churlish*. If again "it was not well cut," he would answer, I spake not true : this is called the Reproof Valiant. If again "it was not

well cut," he would say, *I lied*: this is called the Countercheck Quarrelsome; and *so* to the Lie Circumstantial and the Lie Direct.

Jaq. And *how* oft did you say his beard was not well cut?

Touch. I durst go no further *than* the Lie Circumstantial, *nor* he durst not give me the Lie Direct; and *so* we measured swords and departed.

Jaq. Can you nominate in order now the degrees of the lie?

Touch. O sir, we quarrel in print, by the book; as you have books for good manners: I will name *you* the degrees. The *first*, the Retort Courteous; the second, the Quip Modest; the third, the Reply Churlish; the fourth, the Reproof Valiant; the fifth, the Countercheck Quarrelsome; the sixth, the Lie with Circumstance; the seventh, the Lie Direct. All these you may avoid but the *Lie Direct*; and you may avoid that *too* with an *If*. I knew when seven justices could not take up a quarrel, but when the parties were met themselves, one of them thought *but* of an *If*, as "If you said so, then I said so;" and they shook hands and swore brothers. *Your If* is, the only peace-maker; much *virtue* in *If*.

Jaq. Is not this a rare fellow, my lord? he's *as* good at any thing and yet a fool.

Duke S. He uses his folly like a stalking-horse and under the presentation of that he uses his wit.

(a) Discuss the grammatical relations of the expressions in italics and note their grammatical peculiarities.

26. "Hark, hark! the lark at heaven's gate sings,
And Phoebus 'gins arise,

His steeds to water at those springs
 On chalic'd flowers that lies ;
 And winking Mary-buds begin
 To ope their golden eyes."

(a) Point out an error in the matter of grammatical agreement in this passage.

(b) Suggest a reasonable cause for the error.

27.

" O, now, forever,
 Farewell the tranquil *mind!* farewell *content!*
 Farewell the plumed *troop!* and the big wars
 That make ambition virtue! O farewell!
 Farewell the neighing *steed,* and the ear-piercing
trump,
 The spirit-stirring *drum,* the shrill *fife,*
 The royal *banner,* and all *quality,*
Pride, pomp and *circumstance* of glorious war!"

(a) What is the grammatical value of *farewell* in this passage?

(b) What is the relation of the nouns in italics?

28. " O, what men dare do! what men may do! what men daily do, not knowing what they do!"

(a) Supply omissions.

(b) Show the relation of the clause " what they do."

29. " Who *so* shall telle a tale after a man,
 He moste rehearse, as *neighe* as *ever* he can,
 Everich word, if it be in his charge,
 All speke he *never* so rudely and *so* large ;
 Or *elles* he moste tellen his tale *untrewe,*
 Or feinen things, or finden wordes newe."

(a) Explain the grammatical value of the words in italics.

30. "A simple *child*,
That lightly draws its breath
And feels its life in every limb,
What should *it* know of death?"

(a) What is the relation of "*child*"? Of "*it*"?

(b) Write the nearest single-word-equivalent you can find for the subordinate clauses.

31. "I will roar *you* as gently as any sucking dove; I will roar *you* an't were any nightingale."

(a) What is the relation of *you*?

32. "I dare do all that may *become* a man,
Who dares do more is none."

(a) Write out the subordinate clauses and state their kind and relation.

(b) What is the meaning of *become* here? How does it differ from *become* in "You will soon *become* a man"?

33. "*Turn, fortune*, turn thy wheel with smile or frown;
With that wild wheel we go not up or down;
Our hoard is little, but our hearts are great.

"Smile and we smile, the *lords* of many lands;
Frown and we smile, the lords of our own hands;
For man is man and master of his fate."

(a) Show the relations of the words in italics.

34. "Yet if he could but tarry a *day* or *two*,
My self would worke *eye dim*, and fingers lame,
Far liefer than so much discredit him."

(a) State fully the grammatical value of the words in italics.

35. "*Let* never *maiden* think, however *fair*,
That she is not fairer in new clothes *than* old."

(a) Parse *let, fair, than, maiden*.

(b) What is the regimen of *think*?

ABSTRACT QUESTIONS FOR ADVANCED PUPILS.

(Consult *H. S. G. Chapters XIV-XVIII.*)

COMPOUND AND COMPLEX SENTENCES. COMBINATION OF SENTENCES.

1. What advantages have compound and complex sentences over simple primary sentences? Is there any value in the mere combination? In which of the two, *i.e.*, compound or complex, do you consider the mere combination more valuable? Why?
2. Show that the simple primary sentence has also some advantage on its side.
3. Enumerate the classes of connective words used to combine primary sentences into compound and complex.
4. For the purpose of more definite classification draw a distinction between simple and primary sentences. Can a sentence be both simple and primary? If so, what is the value of the distinction? Can a simple sentence be a complex sentence? Can a primary sentence be a compound sentence?

5. "The combination of clauses into sentences is of two degrees, one closer and the other less close." The results of combination in each of these ways gives us what two kinds of sentences? Why is the combination in one case spoken of as closer than the other?

6. Criticize the use of the term "principal" in speaking of the members of a compound sentence and of the term "independent" in speaking of the members of a complex sentence.

7. Show the distinction between the clause and the sentence on one hand and the clause and the phrase on the other. Is it true that the only difference between a phrase and a clause is that the latter possesses a subject and a predicate while the former does not? If not how would you have to restrict the term "clause" in order to make it true?

8. Do the terms co-ordinate and subordinate as applied to clauses include the species? Explain. (All clauses are either co-ordinate or not-co-ordinate and those that are not co-ordinate are those that are co-ordinate and those that are either principal or subordinate; therefore principal and subordinate cover one species and co-ordinate and not-co-ordinate another.)

9. In the classification of clauses what relation do the species Substantive Clause, Adjective clause and Adverb clause bear to the genus "clause"? Make a diagram showing the complete classification.

10. Define a compound sentence, a complex. In making your definition what other kinds of sentences have you excluded from the species defined in each case?

11. What ground is there for saying that a clause may be both principal and sub-ordinate? Could you ever describe a clause as both dependent and independent?
12. Show from an example that a clause may be at the same time dependent and co-ordinate.
13. What is meant by a compound-complex sentence? Is it a kind of complex sentence or a kind of compound sentence?
14. Define an adjective-clause. In what relation can the clause not take the place of an adjective? Explain why it is.
15. What is meant by the classification of adjective-clauses according to logical values? Name the different logical values and give one clear example under each.
16. Define a substantive-clause. How is it that there is no such thing as a pronoun-clause?
17. Give examples of substantive-clauses used in place of substantives.
18. Give four groups of words used to introduce noun-clauses. Show how "it" is frequently used to lessen the awkwardness of employing substantive-clauses.
19. Explain clearly the difference between the direct and the indirect narration. State the advantage of each form.
20. What is meant by the "sequence of tenses"? If you accept the rule that presents follow presents and pasts pasts; how do you make allowance for those tenses, such as the future, which are formed by auxiliaries?
21. How does English compare in this respect with

other languages? Give examples of two exceptions to the rule.

22. Define adverb-clauses naming their duties in the order of importance.

23. Explain fully, using examples, the meaning of the terms "Conditional," "Concessive," and "Consequent."

24. What is meant by correlative adverbs? Ex.

25. Show that by the omission of "that" "functional interchange" has frequently taken place.

INTERROGATIVE AND IMPERATIVE SENTENCES.
CLASSES OF SENTENCES.

26. What is meant by classifying sentences according to "form"? What are the classes obtained in this way? Are the classes thus obtained always distinct in regard to their *arrangement*? Illustrate fully.

27. Show that these three forms of sentences spring from the three chief purposes of communication between man and man.

28. How does it happen that the assertive receives in grammar more consideration than the other two forms? Can a desire be conveyed by an assertive sentence? Can an interrogation be so conveyed? A feeling? What are the usual means of expressing desires, inquiries and feelings?

29. Show that the interrogative sentence differs less than the imperative sentence from the assertive.

30. What are the two ways in which the interrogative sentence may vary from the assertive sentence. Ex.

31. What is meant by inverted order? What is conditional inversion? Ex.
32. Can an interrogative sentence be dependent?
33. Define an imperative sentence.
34. Give representative examples of imperative verb-phrases and analyze them.
35. Give imperatives having the force of conditionals.
36. Is the imperative the only means of conveying a demand? Illustrate.
37. Explain clearly what is meant by the optative use of the subjunctive. Ex. What is the ordinary substitution for the optative subjunctive? What is the order of subject and predicate in the optative subjunctive?
38. Explain and illustrate "the interrogative sentence shades into the imperative," "the interrogative and exclamatory (sentences) shade into each other."
39. What is a "Rhetorical Question"?
40. How are indirect questions and indirect commands introduced?
41. State the rule of "the sequence of tenses". How does it apply to questions and commands?
42. "In questions the indirect construction is sometimes used for the direct." Illustrate.

INFINITE AND PARTICIPLE CONSTRUCTIONS.
CHARACTER AND USE.

43. In what respects do infinitives differ from ordinary derivative nouns like "giver" and "gift"? How do they differ from the ordinary forms of the verb as "gives" in "He gives away a book"? Does the fact that the

infinitive does not admit of a plural mark it is distinct from ordinary nouns? (Remember that abstract nouns do not admit of plurals.)

44. What claim has the infinitive to rank as a mood? Discuss. Why is the infinitive so called?

45. How do participles differ from ordinary derivative adjectives? Discuss the importance of these differences.

46. What are the points of resemblance between infinitives and participles on the one hand and ordinary nouns and verbs on the other?

47. Write a note on the word "participle." Name classes of words which, taken in its radical sense it might include. What is the arbitrary force assigned to this word?

48. Explain the use of the terms "root-infinitive," "gerundial," "gerund." Are any two of these three terms equivalent? Does any one of them denote a species of a genus denoted by any other? Explain.

49. Taking any regular verb, write out all its infinitive forms and then classify on different bases.

50. What are the different forms of participles?

51. The word "loved" or the word "given" may have three names applied to it. What are these names? When is each of these names strictly appropriate?

52. Write a note on the use of participles and infinitives in verbal phrases. How do you explain the use of the participle in "I have broken the chair"? What is the noun-force of "go" in "I will go"?

53. Has the "to" prefixed to an infinitive a constant value? Explain and illustrate.

54. Explain what is meant by the term "idiom." (Note that we use the term "idiom" in speaking of foreign languages and also in speaking of our own language and that consequently the word comes to have two distinct forces.)

55. Name besides, three ordinary cases of the omission of the "to" and give an example of one archaic usage in this respect.

56. How do you account for the use of such peculiar forms of expression as "Go and see him."

57. What causes have led to the omission of the "to"?

58. Bearing in mind the fact that an infinitive is a substantive, do you draw any distinction between the construction of the infinitives in "He ought to go" and "He longs to go?" In the expression "It is pleasant to look at" is the gerundial form of the infinitive used or merely the other form of the root-infinitive?

59. What is the specially peculiar construction of the gerundial? Give an example of this form of the infinitive used with a *subjective* possessive and an example of its being used with an *objective* possessive. Which is the commoner of these usages?

60. Why are such uses as, "for the passing the Rubicon" and "for passing of the Rubicon" not sanctioned by modern English?

61. What is meant by saying that the infinitive is at times used as an adverbial objective? Illustrate.

62. Draw a distinction between the construction of "I told him to go," and "I saw him to be wrong," con-

sidering the relation of the word "him" to the finite verb and to the infinitives.

63. What are the different duties performed by forms in "ing"? Give one clear example of each use of the "ing" form.

64. Distinguish between the uses of "drunken" and "drunk," "swollen" and "swelled."

65. Does the participle take upon itself the full use of the adjective? Illustrate.

66. Explain the grammatical differences and the differences in force of the following: "I saw him get down from his horse," "I saw his getting down from his horse" and "I saw him getting down from his horse."

67. Write a note on the use of participles in absolute constructions. What is meant by saying such combinations are equivalent to adverb-clause? Illustrate.

IRREGULAR EXPRESSION.

68. What is a complete sentence? What is abbreviation? How is the word *understood* used in analysis? What is an ellipsis? Ex.

69. In what cases is abbreviation of sentences most common? Why do certain styles particularly affect abbreviated forms? Where do we find "exceptional abbreviation"?

70. What is the simplest and commonest kind of abbreviation? Give examples.

71. Show how conjunctions become connectives of words and phrases rather than of clauses.

72. What is a compound member of a clause or sentence?

73. Does a compound member imply a compound sentence? Discuss fully with examples.

74. What is the commonest co-ordinating conjunction? Can all compound members having *and* as connective be used as singular members of co-ordinated clauses? Ex.

75. Give examples of a relative word or of a dependent interrogative standing for a whole clause.

76. Why have *than* and *as* come to be followed so frequently by incomplete expressions?

77. What is meant by calling *as* sometimes an "appositive connective"? To what use of *as* has this use led?

78. Explain the use of *as* in sentences where it precedes *if*. ("I would thank her as if she had gone.") Explain the syntax of the connectives in "You are just as gay as when you are in health," "He is no weaker than when you saw him," "He stooped as if to drink," "And half I felt as they were come to tear me from a second home," "He led a well-armed though undisciplined army."

79. Why is the omission of *if* no longer frequent even in poetry?

80. Explain the connectives in "You must act so as to win," "My friends, poor as they are, are above being bought," "Much as I love you, I love honor more."

81. Show by examples the extent to which we carry abbreviation in questions and answers. Why do we abbreviate so much in these cases? What were "Yes" and "No" originally? Do they imply ellipsis?

82. Write notes on *so* and *do* as substitutes. What are the commonest substitutes for repeated words?

83. "You are younger than, but not brighter than, your sister."

(a) What is the danger in the use of such "split constructions"

May we use *to* instead of the infinitive with *to*? "He is afraid to."

84. Give examples of omission of subordinate members. Enumerate some of the cases in which it is common to omit an essential part of a sentence. Ex.

85. Show that both subject and verb may be omitted, only the subordinate parts remaining.

86. Explain the irregularities of: "What though she be a slave!" "How if the sky were to fall!" "Not that I ever feared him!" "Not that I recollect."

87. What does the *so* imply in the construction "It was so dreadful"?

88. Explain the abbreviation in "I heard a humming, and that a strange one."

89. On what grounds do you explain the expressiveness of abbreviation?

90. Give examples of abbreviated phrases used along with interjections for the purpose of specifying the emotion. Show also that abbreviated expressions quite similar occur apart from interjections.

91. Give examples of abbreviated explanations in which an infinitive is the most important word of the exclamative construction.

92. What is the explanation of the preposition in such exclamations as: "Fie on you!"?
93. Write a list of words used alone in exclamatory expressions until they have become virtually interjections.
94. Explain such exclamations as, "How to excuse myself!"
95. Give examples of the omission of the principal assertion when the dependent clause becomes exclamatory.
96. The exclamatory sentence is related to the interrogative. Give examples to prove this statement.
97. What are interjectional phrases? Ex. Show their relation to slang and profanity.
98. Give examples of interjected sentences.
99. Illustrate the changes effected in the character of words and phrases by abbreviation, using for examples the following: *kept, got, along, alongside of, because, beside, for, directly, more than convinced.*
100. Write a note on the propriety of supplying suppressed words in analyzing sentences: try to indicate the line between the ellipses that should be supplied and those that should not.
101. Show by examples that there are cases in which it would be incorrect to supply the original ellipsis.
102. Explain the usual parsing of the words *both—and, either—or, neither—nor, whether—than, scarcely—when; hardly—when; other—than.*
103. What are the most fruitful causes of irregularity of construction?

ORDER OF WORDS.

104. Show by example the importance of the arrangement of words and the difference between arrangement and relation.

105. Can there be transposition without change of meaning? Without change of literary value?

106. What is the essential difference between a synthetic and an analytic language in matters of arrangement?

107. What is the usual order of the parts of an English sentence? On what principle has the arrangement been determined? Discuss our arrangement of the noun and its modifier: of the active verb and its object.

108. What general principles of arrangement may be discovered by investigating English sentences?

109. Exhibit the departures from the usual assertive form as seen in interrogative sentences and in relative clauses. Show by examples that the need of clearness, emphasis or euphony may cause a departure from the usual order.

110. Show by numerous examples that a wrong arrangement may give a meaning never intended. State the principles of priority and proximity.

111. What are the emphatic positions of an expression?

112. Why is it a fault to use inversion or transposition when no emphasis is intended?

113. Should a sentence end with a preposition?

114. What is a "Periodic Sentence"? On what principle is the arrangement forcible?

115. What is a "Balanced Sentence"? On what principle do we use it? When is it specially effective?
116. State some of the principles of euphony and rhythm in sentences. Show how these may be violated.
117. In what case is the usual order of subject and verb regularly inverted? In what other cases is their order frequently inverted?
118. Give examples of the inversion of the verb and its subjective complement, explaining the principle in each case.
119. When may the object precede the verb? Ex.
120. Why does the indirect object take a preposition when its place is after the direct object?
121. What is the usual position of the objective complement? When may it take another place? Ex.
122. If two or more adjectives precede and modify a noun, what rules of order govern their arrangement? Show and explain inversions.
123. How do we overcome awkwardness of construction when many modifiers belong to the same word?
124. Does the adverb follow the verb or the object? Illustrate the inversions.
125. What rule has been laid down for the order of adverbs of different classes (as to meaning)? Discuss the rule.
126. Illustrate the effect of shifting the position of an adverb, using "only" as the adverb.
127. When is the preposition called *enclitic*? Ex.
128. What is the usual position of a relational word? Show that conjunctions frequently take other positions.

129. What rule governs the use of correlative conjunctions?

130. What principle governs the position of interjectional expressions?

CHAPTER XIII.

ELEMENTARY QUESTIONS IN PHILOLOGY.

(Consult Earle's *Philology of the English Tongue*, Whitney's *Life and Growth of Language*, Meiklejohn's *Book of English*, Peile's *Primer of Philology*, Seath's *High School Grammar*, Chapters I. and XIX. Sweet's *Anglo-Saxon Primer*.)

PART FIRST—PHONETICS.

1. What is the difference between *phonetics* and other branches of word-analysis?

2. Using a set of diacritical marks indicate the phonetic value of the list of words below:—

Eight, weight, balm, business, rogue, enough, beauty haughty, question, pedagogue.

3. Mark closely the use made of the organs of speech in producing the simple sounds. What are stops? Fricatives or spirants?

4. What are "musical sounds"? "Noises"? "Vocal chords"? What are vowels?

5. What are consonants? Classify all simple sounds.

6. Write out the full list of stops: classify them as flat and sharp; guttural, lingual, dental, labial and nasal; explaining clearly the terms used.

7. Classify the spirants as flat and sharp, explaining the terms. Name the labio-dentals, labials and linguals. What are trills? What are semi-vowels? What is aspiration?
8. Explain the classification of vowels into *front*, *back*, *high*, *mid* and *low*. What is the objection to calling the vowels of *ill* and *on* short and those of *eel* and *awn* the corresponding long vowels? What are wide and narrow vowels?
9. Explain the term *glide*. Discuss the use of the term *diphthong*.
10. Are there any consonant *glides*?
11. Make a table of classification (based on preceding answers) exhibiting all classes and sub-classes of simple sounds as represented by letters and combinations of letters.
12. From this table gather some of the truths about the state of our alphabet.
13. What are digraphs? Orthographical expedients?
14. Show some of the causes of "the wide gap between the sounds of our language and the letters of our alphabet."
15. What alphabet did the English use in the earliest times?
16. Show the effects of the Conquest, the Wars of the Roses and the Rebellion on English spelling.
17. What is syllabication? How are we to determine the syllabication of words for purposes of pronunciation? How is syllabication determined in printing?
18. Grade the simple sounds of the language on the

basis of ease and smoothness. Exhibit some results of the love of ease acting upon pronunciation. Show how boys carry the love of ease farther than the dictionaries permit. What is assimilation in phonetics? Illustrate.

19. Give some idea of the facts observed which led to the generalization known as Grimm's Law.

20. State Grimm's Law

21.	K (c)	P	T
	H	F	Th
	G	B	D.
	K		T

Tres, dens, pater, caput, pes, fero, tenuis, cor, ager, hortus, genus, frater, cornu, plenus, torqueo, flos, granum, gelu, gusto, domo, (d)jovis, caballus, clamare, calx, calor, capio, cupere, circus, tectum, civis, torridus, tumere, pecus, passus, pasco, pello, polis, pluma, pugnare, gnosco, vigil, edo, duco, hostis, homo, prehendere, trahere, veho, festus, facies, fervidus, finis, fides, flagrare, fligo, frango, mater, *πυρ, γυνη, φαινω, φημι, τιθημι, θυγατηρ, γονυ.*

(a) In each of these classical words substitute the corresponding English consonants (the consonants immediately below in the table) and find the English word corresponding to it.

Thus *tres* by the substitution of *th* for *t* becomes *thres* and suggests a word of the same meaning *three*: *genus* (dropping the ending) becomes *ken* which suggests a word allied to *genus* in meaning, namely *kin*.

SECOND PART—PHILOLOGY.

1. Define language. How is the term restricted for scientific purposes?

2. Compare in antiquity, perfection and usefulness :—
(a) Gesture and Grimace, (b) Pictorial and Written signs, (c) Uttered or Spoken signs.

Which is the most important of these divisions of language or "expressions for the sake of communication"?

3. Have all men languages?

4. Is man the sole possessor of language?

5. Do all languages differ from one another in the same degree? Does the difference of degree depend upon differences in intellectual power in the speakers? Does it depend on race distinctions?

6. What does linguistic science endeavour to learn by a comparison of languages? and by studies in language structure?

(a) What can language teach about history and science in general?

7. Relate the history of the science of language; also show its importance.

8. What is the object of an elementary course in linguistic science, or philology?

9. Distinguish grammar and philology.

10. What is philology?

11. What is meant by the "external relations" of a language?

12. What does Earle mean by "domestic usage" of a language, and "internal study"?

13. "Starting as one of the purest and least mixed of languages, it has come to be the most composite in the world." Explain this statement and illustrate it.

How is the truth it contains accounted for in the history of English?

14. What is the "great Indo-European family" of languages? On what grounds are these languages known to be of common origin?

15. What is meant by "consonantal transition"? Give simple examples of such transition of consonants in dialectic speech.

16. Is phonetic transition confined to any language or group of languages?

17. Classify mutes as labial, dental, guttural, thin, middle, and aspirate.

18. Give examples of consonantal transition between Latin and English. State Jacob Grimm's law of transition of mutes between the classic languages and English.

19. What do these examples point to? What proof is needed of kinship of two languages?

20. What is the limit to the examples of Grimm's law?

21. How does the relation between Gothic and Classic languages compare with that between subdivisions of the Gothic?

Show by a chart the branches of the Gothic division of the Indo-European family.

22. Distinguish High Dutch and Low Dutch. To what periods are assigned Old, Middle and New High Dutch? To which of these do we in school give the name German?

23. Is the term *low* Dutch a term of comparison or a geographical term?

24. Explain "All the outgrowth and accretion of the English language clusters round a Low Dutch centre."
25. How are the languages of Scandinavia related to the Low Dutch? What is the post-positive article? The synthetic passive? Cf. Fr. "*se marier*" Dutch "*at gives*."
26. Have the low Dutch Languages the passive verb? The Moesogothic?
27. State and illustrate the law of consonantal transition between Low Dutch and High Dutch.
28. Give a tabular *résumé* of the laws of consonantal transition as seen in the relations of Sanskrit, the classical languages, German, English. What is the importance of these laws?
29. What do students of philology owe to early Christianity in prosecuting their researches?
What is the peculiar debt of English linguists to that system?
30. What has been in general the relation of the Literature of Christian Nations to their religion?
31. What may the student find in the Scriptural translation into Moesogothic bearing the name of Ulfilas?
32. Illustrate the synthetic perfection of Early Gothic by pointing out the inflections in the Lord's Prayer in Moesogothic of A.D. 365. (Earle, page 15.)
33. What are the natural divisions of Low Dutch? Where did our language originate?
34. Explain clearly the application of the historic and linguistic terms Saxon and English.

35. What is Bæda's account of Saxon colonization of England?
36. How did the Angles and Saxons divide the land?
37. Who were the British race? What had been their history during the 400 years preceding the conquest?
38. Tell with aid of examples the nature of the words, Keltic and Latin, which the English picked up from the Britons.
39. "How far was the British population Romanized?"
40. Distinguish the terms "Cymric," "Welsh."
41. Give some account of the influence of the kingdom of Northumbria on religion and language.
42. Relate Bæda's account of Caedmon.
43. Relate the after-history of Northumbrian Literature (Barbour, Burns and Scott.)
44. When the Danes had obliterated Northumbrian civilization, which kingdom got the supremacy?
45. Why did the people of Wessex call their language English instead of Saxon?
46. What is the quality of the English of Alfred's reign.
47. What dates limit the predominance of West-Saxon?
48. State clearly the difference between an inflected and a non-inflected language.
49. Compare in this respect Latin, modern English, and Anglo-Saxon.
50. What is meant by "a double mechanism for the

purposes of syntax"? How is it favourable to expression? Illustrate from Greek, Modern German and English.

51. What is the general relation of the newer vocabulary to the old Gothic?

52. Show how the word *man* has altered in accidence, application, and convertible use.

53. Show English expedients for equivalents to the French *on* (*dit*) and the German *man* (*sagt*). Criticize the value of our English expedients.

54. Write notes on the alterations in *thing*, *smith*, *heap*, *can*, *on*, *with*, *an*.

55. How are the high qualities of the old Anglo-Saxon Literature accounted for?

56. What were the immediate effects of the Norman conquest on Saxon Literature? (Chronicles, religious works, ballads.)

57. What were the immediate effects of subjugation on the syntax and vocabulary of English?

58. "A bi-lingual condition lasted down to the middle of the fourteenth century." Explain the statement. What condition succeeded the bilingual condition? Had not French gained ground in the three centuries?

59. What is meant by the Transition? How does Earle divide the Transition?

60. Give some account of the substance and form of the works of Layamon and Orm.

61. During the century and a half during which the French was the language of education, society, business

and government, what class of words did English acquire?

62. What was the state of native literature in the century preceding Chaucer?

63. Write a note on "The Owl and Nightingale."

64. What was the influence on the native language of the translations of French romances?

65. Give a list of words from Danish.

66. How does the "Romance of King Alexander" differ from the other translations mentioned?

Are the French and English words blended in it?

67. Write a note on the chronicle of Robert of Gloucester.

68. "In the 13th and 14th centuries French was become an acknowledged subject of derision." Explain and amplify.

69. What was the turning point towards English as a national tongue?

70. What were the chief dialects of English during this period?

71. "The dialects offer peculiar advantages for philological discipline." What grounds are there for this statement?

72. What is meant by the "King's English"?

73. What advantage had Chaucer over other writers of English of those times?

74. Comment on the terms the "The King's Highway," "The Queen's English."

75. What was the documentary language of England before French was used ?

76. What were the qualities of the King's English used in proclamations and letters ?

77. What have Chaucer and Gower in common ?

78. What is the philological value of a study of Chaucer ? Why is he called the "well of English undefiled" ?

79. Give some idea of the composition of Chaucer's vocabulary. Was he the inventor of the mixture ?

80. What does the truth that French and English synonyms often ran in couples (diglots ?) tend to prove ?

81. How may these couples be concealed from the student of Chaucer ?

82. Are these couples merely tautological or have they a justification ?

83. Have they any justification in modern English ?

84. Explain Chaucer's use of the word "wys" (in the Prologue) also of the relatives *that* and *which*, shewing their relation to the French usage.

85. Write notes on the etymology of "to boot" and "business" : what does the consideration of such words teach us ?

86. Account for the ambidextral habits of placing epithets in English poetry.

87. How has modern English taken advantage of the bilingualism of our vocabulary ?

88. "The Romanesque influence has given to the whole language a new complexion." Amplify this statement.

89. What was the importance of the fact that Chaucer was a courtier. State fully and clearly the relation of the Court to the blending of French and English.
90. Note the Scotch use of the word *while*.
91. What can we learn about our own language from a study of lowland Scotch?
92. Why can we not learn the same lesson from the modern English dialects such as Dorset?
93. What is the fundamental distinction between King's English and all the modern English dialects?
94. When "bonnie" is referred etymologically to "bon" what general class of errors is exemplified?
95. Compare the "purity" of Scottish-Anglican with the "undefiled" diction of Chaucer.
96. Is the great difference between the Queen's English and the old English one of vocabulary mainly? Explain fully.
97. What does Earle mean by saying, that "a French family settled in England and edited the English language"?
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GLOSSARY OF TECHNICAL TERMS OF GRAMMAR.

Space is left below to be filled by the student, with examples and definitions of the terms of the list. These terms should be defined, as necessity arises for a clear knowledge of them in the student's progress in the study. If any of the terms of the list seem to be uncalled for they should be left undefined: young students especially should rather master thoroughly the definitions of the important terms than burden their minds with less important, and perhaps more difficult, technicalities. To learn thoroughly well the application of every term in the list would be to remove the greatest barrier to the complete mastery of grammar; only a fourth of the student's effort is required in understanding the use of a *gerund* or a *predicate adjective*, three fourths of his effort is spent in mastering the difficult name of the construction. After each new lesson in grammar write examples and definitions of the new terms you have found need for.

LIST OF TERMS.

1. Absolute Nominative.

2. Abstract Noun.

3. Accent.

GRAMMAR.

student, with
list. These
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4. Accusative Case.
5. Active Voice.
6. Adjective.
7. Adjective Adjunct.
8. Adjective Clause.
9. Adjunct.
10. Adverb.
11. Adverb Clause.
12. Adverbial Adjunct.
13. Adverbial Objective.



14. Adverbial Phrase.
15. Adverbial Relation.
16. Adversative Conjunction
17. Affirmative Sentence.
18. Affix.
19. Agreement.
20. Alternative Conjunction.
21. Alternative Interrogative Sentence.
22. Analysis.
23. Analytic Language.



24. Antecedent.
25. Apposition.
26. Appositive Adjective.
27. Appositive Connective.
28. Appositive Noun.
29. Article.
30. Artificial Interjection.
31. Aspiration.
32. Assertive Sentence.
33. Assimilation.



34. Attraction.
35. Attributive Adjective.
36. Attributive (or Adjective) Relation.
37. Augmentative Noun.
38. Auxiliary Verb.
39. Balanced Sentence.
40. Bare Predicate.
41. Bare Subject.
42. Cardinal Numeral.
43. Causative Verb.



44. Classification.
45. Clause.
46. Clause equivalent.
47. Colloquialism.
48. Collective Noun.
49. Common Noun.
50. Comparative degree.
51. Comparative of Superiority.
52. Comparative of Inferiority.
53. Comparative of Equality.



54. Comparison.
55. Compensation.
56. Complement.
57. Completion.
58. Complete Predicate.
59. Complete Subject.
60. Complex Sentence.
61. Composition.
62. Compound derivative.
63. Compound Indefinite Relative.



64. Compound word.
65. Compound sentence.
66. Concrete Noun.
67. Conditional Clause (or Protasis).
68. Consequent Clause (or Apodosis).
69. Concessive Adverb Clause.
70. Conditional Mood.
71. Conditional Inversion.
72. Conjugation.
73. Conjunction.



74. Conjunctive Adverb.
75. Conjunctive Pronoun.
76. Connecting Elements.
77. Consonant.
78. Continuous tense forms.
79. Copula.
80. Copulative Conjunction.
81. Correlative Adverb.
82. Correlative Conjunction.
83. Dative Case.

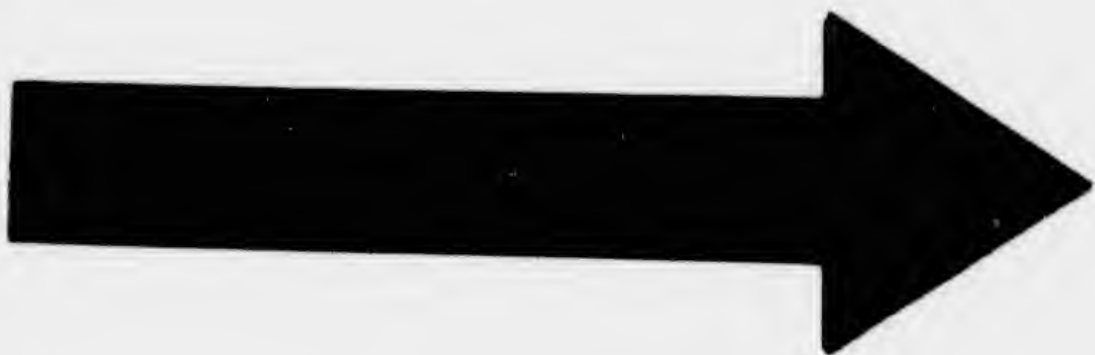


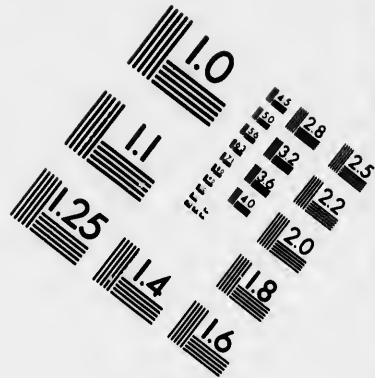
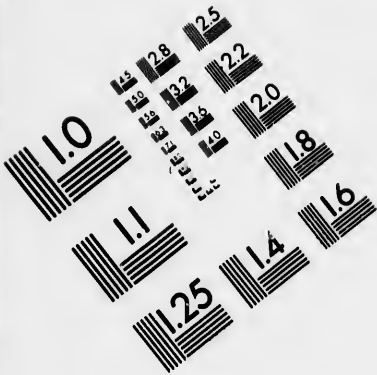
84. Declension.
85. Decomposite.
86. Defective Verb.
87. Definition.
88. Degree.
89. Demonstrative Adjective.
90. Demonstrative Pronoun.
91. Dental.
92. Dependent Interrogative Clause.
93. Dependent Question.



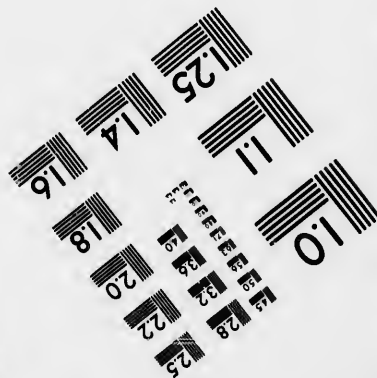
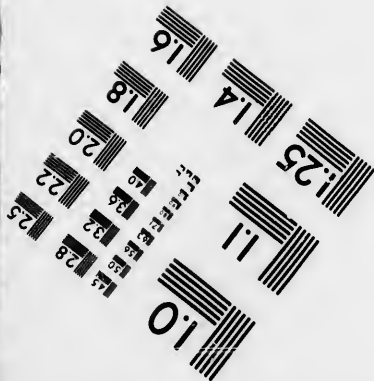
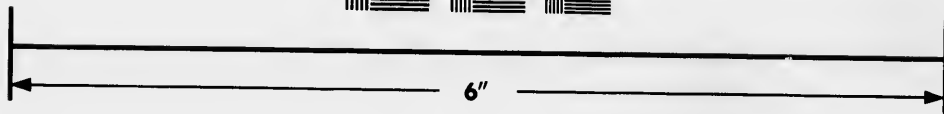
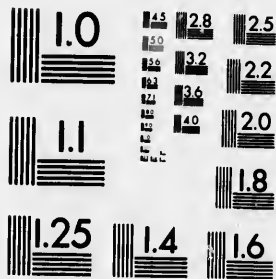
94. Dependent Interrogative Pronoun.
95. Derivation.
96. Derivative Word.
97. Descriptive Adjective.
98. Descriptive Relative.
99. Digraph.
100. Diminutive Noun.
101. Diphthong.
102. Direct Narration.
103. Direct Object.







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104. Distributive Adjective.
105. Distributive Pronoun.
106. Double Plural.
107. Dual Number.
108. Ectasis.
109. Ellipsis.
110. Emphatic Personal Pronoun.
111. Emphatic Past Tense.
112. Emphatic Present Tense.
113. Enclitic.



114. Essential Elements.

115. Ethical Dative.

116. Etymology.

117. Exclamative Sentence.

118. Exclamatory Interrogative Sentence.

119. Extension of Subject.

120. Extension of Predicate.

121. Factitive Verb.

122. Factitive Predicate Adjective.

123. Factitive Objective Predicate Noun.



124. Feminine Gender.

125. Finite Verb.

126. First Person.

127. Fractional Numeral.

128. Frequentative Verb.

129. Fricative.

130. Function.

131. Future Tense.

132. Gender.

133. Gender-noun.



134. Genitive Case.
135. Gerundial Infinitive.
136. Glide.
137. Government.
138. Grammatical Gender.
139. Grammatical Relation.
140. Grammatical Subject.
141. Guttural.
142. Historic Past Tense.
143. Historic Present Tense.



- 144 Hybrid.
145. Hyphen.
146. Idiom.
147. Imperative Clause.
148. Imperative Mood.
149. Imperfect Tense-form.
150. Impersonal Object.
151. Impersonal Subject.
152. Improper Inflection.
153. Inceptive Verb.



154. Incomplete Predication.
155. Indeclinable Substantive.
156. Indefinite Tense-form.
157. Indefinite Relative Adjective.
158. Indicative Mood.
159. Indefinite Adjective.
160. Indefinite Pronoun.
161. Indirect Question.
162. Indirect Object.
163. Indirect (or oblique) narration.



164. Infinitive.

165. Infinitive Phrase.

166. Inflection.

167. Intensive Verb.

168. Interjection.

169. Interjectional Phrase.

170. Interjected Sentence.

171. Interrogative Sentence.

172. Intransitive Verb.

173. Introductory Adverb.



174. Irregular Verb.
175. Inverted Conditional Sentence.
176. Labial.
177. Labio-dental.
178. Law of Priority.
179. Law of Proximity.
180. Lingual.
181. Logical Predicate.
182. Logical Subject.
183. Middle Voice.



184. Mistaken Analogy.

185. Modal Verb Phrase.

186. Mood.

187. Multiplicative Numeral.

188. Narrow Vowel.

189. Nasal.

190. Natural Gender.

191. Neuter Gender.

192. Neuter Verb.

193. Nominative Case.



194. Nominative of Address.
195. Non-significant Noun.
196. Notion.
197. Notional Word.
198. Noun.
199. Noun Phrase.
200. Noun Equivalent.
201. Noun Clause.
202. Number.
203. Numeral.



204. Objective Case.
205. Objective Predicate Adjective.
206. Objective Predicate Noun.
207. Objective Possessive.
208. Obligative Mood.
209. Obligative Verb Phrase.
210. Optative Subjunctive Mood.
211. Orthography.
212. Orthographical expedient.
213. Palatal.



214. Paradigm.
215. Parsing.
216. Parts of Speech.
217. Particle.
218. Participle.
219. Participle Phrase.
220. Passive Voice.
221. Passive Verb Phrase.
222. Past Tense.
223. Patronymic Noun.



224. *Perfect* tense form.
225. Periodic Sentence.
226. Permanent Compound.
227. Person.
228. Personal Pronoun.
229. Phonetics.
230. Phrase.
231. Pluperfect Tense.
232. Plural.
233. Phrasal Preposition.



234. Positive Degree.
235. Possessive Case.
236. Potential Mood.
237. Predicate Nominative.
238. Predicate Adjective.
239. Predicative (or Assertive) Relation.
- 240 Predictive Future Tense.
241. Prefix.
242. Preposition.
243. Prepositional Adverb Phrase.



- 244 Present Tense.
245. Primary (or Principal) Tenses.
246. Primitive Word.
247. Principal Clause.
248. Progressive Tense-form.
249. Promissive Future.
250. Pronoun.
251. Pronominal Adjective.
252. Pronominal Adverb.
253. Pronominal Phrase.



254. Proper Noun.

255. Qualitative Adjective.

256. Quantitative Adjective.

257. Radical Part.

258. Reciprocal Pronoun.

259. Reflexive Object.

260. Regular Verb.

261. Relation, Grammatical.

262. Relational Word.

263. Relative Pronoun.



264. Representative Object.

265. Representative Subject.

266. Responsives.

267. Restrictive Adjective.

268. Restrictive Relative.

269. Root.

270. Root-Infinitive.

271. Root Syllable.

272. Root-Word.

273. Second Person.



274. Secondary (or Historical) Tenses.

275. Secondary Derivative.

276. Selective Interrogative Pronoun.

277. Semi-vowel.

278. Sense-Construction.

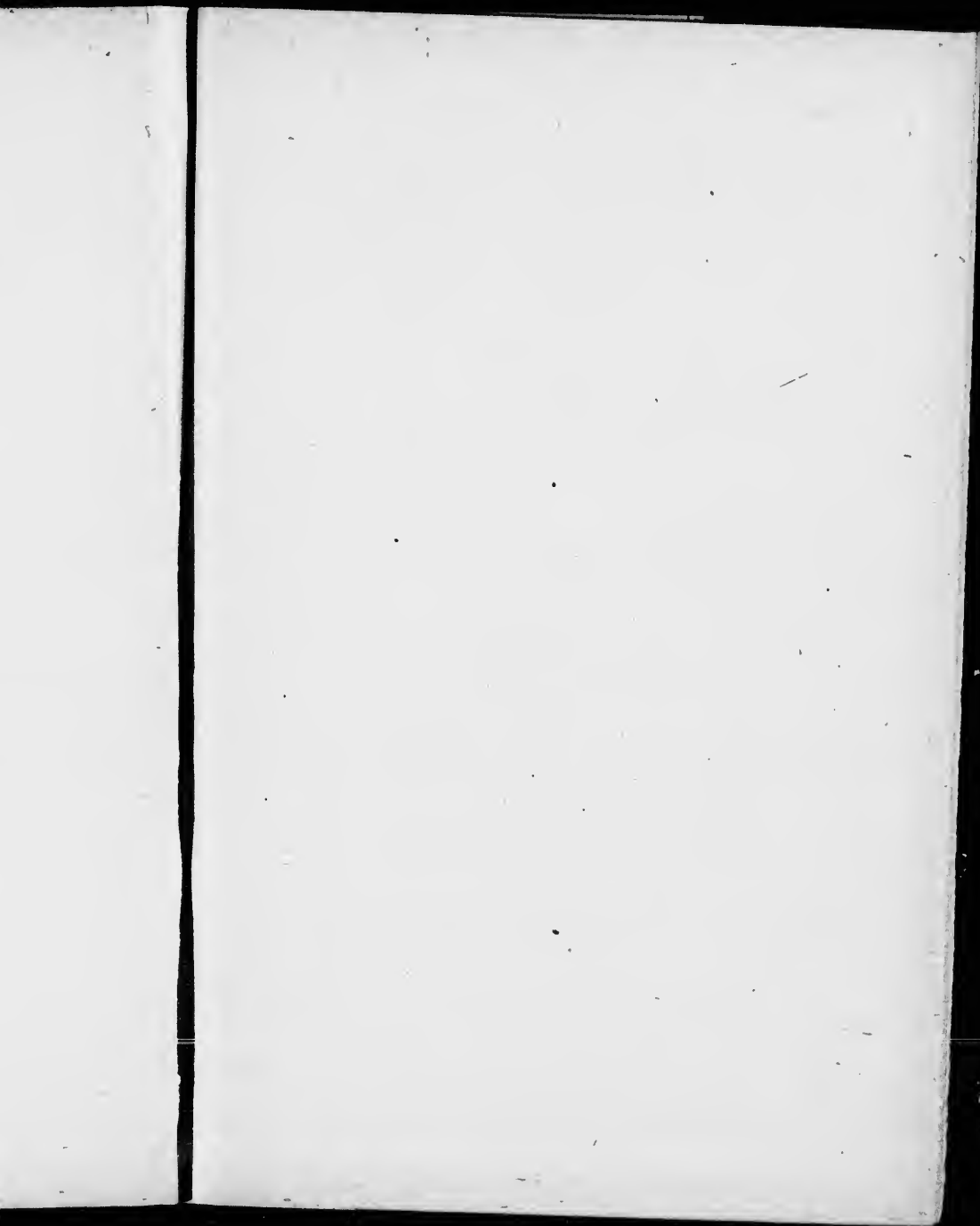
279. Sentence.

280. Sequence of Tenses.

281. Significant Noun.

282. Simple Word.

283. Simple Sentence.



284. Singular Number.
285. Spirant.
286. Split Construction.
287. Stem.
288. Stem-notion.
289. Stop.
290. Strong Verb.
291. Subject.
292. Subjective Completion.
293. Subjective Predicate Adjective.



294. Subjective Predicate Noun.
295. Subjective Possessive.
296. Subjective Relation.
297. Subjunctive Mood.
298. Subordinate Adjective Clause.
299. Subordinate Adverb Clause.
300. Subordinate Noun Clause.
301. Subordinative Conjunction.
302. Substantive.
303. Substantive Clause.



304. Substitute.

305. Suffix.

306. Superlative Degree.

307. Superlative Absolute.

308. Superlative Relative.

309. Supine.

310. Syllabication.

311. Syncope.

312. Syntax.

313. Temporary Compound.



314. Tense.
315. Tense Auxiliary.
316. Third Person.
317. Transitive Verb.
318. Trill.
319. Verb.
320. Verb-Equivalent.
321. Verb-Phrase.
322. Verbal Noun.
323. Verbal Adjective.



324. Vocative Nominative.

325. Voiced (or Flat) Vowels.

326. Voiceless (or Sharp) Vowels.

327. Vowel.

328. Weak Verb.

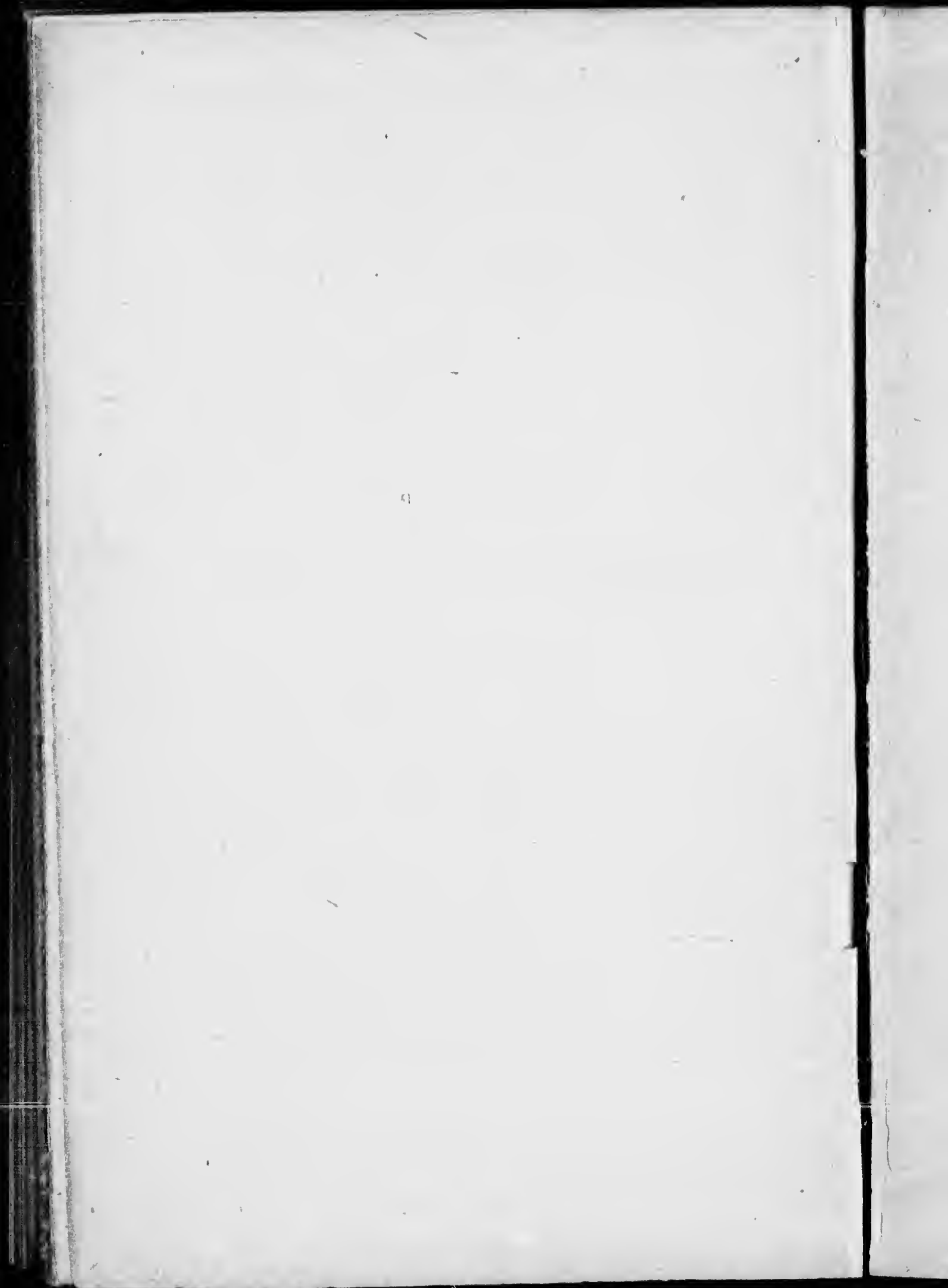
329. Wide Vowel.

330. Word.











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