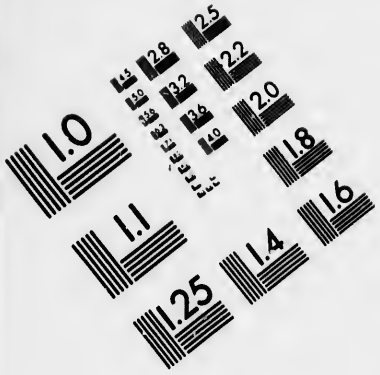

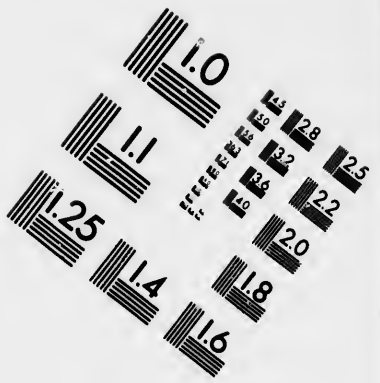

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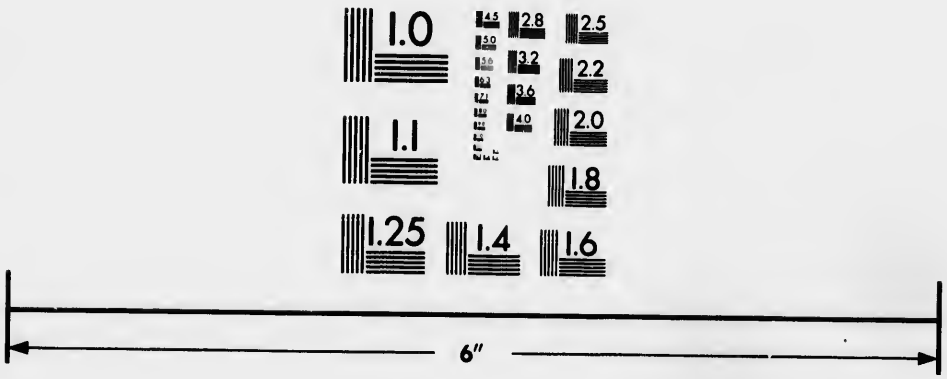

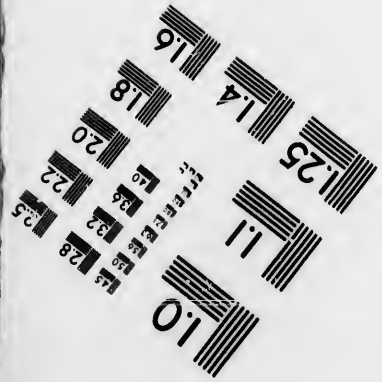

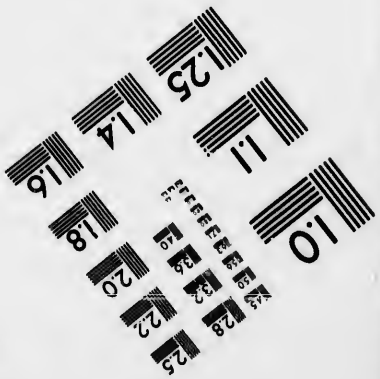

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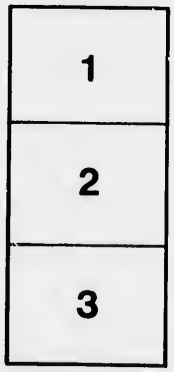

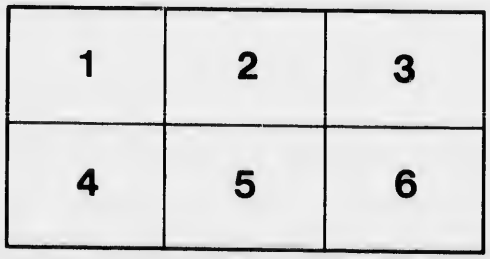

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BY

J. M. D. MEIKLEJOHN, M.A.,

PROFESSOR OF THE THEORY, HISTORY, AND PRACTICE OF EDUCATION IN THE UNIVERSITY OF ST. ANDREWS.

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CONTENTS

PART I.

INTRODUCTION.

1. **What a Language is.**—A Language is a **number of connected sounds** which convey a meaning. These sounds, carried to other persons, enable them to know how the speaker is feeling, and what he is thinking. More than ninety per cent of all language used is **spoken** language; that which is written forms an extremely small proportion. But, as people grow more and more intelligent, the need of written language becomes more and more felt; and hence all civilised nations have, in course of time, slowly and with great difficulty made for themselves a set of **signs,** by the aid of which the **sounds** are, as it were, indicated upon paper. But it is the sounds that are the language, and not the signs. The signs are a more or less artificial, and more or less accurate, mode of representing the language to the eye. Hence the names **language, tongue,** and **speech** are of themselves sufficient to show that it is the **spoken,** and not the **written,** language that is **the** language,—that is the more important of the two, and that indeed gives life and vigour to the other.

2. **The Spoken and the Written Language.**—Every civilised language had existed for centuries before it was written or printed. Before it was written, then, it existed merely as a spoken language. Our own tongue existed as a spoken language for many centuries before any of it was committed to writing. Many languages—such as those in the south of Africa—are born, live, and die out without having ever been written down at all. The parts of a spoken language are called **sounds;** the smallest parts of a written language are

called **letters.** The science of spoken sounds is called **Phonetics**; the science of written signs is called **Alphabetics.**

3. The English Language.—The English language is the language of the English people. The English are a Teutonic people who came to this island from the north-west of Europe in the fifth century, and brought with them the English tongue —but only in its spoken form. The English spoken in the fifth century was a harsh guttural speech, consisting of a few thousand words, and spoken by a few thousand settlers in the east of England. It is now a speech spoken by more than a hundred millions of people—spread all over the world; and it probably consists of a hundred thousand words. It was once poor; it is now one of the richest languages in the world: it was once confined to a few corners of land in the east of England; it has now spread over Great Britain and Ireland, the whole of North America, the whole of Australia, and parts of South America and Africa.

4. The Grammar of English.—Every language **grows.** It changes as a tree changes. Its fibre becomes harder as it grows older; it loses old words and takes on new—as a tree loses old leaves, and clothes itself in new leaves at the coming of every new spring. But we are not at present going to trace the growth of the English Language; we are going, just now, to look at it *as it is.* We shall, of course, be obliged to look back now and again, and to compare the past state of the language with its present state; but this will be necessary only when we cannot otherwise understand the present forms of our tongue. A description or account of the nature, build, constitution, or make of a language is called its **Grammar.**

5. The Parts of Grammar.—Grammar considers and examines language from its smallest parts up to its most complex organisation. The smallest part of a written language is a **letter**; the next smallest is a **word**; and with words we make **sentences.** There is, then, a Grammar of Letters; a Grammar of Words; and a Grammar of Sentences. The Grammar of Letters is called **Orthography**; the Grammar of Words is called **Etymology**; and the Grammar of Sentences is called **Syntax.**

There is also a Grammar of musically measured Sentences; and this grammar is called **Prosody.**

(i) **Orthography** comes from two Greek words: *orthos*, right; and *graphē*, a writing. The word therefore means **correct writing.**

(ii) **Etymology** comes from two Greek words: *etŭmos*, true; and *logos*, an account. It therefore means a **true account of words.**

(iii) **Syntax** comes from two Greek words: *sun*, together, with; and *taxis*, an order. When a Greek general drew up his men in order of battle, he was said to have them "*in syntaxis.*" The word now means **an account of the build of sentences.**

(iv) **Prosody** comes from two Greek words: *pros*, to; and *ōdē*, a song. It means the **measurement of verse.**

THE GRAMMAR OF SOUNDS AND LETTERS, OR ORTHOGRAPHY.

6. The Grammar of Sounds.—There are two kinds of sounds in our language: (i) the **open** sounds; and (ii) the **stopped** sounds. The open sounds are called **vowels**; the stopped sounds **consonants.** Vowels can be known by two tests—a negative and a positive. The **negative** test is that they do **not** need the aid of **other letters** to enable them to be sounded; the **positive** test is that they are formed by the **continuous** passage of the breath.

(i) **Vowel** comes from Fr. *voyelle;* from Lat. *vŏcālis*, sounding.

(ii) **Consonant** comes from Lat. *con*, with; and *sŏno*, I sound.

(iii) **Two** vowel-sounds uttered **without a break** between them are called **a diphthong.** Thus *oi* in *boil; ai* in *aisle* are diphthongs. (The word comes from Greek **dis**, twice; and **phthongē**, a sound.)

7. The Grammar of Consonants: (1) Mutes.—There are different ways of stopping, checking, or penning-in the continuous flow of sound. The sound may be stopped (i) by the **lips**—as in **ib, ip,** and **im.** Such consonants are called **Labials.** Or (ii) the sound may be stopped by the **teeth**—as in **id, it,** and **in.** Such consonants are called **Dentals.** Or (iii) the sound may be stopped in the **throat**—as in **ig, ik,** and **ing.**

These consonants are called **Gutturals.** The above set of sounds are called **Mutes,** because the sound comes to a full stop.

(i) **Labial** comes from Lat. **labium,** the lip.
(ii) **Dental** comes from Lat. **dens (dents)** a tooth. Hence also *dentist.*
(iii) **Guttural** comes from Lat. **guttur,** the throat.
(iv) **Palatal** comes from Lat. **palātum,** the palate.

8. The Grammar of Consonants: (2) Spirants. Some consonants have a little breath attached to them, do not stop the sound abruptly, but may be prolonged. These are called **breathing letters** or **spirants.** Thus, if we take an **ib** and breathe through it, we make it an **iv**—the **b** becomes a **v.** If we take an **ip** and breathe through it, it becomes an **if**—the **p** becomes an **f.** Hence **v** and **f** are called **spirant labials.** The following is a complete

TABLE OF CONSONANT SOUNDS.

	MUTES.			SPIRANTS.		
	Flat (or Soft).	Sharp (or Hard).	Nasal.	Flat (or Soft).	Sharp (or Hard).	Trilled.
Gutturals	**g** (*in* gig)	**k**	**ng**	...	**h**	...
Palatals .	**j**	**ch** (church)	...	**y** (yea)	...	...
Palatal Sibilants	...	...	...	**zh** (azure)	**sh** (sure)	**r**
Dental Sibilants	...	...	...	**z** (prize)	**s**	**l**
Dentals .	**d**	**t**	**n**	**th** (bathe)	**th** (bath)	...
Labials .	**b**	**p**	**m**	**v & w**	**f & wh**	...

(i) The above table goes from the throat to the lips—from the back to the front of the mouth.

(ii) **b** and **d** are pronounced with less effort than **p** and **t.** Hence **b** and **d,** etc., are called **soft** or **flat;** and **p** and **t,** etc., are called **hard** or **sharp.**

9. The Grammar of Letters.—Letters are **conventional signs** or **symbols** employed to represent sounds to the eye. They have grown out of pictures, which, being gradually pared down, became mere signs or letters. The steps were these: **picture; abridged picture; diagram; sign** or **symbol.** The sum of all the letters used to write or print a language is called its **Alphabet.** Down to the fifteenth century, we employed a set of Old English letters, such as a b c—x y z, which were the Roman letters ornamented; but, from that or about that time, we have used and still use only the plain Roman letters, as a b c—x y z.

The word **alphabet** comes from the name of the first two letters in the Greek language: *alpha, beta.*

10. An Alphabet.—An alphabet is, as we have seen, a **code of signs or signals.** Every code of signs has two laws, neither of which can be broken without destroying the accuracy and trustworthiness of the code. These two laws are:

(i) One and the same sound must be represented by one and the same letter.

Hence: No sound should be represented by more than one letter.

(ii) One letter or set of letters must represent only one and the same sound.

Hence: No letter should represent more than one sound.

Or, put in another way:

(i) One sound must be represented by one distinct symbol.

(ii) One symbol must be translated to the ear by no more than one sound.

(i) The first law is broken when we represent the long sound of **a** in **eight** different ways, as in—**fate, braid, say, great, neigh, prey, gaol, gauge.**

(ii) The second law is broken when we give eight different sounds to the one symbol **ough,** as in—**bough, cough, dough, hiccough** (=cup), **hough** (=**hock**), **tough, through, thorough.**

11. Our Alphabet.—The **spoken** alphabet of English contains **forty-three sounds**; the **written** alphabet has only **twenty-six** symbols or **letters** to represent them. Hence the English al-

phabet is very **deficient.** But it is also **redundant.** For it contains five **superfluous** letters, *c*, *q*, *x*, *w*, and *y*. The work of the letter *c* might be done by either *k* or by *s*; that of *q* by *k*; *x* is equal to *ks* or *gs*; *w* could be represented by *oo*; and all that *y* does could be done by *i*. It is in the vowel-sounds that the irregularities of our alphabet are most discernible. Thirteen vowel-sounds are represented to the eye in more than one hundred different ways.

(i) There are twelve ways of printing a short *i*, as in s*i*t, C*y*ril, b*u*sy, w*o*men, etc.

(ii) There are twelve ways of printing a short *e*, as in s*e*t, *a*ny, b*u*ry, br*ea*d, etc.

(iii) There are ten ways of printing a long *ē*, as in m*e*te, mar*i*ne, m*ee*t, m*ea*t, k*ey*, etc.

(iv) There are thirteen ways of printing a short *u*, as in b*u*d, l*o*ve, b*e*rth, r*ough*, fl*oo*d, etc.

(v) There are eleven ways of printing a long *ū*, as in r*u*de, m*o*ve, bl*ew*, tr*ue*, etc.

THE GRAMMAR OF WORDS, OR ETYMOLOGY.

There are eight kinds of words in our language. These are (i) **Names** or **Nouns.** (ii) The words that stand for Nouns are called **Pronouns.** (iii) Next come the **words-that-go-with-Nouns** or **Adjectives.** (iv) Fourthly, come the **words-that-are-said-of-Nouns** or **Verbs.** (v) Fifthly, the words that go with Verbs or Adjectives or Adverbs are called **Adverbs.** (vi) The words **that-join-Nouns** are called **Prepositions;** (vii) those **that-join-Verbs** are called **Conjunctions.** Lastly (viii) come **Interjections,** which are indeed mere sounds without any **organic** or **vital** connection with other words; and they are hence sometimes called **extra-grammatical utterances.** Nouns and Adjectives, Verbs and Adverbs, have distinct, individual, and substantive **meanings.** Pronouns have no meanings in themselves, but merely **refer** to nouns, just like a ☞ in a book. Prepositions and Conjunctions once had independent

meanings, but have not much now: their chief use is to **join** words to each other. They act the part of nails or of glue in language. Interjections have a kind of meaning; but they never represent a **thought**—only a **feeling**, a feeling of pain or of pleasure, of sorrow or of surprise.

NOUNS.

1. A **Noun** is a **name**, or any word or words used as a **name**.

Ball, house, fish, John, Mary, are all **names**, and are therefore **nouns**. "*To walk* in the open air is pleasant in summer evenings." The two words *to walk* are used as the **name** of an action; *to walk* is therefore a **noun**.

The word *noun* comes from the Latin *nomen*, a name. From this word we have also *nominal, denominate, denomination*, etc.

THE CLASSIFICATION OF NOUNS.

2. Nouns are of two classes—**Proper** and **Common**.

3. A **proper noun** is the name of an individual, *as* **an individual**, and **not** as one of a class.

John, Mary, London, Birmingham, Shakespeare, Milton, are all proper nouns.

The word *proper* comes from the Latin *proprius*, one's own. Hence a *proper noun* is, in relation to *one* person, *one's own name*. From the same word we have *appropriate*, to make one's own; *expropriate*, etc.

(i) Proper nouns are always written with a capital letter at the beginning; and so also are the words derived from them. Thus we write *France, French, Frenchified; Milton, Miltonic; Shakespeare, Shakespearian.*

(ii) Proper nouns, *as such*, have no meaning. They are merely marks to indicate a special person or place. They had, however, originally a meaning. The persons now called *Armstrong, Smith, Greathead*, no doubt had ancestors who were strong in the arm, who did the work of smiths, or who had large heads.

(iii) A proper noun may be *used* as a common noun, when it is employed not to mark an individual, but to indicate *one of a class*. Thus we can say, "He is the *Milton* of his age," meaning by this that he possesses the qualities which all those poets have who are like Milton.

(iv) We can also speak of "the Howards," "the Smiths," meaning a number of persons who are called *Howard* or who are called *Smith*.

4. A **common noun** is the name of a person, place, or thing, considered **not** merely as an individual, but as **one of a class.** *Horse, town, boy, table,* are **common nouns.**

The word *common* comes from the Lat. *communis,* "shared by several"; and we find it also in *community, commonalty,* etc.

(i) A common noun is so called because it belongs *in common* to all the persons, places, or things in the same class.

(ii) The name *rabbit* marks off, or distinguishes, that animal from all other animals; but it does **not** distinguish one rabbit from another—it is **common** to all animals **of the class.** Hence we may say: a common noun **distinguishes from without**; but it does **not** distinguish **within** its own bounds.

(iii) Common nouns have a meaning; proper nouns have not. The latter *may* have a meaning; but the meaning is generally not appropriate. Thus persons called **Whitehead** and **Longshanks** may be dark and short. Hence such names are merely signs, and not significant marks.

5. Common nouns are generally subdivided into—

(i) Class-names.

(ii) Collective nouns.

(iii) Abstract nouns.

(i) Under class-names are included not only ordinary names, but also the names of materials—as *tea, sugar, wheat, water.* The names of materials can be used in the plural when **different kinds of the material** are meant. Thus we say "fine teas," "coarse sugars," when we mean *fine kinds of tea,* etc.

(ii) A **collective noun** is the name of a **collection of persons or things,** looked upon by the mind as **one.** Thus we say *committee, parliament, crowd;* and think of these collections of persons as each **one** body.

(iii) An **abstract noun** is the name of a quality, action, or state, **considered in itself,** and as **abstracted** from the thing or person in which it really exists. Thus, we see a number of lazy persons, and think of *laziness* as a quality in itself, abstracted from the persons. (From Lat. *abs,* from; *tractus,* drawn.)

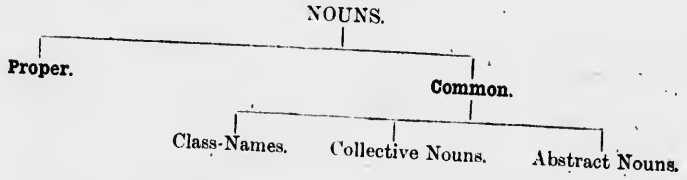
(*a*) The names of arts and sciences are abstract nouns, because they are the names of processes of thought, considered apart and **abstracted** from the persons who practise them. Thus, *music, painting, grammar, chemistry, astronomy,* are abstract nouns.

(iv) Abstract nouns are (*a*) derived from adjectives, as *hardness, dulness, sloth,* from *hard, dull,* and *slow;* or (*b*) from verbs, as *growth, thought,* from *grow* and *think.*

(v) Abstract nouns are sometimes used as collective nouns. Thus we say "the nobility and gentry" for "the nobles and gentlemen" of the land.

(vi) Abstract nouns are formed from other words by the addition of such endings as **ness, th, ery, hood, head,** etc.

6. The following is a summary of the divisions of nouns:—



THE INFLEXIONS OF NOUNS.

7. Nouns can be inflected or changed. They are inflected to indicate **Gender, Number,** and **Case.**

We must not, however, forget that differences of gender, number, or case are not always indicated by inflexion.

Inflexion is a Latin word which means *bending.* An inflexion, therefore, is a bending away from the ordinary form of the word.

GENDER.

8. **Gender** is, in grammar, the mode of **distinguishing sex** by the aid of words, prefixes, or suffixes.

The word *gender* comes from the Lat. *genus, generis* (Fr. *genre*), a kind or sort. We have the same word in *generic, general,* etc. (The *d* in *gender* is no organic or true part of the word; it has been inserted as a kind of cushion between the *n* and the *r*.)

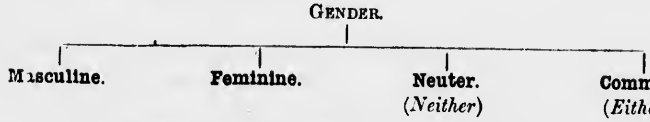
(i) **Names of males** are said to be of the **masculine gender,** as *master, lord, Harry.* Lat. *mas,* a male.

(ii) **Names of females** are of the **feminine gender,** as *mistress, lady, Harriet.* Lat. *femina,* a woman. (From the same word we have *effeminate,* etc.)

(iii) Names of **things without sex** are of the **neuter gender,** as *head, tree, London.* Lat. *neuter,* neither. (From the same word we have *neutral, neutrality.*)

(iv) Names of animals, the sex of which is **not indicated,** are said to be of **the common gender.** Thus, *sheep, bird, hawk, parent, servant,* are common, because they may be of **either gender.**

(v) We may sum up thus :—



(vi) If we *personify* things, passions, powers, or natural forces, we may make them either masculine or feminine. Thus the *Sun*, *Time*, the *Ocean*, *Anger*, *War*, a *river*, are generally made masculine. On the other hand, the *Moon*, the *Earth* ("Mother Earth"), *Virtue*, a *ship*, *Religion*, *Pity*, *Peace*, are generally spoken of as feminine.

(vii) **Sex** is a distinction between **animals**; **gender** a distinction between **nouns**. In Old English, nouns ending in *dom*, as *freedom*, were masculine; nouns in *ness*, as *goodness*, feminine; and nouns in *en*, as *maiden*, *chicken*, always neuter. But we have lost all these distinctions, and, in modern English, **gender always follows sex.**

9. There are three ways of marking gender :—

(i) By the use of Suffixes.

(ii) By Prefixes (or by Composition).

(iii) By using distinct words for the names of the male and female.

I. GENDER MARKED BY SUFFIXES.

A. Purely English or Teutonic Suffixes.

10. There are now in our language only two purely English suffixes used to mark the feminine gender, and these are used in only two words. The two endings are **en** and **ster**, and the two words are **vixen** and **spinster.**

(i) **Vixen** is the feminine of *fox*; and **spinster** of *spinner* (*spinder* or *spinther*, which, later on, became *spider*). King Alfred, in his writings, speaks of "the spear-side and the spindle-side of a house"—meaning the men and the women.

(ii) **Ster** was used as a feminine suffix very largely in Old English. Thus, *webster* was a *woman-weaver*; *baxter* (or *bagster*), a *female baker*; *hoppester*, a *woman-dancer*; *redester*, a *woman-reader*; *huckster*, a *female hawker* (travelling merchant); and so on.

(iii) In Ancient English (Anglo-Saxon) the masculine ending was **a**, and the feminine **e**, as in *wicca*, *wicce*, witch. Hence we find the names of many Saxon kings ending in **a**, as *Isa*, *Offa*, *Penda*, etc.

B. Latin and French Suffixes.

11. The chief feminine ending which we have received from the French is **ess** (Latin, *issa*). This is also the only feminine suffix with a living force at the present day—the only suffix we could add to any new word that might be adopted by us from a foreign source.

12. The following are nouns whose feminines end in **ess**:—

Masculine.	Feminine.	Masculine.	Feminine.
Actor	Actress.	Host	Hostess.
Baron	Baroness.	Lad	Lass (=ladess).
Caterer	Cateress.	Marquis	Marchioness.
Count	Countess.	Master	Mistress.
Duke	Duchess.	Mayor	Mayoress.
Emperor	Empress.	Murderer	Murderess.

☞ It will be noticed that, besides adding *ess*, some of the letters undergo change or are thrown out altogether.

There are other feminine suffixes of a foreign origin, such as **ine, a,** and **trix.**

(i) **ine** is a Greek ending, and is found in **heroine.** A similar ending in **landgravine** and **margravine**, the feminines of **landgrave** (a German count) and **margrave** (a lord of the *Mark* or of *marches*), is German.

(ii) **a** is an Italian or Spanish ending, and is found in **donna** (the feminine of **Don**, a gentleman), **infanta** (= *the* child, the heiress to the crown of Spain), **sultana**, and **signora** (the feminine of *Signor*, the Italian for *Senior*, elder, which we have compressed into *Sir*).

(iii) **trix** is a purely Latin ending, and is found only in those words that have come to us *directly from Latin*; as *testator, testatrix* (a person who has made a will), *executor, executrix* (a person who carries out the directions of a will).

II. Gender indicated by Prefixes (or by Composition).

13. The distinction between the masculine and the feminine gender is indicated by using such words as **man, maid—bull, cow—he, she—cock, hen,** as **prefixes** to the nouns mentioned. In the oldest English, **carl** and **cwen** (= queen) were employed to mark gender; and carl-fugol is = cock-fowl, cwen-fugol = hen-fowl.

14. The following are the most important words of this kind:—

Masculine.	Feminine.	Masculine.	Feminine.
Man-servant	Maid-servant.	Bull-calf	Cow-calf.
Man	Woman (=wife-man).	Cock-sparrow	Hen-sparrrow.
He-goat	She-goat.	Wether-lamb	Ewe-lamb.
He-ass	She-ass.	Pea-cock	Pea-hen.
Jack-ass	Jenny-ass.	Turkey-cock	Turkey-hen.
Jackdaw			

(i) In the time of Shakespeare, *he* and *she* were used as nouns. We find such phrases as "The proudest he," "The fairest she," "That not impossible she."

III. Gender indicated by Different Words.

15. The use of different words for the masculine and the feminine does not really belong to grammatical gender. It may be well, however, to note some of the most important:—

Masculine.	Feminine.	Masculine.	Feminine.
Bachelor	Spinster.	Husband	Wife.
Boy	Girl.	King	Queen.
Brother	Sister.	Lord	Lady.
Foal	Filly.	Monk	Nun.
Drake	Duck.	Nephew	Niece.
Drone	Bee.	Ram (or Wether)	Ewe.
Earl	Countess.	Sir	Madam.
Father	Mother.	Sloven	Slut.
Gander	Goose.	Son	Daughter
Hart	Roe.	Uncle	Aunt.
Horse	Mare.	Wizard	Witch.

(i) **Bachelor** (lit., a cow-boy), from Low Lat. *baccalarius;* from *bacca*, Low Lat. for **vacca**, a cow. Hence also *vaccination.*

(ii) **Girl**, from Low German *gör*, a child, by the addition of the diminutive *l.*

(iii) **Filly**, the dim. of *foal.* (When a syllable is added, the previous vowel is often modified: as in *cat, kitten; cock, chicken; cook, kitchen.*)

(iv) **Drake**, formerly *endrake; end=duck*, and *rake*=king. The word therefore means *king of the ducks.* (The word *rake* appears in another form in the *ric* of *bishopric*=the *ric* or kingdom or domain of a *bishop.*)

(v) **Drone**, from the *droning* sound it makes.

(vi) **Earl**, from A.S. *corl*, a warrior. **Countess** comes from the French word *comtesse.*

(vii) **Father**=*feeder;* cognate of *fat, food, feed, fodder, foster,* etc.

(viii) **Goose**; in the oldest A.S. *gans;* **Gandr-a** (the *a* being the sign of the masc.). Hence **gander**, the *d* being inserted as a cushion between *n* and *r*, as in *thunder, gender,* etc.

(ix) **Hart**=the horned one.

(x) **Mare**, the fem. of A.S. *mearh*, a horse. Hence also *marshal*, which at first meant horse-servant.

(xi) **Husband**, from Icelandic, *husbondi*, the master of the house. A farmer in Norway is called a *bonder.*

(xii) **King**, a contraction of A.S. **cyning**, son of the kin or tribe.

(xiii) **Lord**, a contraction of A.S. **hláford**—from **hláf**, a loaf, and **weard**, a ward or keeper.

(xiv) **Lady**, a contraction of A.S. **hlaéfdige**, a loaf-kneader.

(xv) The old A.S. words were *nefa, nece.*

(xvi) **Woman** = wife-man. The *pronunciation* of *women* (*wimmen*) comes nearer to the old form of the word. See note on (iii.)

(xvii) **Sir**, from Lat. *senior*, elder.

(xviii) **Madam**, from Lat. **Mea domina** (through the French **Ma dame**) =my lady.

(xix) **Daughter**=milker. Connected with *dug.*

(xx) **Wizard**, from old French *guiscart*, prudent. *Witch* has no connection with *wizard.*

16. All feminine nouns are formed from the masculine, with four exceptions: **bridegroom, widower, gander,** and **drake,** which come respectively from bride, widow, goose, and duck.

(i) **Bridegroom** was in A.S. *brýdguma*=the bride's man. (*Guma* is a cognate of the Lat. *hom-o*, a man—whence *humanity.*)

(ii) **Widower.** The old masc. was *widuwa;* the fem. *widuwe.* It was then forgotten that *widuwa* was a masculine, and a new masculine had to be formed from *widuwe.*

NUMBER.

17. Number is, in nouns, the mode of indicating whether we are speaking of one thing or of more.

18. The English language, like most modern languages, has two numbers: the **singular** and the **plural.**

(i) **Singular** comes from the Lat. *singuli*, one by one; **plural**, from the Lat. *plures*, more (than one).

(ii) Mr Barnes, the eminent Dorsetshire poet, who has written an excellent grammar, called 'Speech-craft,' calls them *onely* and *somely*.

19. There are three chief ways of forming the plural in English:—

(i) By adding **es** or **s** to the singular.
(ii) By adding **en**.
(iii) By changing the vowel-sound.

20. First Mode.—The plural is formed by adding **es** or **s**. The ending **es** is a modern form of the old A.S. plural in *as*, as *stanas, stones*. The following are examples:—

Singular.	Plural.	Singular.	Plural.
Box	Boxes.	Beef	Beeves.
Gas	Gases.	Loaf	Loaves.
Witch	Witches.	Shelf	Shelves.
Hero	Heroes.	Staff	Staves.
Lady	Ladies.	Thief	Thieves.

(i) It will be seen that *es* in *heroes* does not add a syllable to the sing.

(ii) Nouns ending in **f** change the sharp **f** into a flat **v**, as in *beeves*, etc. But we say *roofs, cliffs, dwarfs, chiefs*, etc.

(iii) An old singular of *lady* was *ladie;* and this spelling is preserved in the plural. But there has arisen a rule on this point in modern English, which may be thus stated:—

(*a*) **Y**, with a **vowel before it**, is not changed in the plural. Thus we write **keys, valleys, chimneys, days**, etc.

(*b*) **Y**, with a **consonant before it**, is changed into **ie** when *s* is added for the plural. Thus we write *ladies, rubies*, and also *colloquies*.

(iv) **Beef** is not now used as the word for a single ox. Shakespeare has the phrase "beef-witted" = with no more sense than an ox.

21. Second Mode.—The plural is formed by adding **en** or **ne**. Thus we have **oxen, children, brethren**, and **kine**.

(i) **Children** is a double plural. The oldest plural was **cild-r-u**, which became **childer**. It was forgotten that this was a proper plural, and **en** was added. **Brethren** is also a double plural. **En** was added to the old Northern plural **brether**—the oldest plural being **brothr-u**.

(ii) **Kine** is also a double plural of **cow**. The oldest plural was **cŷ**, and this still exists in Scotland in the form of **kye**. Then **ne** was added.

22. Third Mode.—The plural is formed by **changing the vowel-sound** of the word. The following are examples :—

Singular.	Plural.	Singular.	Plural.
Man	Men.	Tooth	Teeth.
Foot	Feet.	Mouse	Mice.
Goose	Geese.	Louse	Lice.

(i) To understand this, we must observe that when a new syllable is added to a word, the vowel of the preceding syllable is often weakened. Thus we find **nation, national; fox, vixen.** Now the oldest plurals of the above words had an additional syllable ; and it is to this that the change in the vowel is due.

23. There are in English several nouns **with two plural forms, with different meanings.** The following is a list :—

Singular.	Plural.	Plural.
Brother	brothers (by blood)	brethren (of a community).
Cloth	cloths (kinds of cloth)	clothes (garments).
Die	dies (stamps for coining)	dice (cubes for gaming).
Fish	fishes (looked at separately)	fish (taken collectively).
Genius	geniuses (men of talent)	genii (powerful spirits).
Index	indexes (to books)	indices (to quantities in algebra).
Pea	peas (taken separately)	pease (taken collectively).
Penny	pennies (taken separately)	pence (taken collectively).
Shot	shots (separate discharges)	shot (balls, collectively)

(i) **Pea** is a false singular. The **s** belongs to the root ; and we find in Middle English "as big as **a pease**," and the plurals **pesen** and **peses.**

24. Some nouns have the same form in the plural as in the singular. Such are **deer, sheep, cod, trout, mackerel,** and others.

(i) Most of these nouns were, in Old English, neuter.

(ii) A special plural is found in such phrases as : *A troop of horse ; a company of foot ; ten sail of the line ; three brace of birds ; six gross of steel pens ; ten stone weight*, etc. In fact, the names of numbers, weights, measures, etc., are not put into the plural form. Thus we say, *ten hundredweight, five score, five fathom, six brace.* In Old English we also said *forty year, sixty winter ;* and we still say, *a twelvemonth, a fortnight* (=fourteen nights).

25. There are in English several **false plurals**—that is, real singulars which look like plurals. These are **alms, riches,** and **eaves.**

(i) **Alms** is a compressed form of the A.S. **aelmesse** (which is from the Greek *eleēmosunē*). We find in Acts iii. 3, "an alms." The adjective connected with it is *eleemosynary*.

(ii) **Riches** comes from the French **richesse**.

(iii) **Eaves** is the modern form of the A.S. **efese**, a margin or edge.

26. There are in English several **plural forms** that are regarded and treated **as singulars**. The following is a list :—

Amends.	Odds.	Smallpox.
Gallows.	Pains.	Thanks.
News.	Shambles.	Tidings.

(i) **Smallpox** = small pocks.

27. There are many nouns that, from the nature of the case, **can** be used **only in the plural**. These are the names of things (*a*) That consist of **two** or **more parts**; or (*b*) That are taken **in the mass**.

(*a*) The following is a list of the first :—

Bellows.	Pincers.	Shears.	Tweezers.
Drawers.	Pliers.	Snuffers.	Tongs.
Lungs.	Scissors.	Spectacles.	Trousers.

(*b*) The following is a list of the second :—

Annals.	Dregs.	Lees.	Oats.
Archives.	Embers.	Measles.	Staggers.
Ashes.	Entrails.	Molasses.	Stocks.
Assets.	Hustings.	Mumps.	Victuals.

☞ It must be noticed that several nouns—some of them in the above class—change their meaning entirely when made plural. Thus—

Singular.	Plural.	Singular.	Plural.
Beef	Beeves.	Iron	Irons.
Copper	Coppers.	Pain	Pains.
Good	Goods.	Spectacle	Spectacles.

28. The English language has adopted many foreign plurals. These, (*a*) when fully naturalised, make their plurals in the usual English way ; (*b*) when not naturalised, or imperfectly, keep their own proper plurals.

(*a*) As examples of the first kind, we have—

Bandits, cherubs, dogmas, indexes, memorandums, focuses, formulas, terminuses, etc.

(*b*) As examples of the second, we find—

	Singular.	Plural	Singular.	Plural.
(1) **Latin**	Animalculum	Animalcula.	Radix	Radices.
	Datum	Data.	Series	Series.
	Formula	Formulæ.	Species	Species.
	Genus	Genera.	Stratum	Strata.
(2) **Greek**	Analysis	Analyses.	Ellipsis	Ellipses.
	Axis	Axes.	Parenthesis	Parentheses.
	Miasma	Miasmata.	Phenomenon	Phenomena.
(3) **French**	Monsieur	Messieurs.	Madam	Mesdames.
(4) **Italian**	Bandit	Banditti.	Libretto	Libretti.
	Dilettante	Dilettanti.	Virtuoso	Virtuosi.
(5) **Hebrew**	Cherub	Cherubim.	Seraph	Seraphim.

(i) The Greek plurals *acoustics, ethics, mathematics, optics, politics*, etc., were originally adjectives. We now say *logic*—but *logics*, which still survives in the Irish Universities—was the older word.

29. Compounds attach the sign of the plural to the **leading word,** especially if that word be a noun. These may be divided into three classes :—

(*a*) When the plural sign is added to the Noun, as : *sons-in-law, hangers-on, lookers-on*, etc.

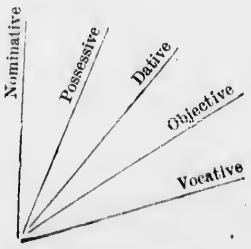
(*b*) When the compound word is treated as one word, as : *attorney-generals, major-generals, court-martials, spoonfuls, handfuls*, etc.

(*c*) When both parts of the compound take the plural sign, as : *men-servants, knights-templars, lords-justices*, etc.

Case.

30. Case is the **form** given to a noun to show its **relation** to other words in the sentence. Our language has lost most of these forms ; but we still use the word **case** to indicate the **function,** even when the **form** has been **lost.**

(i) The word **case** is from the Latin *casus*, and means a falling. The old grammarians regarded the nominative as the *upright case*, and all others as *fallings* from that. Hence the use of the words *decline* and *declension*. (Of course the nominative cannot be a real case, because it is *upright* and not a *falling*.)



31. We *now* employ five cases; **Nominative, Possessive, Dative, Objective,** and **Vocative.**

(i) In **Nouns,** only one of these is **inflected,** or has a **case-ending**—the Possessive.

(ii) In **Pronouns,** the Possessive, Dative, and Objective are inflected. But the inflexion for the Dative and the Objective is the same. **Him** and **them** are indeed true Datives: the old inflection for the Objective was **hine** and **hi.**

32. The following are the definitions of these cases:—

(1) The **Nominative Case** is the **case of the subject.**

(2) The **Possessive Case** indicates **possession,** or some **similar relation.**

(3) The **Dative Case** is the **case of the Indirect Object,** and also the case governed by certain verbs.

(4) The **Objective Case** is the **case of the Direct Object.**

(5) The **Vocative Case** is the **case of the person spoken to.** It is often called the **Nominative of Address.**

(i) **Nominative** comes from the Lat. *nominâre,* to name. From the same root we have *nominee.*

(ii) **Dative** comes from the Lat *dativus,* given to.

(iii) **Vocative** comes from the Lat. *vocativus,* spoken to or addressed.

33. The **Nominative Case** answers to the question **Who?** or **What?** It has always a verb that goes with it, and asserts something about it.

34. The **Possessive Case** has the ending **'s** in the singular; **'s** in the plural, when the plural of the noun ends in **n**; and **'** only when the plural ends in **s.**

☞ The possessive case is kept chiefly for nouns that are the **names of living beings.** We cannot say "the book's page" or "the box's lid," though in poetry we can say "the temple's roof," etc. There are many points that require to be specially noted about the possessive:—

(i) The apostrophe (from Gr. *apo,* away, and *strophē,* a turning) stands in the place of a lost *e,* the possessive in O.E. having been in many cases **es.** In the last century the printers always put *hop'd, walk'd,* etc., for *hoped, walked,* etc. The use of the apostrophe is quite modern.

(ii) If the singular noun ends in *s*, we often, but not always, write *Moses' rod, for conscience' sake, Phœbus' fire;* and yet we say, and ought to say, *Jones's books, Wilkins's hat, St James's, Chambers's Journal*, etc.

(iii) We find in the Prayer-Book, "For Jesus Christ *his* sake." This arose from the fact that the old possessive in **es** was sometimes written **is**; and hence the corruption into *his*. Then it came to be fancied that **'s** was a short form of *his*. But this is absurd, for two reasons:—

(*a*) We cannot say that "the girl's book" is = *the girl his book.*
(*b*) We cannot say that "the men's tools" is = *the men his tools.*

35. How shall we account for the contradictory forms **Lord's-day** and **Lady-day, Thurs-day** and **Fri-day, Wedn-es-day** and **Mon-day,** and for the curious possessive **Witenagemot?**

Lady-day and **Friday** are fragments of the possessive of feminine Nouns in O.E., which ended in **an.** Thus, an old possessive of **lady** was **ladyan,** which was shortened into **ladyë,** and then into **lády.** So with **Frija,** the Saxon goddess of love. Thus we see that in *Lady-day* and *Friday* we have old feminine possessives. The word **witena-gemot** means the *meet* or *meeting* of the **witan** (= wise men), the possessive of which was **witëna.**

36. The **Dative Case** answers to the question **For whom?** or **To whom?** It has **no** separate **form** for **Nouns;** and in **Pronouns,** its form is the **same** as that of the **Objective.** But it has a very clear and distinct **function** in modern English. This function is seen in such sentences as—

(1) He handed the **lady** a chair.
(2) Make **me** a boat!
(3) Woe worth the **day**! (= Woe come to the day!)
(4) Heaven send the **Prince** a better companion!
(5) Heaven send the **companion** a better Prince!
(6) "Sirrah, knock **me** at this gate,
Rap **me** here, knock **me** well, and knock **me** soundly."
(Shakespeare, "Taming of the Shrew," I. ii. 31.)
(7) **Me**thought I heard a cry! (= **Me**seems.)
(8) Hand **me** the salt, if **you** please.

Some grammarians prefer to call this the **Case of the Indirect Object;** but the term will hardly apply to *day* and *me* in (3) and (7). In all the other sentences, the dative may be changed into an objective with the prep. *to* or *for.*

(i) In the sixth sentence, the **me's** are sometimes called *Ethical Datives.*

(ii) In the seventh sentence, *methought* is = *mesceems*, or *it seems to me.* There were in O.E. two verbs—*thincan*, to seem ; and *thencan*, to think.

(iii) In the eighth sentence the phrase *if you please* is = *if it please you*, and the *you* is a dative. If the *you* were a nominative, the phrase would mean *if you are a pleasing person*, or *if you please me.*

37. The **Objective Case** is always governed by an **active-transitive verb** or a **preposition.** It answers to the question **Whom?** or **What?** It is generally placed after the verb. Its form is **different** from that of the Nominative **in pronouns**; but is the **same in nouns.**

(i) The **direct object** is sometimes called the **reflexive object** when the nominative and the objective refer to the same person—as, "*I* hurt *myself*;" "Turn (*thou*) *thee*, O Lord!" etc.

(ii) When the **direct object** is akin with the verb in meaning, it is sometimes called the **cognate object.** The cognate object is found in such phrases as: *To die the death; to run a race; to fight a fight*, etc.

(iii) A **second direct object** after such verbs as *make, create, appoint, think, suffer*, etc., is often called the **factitive object.** For example: The Queen made *him* a *general;* the Board appointed *him manager;* we thought *him* a good *man*, etc.

Factitive comes from the Latin *facĕre*, to make.

38. The difference between the Nominative and the Vocative cases is this: The Nominative case **must** always have a **verb** with it; the Vocative **cannot** have a **verb.** This is plain from the sentences:—

(i) John did that.
(ii) Don't do that, John!

39. Two nouns that indicate the same person or thing are said to be **in apposition**; and two nouns in apposition may be in any case.

(i) But, though the two nouns are in the **same case**, only **one** of them has the **sign** or **inflection** of the case. Thus we say, "John the **gardener's** mother is dead." Now, both *John* and *gardener* are in the possessive case; and yet it is only *gardener* that takes the sign of the possessive.

PRONOUNS.

1. A **Pronoun** is a **word that is used instead of a noun.** We say, "John went away yesterday; **he** looked quite happy." In this case the pronoun **he** stands in the place of **John.**

(i) The word **pronoun** comes from the Latin *pro*, for; and *nomen*, a name.

(ii) The above definition hardly applies to the pronoun *I*. If we say *I write*, the *I* cannot have *John Smith* substituted for it. We cannot say *John Smith write*. *I*, in fact, is the universal pronoun for the **person speaking**; and it cannot be said to stand in place of his mere *name*. The same remark applies to some extent to *thou* and *you*.

2. The pronouns are among the oldest parts of speech, and have, therefore, been subject to many changes. In spite of these changes, they have kept many of their inflexions; while our English adjective has parted with all, and our noun with most.

3. There are four kinds of pronouns: **Personal; Interrogative; Relative;** and **Indefinite.** The following is a table, with examples of each:—

PRONOUNS.

Personal.	**Interrogative.**	**Relative.**	**Indefinite.**
I.	Who?	Who.	One.

PERSONAL PRONOUNS.

4. There are three Personal Pronouns: The Personal Pronoun of the **First Person**; of the **Second Person**; and of the **Third Person.**

5. The **First Personal Pronoun** indicates the person **speaking**; the **Second Personal Pronoun**, the person **spoken to**; and the **Third**, the person **spoken of.**

6. The **First Personal Pronoun** has, of course, no distinction of gender. It is made up of the following forms, which are fragments of different words:—

	Singular.	Plural.
Nominative	I	We.
Possessive	Mine (*or* My)	Our (*or* Ours).
Dative	Me	Us.
Objective	Me	Us.

(i) **We** is not = I + I; because there can be only one *I* in all the world. We is really = I + he, I + you, or I + they.

(ii) *I* can have no vocative as such. If you address yourself, you must say **Thou** or **You.**

(iii) The dative is preserved in such words and phrases as "**Me thinks**" ("it seems *to me*,"—where the *think* comes from *thincan*, to seem, and not from *thencan*, to think); "Woe is **me**;" "Give **me** the plate;" "If **you** please," etc.

7. The **Second Personal Pronoun** has no distinction of gender. It has the following forms:—

	Singular.	Plural.
Nominative	Thou	You (*or* Ye).
Possessive	Thine (*or* Thy)	Your (*or* Yours).
Dative	Thee	You.
Objective	Thee	You.
Vocative	Thou	You (*or* Ye).

(i) **Ye** was the old nominative plural; **you** was always dative or objective. "Ye have not chosen me; but I have chosen you."

(ii) **Thou** was, from the 14th to the 17th century, the pronoun of affection, of familiarity, of superiority, and of contempt. This is still the usage in France of *tu* and *toi*. Hence the verb *tutoyer*.

(iii) **My, Thy, Our, Your** are used along with nouns; **Mine, Thine, Ours,** and **Yours** cannot go with nouns, and they are always used alone. **Mine** and **Thine,** however, are used in Poetry and in the English Bible with nouns which begin with a vowel or silent *h*.

8. The **Third Personal Pronoun** requires distinctions of gender, because it is necessary to indicate the sex of the person we are talking of; and it has them.

	Singular.			Plural.
	Masculine.	Feminine.	Neuter.	All Genders.
Nom.	He	She	It	They.
Poss.	His	Her (*or* Hers)	Its	Their (*or* Theirs).
Dat.	Him	Her	It	Them.
Obj.	Him	Her	It	Them.

(i) **She** is really the feminine of the old demonstrative *se, seo, thaet*, and it has supplanted the old A.S. pronoun *heo*, which still exists in Lancashire in the form of *hoo*.

(ii) The old and proper dative of **it** is **him**. The old neuter of **he** was **hit**, the **t** being the inflection for the neuter.

(iii) **Him**, the dative, came to be also used as the objective. The oldest objective was **hine**.

9. The Personal Pronouns are often used as **Reflexive Pronouns**. Reflexive Pronouns are (i) **datives**; or (ii) **objectives**; or (iii) **compounds** of **self** with the personal pronoun. For example:—

(i) **Dative**: "I press **me** none but good householders," said by Falstaff, in "King Henry IV.," I. iv. 2, 16.

"I made **me** no more ado," I. ii. 4, 223.

"Let every soldier hew **him** down a bough."—Macbeth, V. iv. 6.

(ii) **Objective**: Shakespeare has such phrases as *I whipt me, I disrobed me; I have learned me.* In modern English, chiefly in poetry, we have: *He sat him down; Get thee hence!* etc.

(iii) **Compounds**: *I bethought myself; He wronged himself;* etc.

INTERROGATIVE PRONOUNS.

10. The **Interrogative Pronouns** are those pronouns which we use in asking questions. They are **who, which, what,** and **whether.**

(i) The word *interrogative* comes from the Latin *interrogāre*, to ask. Hence also *interrogation, interrogatory*, etc.

11. Who is both masculine and feminine, and is used only of persons. Its neuter is **what.** (The **t** in **what,** as in **that,** is the old suffix for the neuter gender.) The possessive is **whose**; the objective **whom.** The following are the forms:—

	Singular and Plural.		
	Masculine.	Feminine.	Neuter.
Nominative	Who	Who	What.
Possessive	Whose	Whose	[Whose.]
Objective	Whom	Whom	What.

(i) **Who-m** is really a dative, like **hi-m**. But we now use it only as an objective.

(ii) **Whose** *may* be used of neuters; but it is almost invariably employed of persons only.

12. **Which**—formerly *hwilc*—is a compound word, made up of the **wh** in **who**, and **lc**, which is a contraction of the O.E. **lîc** = like. It therefore really means, *Of what sort?* It now asks for **one out of a number**; as, "Here are several kinds of fruits: which will you have?"

13. **Whether** is also a compound word, made up of **who** + **ther**; and it means, **Which of the two?**

(i) The *ther* in *whether* is the same as the *ther* in *neither*, etc.

RELATIVE OR CONJUNCTIVE PRONOUNS.

14. A **Relative Pronoun** is a pronoun which possesses two functions: (i) it stands for a noun; and (ii) it joins two sentences together. That is to say, it is both a pronoun and a conjunction. For example, we say, "This is the man **whose** apples we bought." This statement is made up of two sentences: (i) "This is the man;" and (ii) "We bought his apples." The relative pronoun **whose** joins together the two sentences.

(i) Relative Pronouns might also be called **conjunctive pronouns.**

(ii) **Whose**, in the above sentence, is called **relative**, because it relates to the word *man*. *Man* is called its **antecedent**, or *goer-before.*

The word *antecedent* comes from the Lat. *ante*, before; and *cedo*, I go.

15. The Relative Pronouns are **that; who, which; what.** **As** and **but** are also employed as relatives.

(i) **Who, which,** and **what** are also combined with **so** and **ever**, and form **Compound Relatives**; such as **whoso, whosoever, whatsoever,** and **whichsoever.**

(ii) **That** is the oldest of our relative pronouns. It is really the neuter of the old demonstrative adj., *se, seo, thaet.* It differs from *who* in two respects: (*a*) It cannot be used *after* a preposition. We cannot say, "This is the man with that I went." (*b*) It is generally employed to *limit, distinguish,* and *define.* Thus we say, "The house that I built is for sale." Here the sentence *that I built* is an adjective, limiting or defining the noun *house.* Hence it has been called the **defining relative.**

Who or **which** introduces a new fact about the antecedent; **that** only marks it off from other nouns.

(iii) **Who** has **whose** and **whom** in the possessive and objective—both in the singular and in the plural.

(iv) **Which** is not to be regarded as the neuter of **who.** It is the form used when the antecedent is the name of an **animal** or **thing.** After a preposition, it is sometimes replaced by *where;* as *wherein* = *in which; whereto* = *to which.*

(v) **What** performs the function of a compound relative = **that** + **which.** If we examine its function in different sentences, we shall find that it may be equivalent to—

(*a*) Two Nominatives; as in 'This is what he is" (=the person that).
(*b*) Two Objectives; as in "He has what he asked for" (=the thing that).
(*c*) Nom. and Obj.; as in "This is what he asked for" (=the thing that).
(*d*) Obj. and Nom.; as in "I know what he is" (=the person that).

(vi) **As** is the proper relative after the adjectives **such** and **same.** **As** is, however, properly an adverb. "This is the same as I had" is = "This is the same as *that which* I had."

(vii) **But** is the proper relative after a negative; as "There was no man but would have died for her." Here **but** = **who** + **not.** (This is like the Latin use of *quin* = *qui* + *non*).

INDEFINITE PRONOUNS.

16. An **Indefinite Pronoun** is a pronoun that does **not** stand in the place of a noun which is the name for a **definite person** or **thing**, but is used vaguely, and without a distinct reference.

17. The chief Indefinite Pronouns are **one, none; any; other;** and **some.**

(i) **One** is the best instance of an indefinite pronoun. It is simply the cardinal *one* used as a pronoun. In O.E. we used *man;* and we still find one example in the Bible—Zech. xiii. 5: "Man taught me to keep cattle from my youth." **One**, as an indefinite pronoun, has two peculiarities. It (*a*) can be put in the **possessive case;** and (*b*) can take a plural **form.** Thus we can say: (*a*) "One can do what one likes with **one's** own;" and (*b*) "I want some big **ones.**"

(ii) **None** is the negative of **one.** "None think the great unhappy but the great." But *none* is always plural. **No** (the adjective) is a short form of *none;* as *a* is of *an;* and *my* of *mine.*

(iii) **Any** is derived from **an**, a form of *one.* It may be used as an adjective also—either with a singular or a plural noun. When used as a pronoun, it is generally plural.

(iv) **Other** is = **an ther.** The **ther** is the same as that in *either, whether;* and it always indicates that one of two is taken into the mind.

(v) **Some** is either singular or plural. It is singular in the phrase *Some one;* in all other instances, it is a plural pronoun.

ADJECTIVES.

1. An **Adjective** is a word that **goes with** a **noun** to describe or point out the thing denoted by the noun—and hence to limit the application of the noun; or, more simply,—

Adjectives are **noun-marking words.**

(i) Adjectives do not **assert explicitly**, like verbs. They assert **implicitly.** Hence they are **implicit predicates.** Thus, if I say, "I met three old men," I make three statements: (1) I met men; (2) The men were old; (3) The men were three in number. But these statements are **not explicitly** made.

(ii) Adjectives **enlarge the content**, but **limit the extent** of the idea expressed by the noun. Thus when we say "*white* horses," we put a **larger content** into the idea of horse; but, as there are fewer *white* horses than *horses*, we limit the **extent** of the notion.

2. An adjective **cannot stand by itself.** It must have with it a noun either **expressed** or **understood.** In the sentence "The good are happy," *persons* is understood after *good.*

3. Adjectives are of four kinds. They are (i) **Adjectives of Quality**; (ii) **Adjectives of Quantity**; (iii) **Adjectives of Number**; (iv) **Demonstrative Adjectives.** Or we may say,—Adjectives are divided into

ADJECTIVES

Qualitative. **Quantitative.** **Numbering.** **Demonstrative.**

These four answer, respectively, to the questions—

(i) **Of what sort?** (ii) **How much?** (iii) **How many?** (iv) **Which?**

4. Qualitative Adjectives denote a quality of the subject or thing named by the noun; such as *blue, white; happy, sad; big, little.*

(i) The word *qualitative* comes from the Lat. *qualis*=of what sort.
(ii) Most of these adjectives admit of **degrees of comparison.**

5. Quantitative Adjectives denote either **quantity** or **indefinite number**; and they can go either (i) with the **singular**, or (ii) with the **plural** of nouns, or (iii) with both. The following is a list:—

Any.	Certain.	Few.	Much.	Some.
All.	Divers.	Little.	No.	Whole.
Both.	Enough.	Many.	Several.	

(i) We find the phrases: *Little need; little wool; much pleasure; more sense; some sleep*, etc.

(ii) We find the phrases: *All men; any persons; both boys; several pounds*, etc.

(iii) We find the phrases: *Any man* and *any men; no man* and *no men; enough corn* and *soldiers enough; some boy* and *some boys*, etc.

6. Numbering or **Numeral Adjectives** express the **number** of the things or persons indicated by the noun. They are generally divided into **Cardinal Numerals** and **Ordinal Numerals**. But Ordinal Numerals are in reality Demonstrative Adjectives.

(i) **Numeral** comes from the Lat. *numerus*, a number. Hence also come *numerous, numerical*, and *number* (the *b* serves as a cushion between the *m* and the *r*).

(ii) **Cardinal** comes from the Lat. *cardo*, a hinge.

(iii) **Ordinal** comes from the Lat. *ordo*, order.

7. Demonstrative Adjectives are those which are used to **point out** the thing expressed by the noun; and, besides indicating a person or thing, they also indicate a **relation** either to the speaker or to something else.

(i) **Demonstrative** comes from the Lat *demonstro*, I point out. From the same root come *monster, monstrous*, &c.

8. Demonstrative Adjectives are of three kinds: (i) **Articles**; (ii) **Adjective Pronouns** (often so called); and (iii) the **Ordinal Numerals.**

(i) There are two **articles** (better call them **distinguishing adjectives**) in our language: **a** and **the.** **a** is a broken-down form of **ane**, the northern form of *one*; and before a vowel or silent **h** it retains the **n**. In some phrases **a** has its old sense of *one*; as in "two of a trade;" "all of a size," etc.

"An two men ride on *a* horse, one must ride behind."
Shakespeare (Much Ado about Nothing, III. v. 40).

(ii) We must be careful to distinguish the article *a* from the broken-down preposition *a* in the phrase "twice *a* week." This latter *a* is a fragment of *on;* and the phrase in O.E. was "tuwa on wucan." Similarly, *the* in "the book" is not the same as *the* in "the more *the* merrier." The latter is the old ablative of *thaet;* and is = by that.

(iii) **Adjective Pronouns** or **Pronominal Adjectives** are so called because they can be used either as adjectives **with** the noun, or as pronouns **for** the noun. They are divided into the following four classes:—

(*a*) **Demonstrative Adjective Pronouns**—This, these; that, those; yon, yonder.

(*b*) **Interrogative Adjective Pronouns**—Which? what? whether (of the two)?

(*c*) **Distributive Adjective Pronouns**—Each, every, either, neither.

(*d*) **Possessive Adjective Pronouns**—My, thy, his, her, etc. (These words perform a double function. They are adjectives, because they go with a noun; and pronouns, because they stand for the **noun** or name of the person speaking or spoken of.)

(iv) The **Ordinal Numerals** are: First, second, third, etc.

9. Some adjectives are used **as nouns,** and therefore take a **plural form.** Thus we have *Romans, Christians, superiors, elders, ones, others, nobles,* etc. Some take the form of the **possessive case,** as *either's, neither's.*

(i) The plural of *one* as an adjective is *two, three,* etc.; of *one* as a noun, *ones.* Thus we can say, "These are poor strawberries, bring me better *ones.*" Other numeral adjectives may be used as nouns. Thus Wordsworth, in one of his shorter poems, has—

> "The sun has long been set;
> The stars are out by *twos* and *threes;*
> The little birds are piping yet
> Among the bushes and trees."

(ii) Our language is very whimsical in this matter. We can say *Romans* and *Italians;* but we cannot say *Frenches* and *Dutches.* Milton has (Paradise Lost, iii. 438) *Chineses.*

NUMERALS.

10. Cardinal Numerals are those which indicate numbers alone. Some of them are originally nouns, as *dozen, hundred, thousand,* and *million;* but these may also be used as adjectives.

(i) **One** was in A.S. *an* or *anc*. The pronunciation *wun* is from a western dialect. It is still rightly sounded in its compounds *atone*, *alone*, *lonely*. **None** and **no** are the negatives of *one* and *o* (=*an* and *a*).

(ii) **Two**, from A.S. **twegen** mas.; **twa** fem. The form *twegen* appears in *twain* and *twin*, the *g* having been absorbed.

(iii) **Eleven** = **en** (one) + **lif** (ten). **Twelve** = **twe** (two) + **lif** (ten).

(iv) **Thirteen** = three + ten. The *r* has shifted its place, as in *third*.

(v) **Twenty** = **twen** (two) + **tig** (ten). **Tig** is a noun, meaning "a set of ten." The guttural was lost, and it became *ty*.

(vi) **Score**, from A.S. *sceran*, to cut. Accounts of sheep, cattle, etc., were kept by notches on a stick; and the twentieth notch was made deeper, and was called *the* cut—*the* score.

11. Ordinal Numerals are **Adjectives of Relation** formed mostly from the Cardinals. They are: First, Second, Third, Fourth, etc.

(i) **First** is a contraction of the A.S. *fyrrest* (farthest).

(ii) **Second** is not Eng. but Latin. The O.E. for *second* was **other**. *Second* comes (through French) from the Latin, *secundus*, following—that is, following the first. A following or favourable breeze ("a wind that *follows* fast") was called by the Romans a "secundus ventus." *Secundus* comes from Lat. *sequor*, I follow. Other words from the same root are *sequel*, *consequence*, etc.

(iii) **Third**, by transposition, from A.S. *thridda*. A third part was called a *thriding* (where the *r* keeps its right place); as a fourth part was a *fourthing* or *farthing*. *Thriding* was gradually changed into *Riding*, one of the three parts into which Yorkshire was divided.

(iv) In **eigh-th**, as in *eigh-teen*, a **t** has vanished.

THE INFLEXION OF ADJECTIVES.

12. The modern English adjective has lost all its old inflexions for gender and case, and retains only **two** for **number**. These two are *these* (the plural of *this*) and *those* (the plural of *that*).

(i) The older plural was **thise**—pronounced *these*, and then so spelled. In this instance, the spelling, as so seldom happens, has followed the pronunciation. In general in the English language, the spelling and the pronunciation keep quite apart, and have no influence on each other.

(ii) **Those** was the oldest plural of *this*, but in the 14th century it came to be accepted as the plural of *that*.

13. Most adjectives are now inflected for purposes of **comparison** only.

14. There are **three Degrees of Comparison**: the **Positive**; the **Comparative**; and the **Superlative.**

(i) The word *degree* comes from the French *degré*, which itself comes from the Latin *gradus*, a step. From the same root come *grade, gradual, degrade*, etc.

15. The **Positive Degree** is the **simple form** of the adjective.

16. The **Comparative Degree** is that form of the adjective which shows that the **quality** it expresses has been raised **one step** or **degree** higher. Thus we say *sharp, sharper; cold, colder; brave, braver.* The comparative degree brings together **only two** ideas. Thus we may speak of "the taller of the two," but not "of the three."

Comparative comes from the Lat. *compăro*, I bring together.

17. The Comparative degree is formed in two ways: either (i) by adding **er** to the positive; or (ii) if the adjective has two syllables (the last ending in a consonant) or more, by placing the adverb **more** before the adjective.

RULES: I. A silent **e** is dropped; as *brave, braver.*

II. A **y** after a consonant is changed into **i** before *er*, etc.; as *happy, happier.*

III. A final consonant after a **short vowel** is doubled; as *red, redder; cruel, crueller.*

IV. In choosing between **er** and **more**, sound and custom seem to be the safest guides. Thus we should not say *selecter*, but *more select*; not *infirmer*, but *more infirm.* Carlyle has *beautifullest*, etc.; but his is not an example to be followed.

18. The **Superlative Degree** is that form of the adjective which shows that the quality it expresses has been raised to the **highest degree.** The superlative degree requires that three things, or more, be compared. Thus "He is the tallest of the two" would be incorrect.

Superlative comes from the Lat. *superlātivus*, lifting up above.

19. The Superlative degree is formed in two ways: either (i) by adding **est** to the positive; or (ii) if the adjective has two syllables (the last ending in a consonant) or more, by placing the adverb **most** before the adjective.

(i) *Happiest.* (ii) *Most recent; most beautiful.*

20. Some adjectives, from the very nature of the ideas they express, do not admit of comparison. Such are *golden, wooden; left, right; square, triangular; weekly, monthly; eternal, perpetual*, etc.

21. The most frequently used adjectives have **irregular comparisons.** The following is a list:—

Positive.	Comparative.	Superlative.	Positive.	Comparative.	Superlative.
Bad	worse	worst.	Late	later	latest.
Evil	worse	worst.	Late	latter	last.
Ill	worse	worst.	Little	less	least.
Far	farther	farthest.	Many	more	most.
[Forth]	further	furthest.	Much	more	most.
Fore	former	foremost.	Nigh	nigher	nighest (next).
Good	better	best.	Old	older	oldest.
Hind	hinder	hindmost.	Old	elder	eldest.
	[Rathe]	rather		[rathest.]	

(i) **Worse** and **worst** come, not from *bad*, but from the root *weor*, evil. (*War* comes from the same root.) The *s* in *worse* is a part of the root; and the full comparative is really *worser*, which was used in the 16th century (Shakespeare, "Hamlet," III. iv. 157). *Worst=worsest.*

(ii) The **th** in **farther** is intrusive. *Farther* is formed on a false analogy with *further*, as *could* (from *can*) is with *would* (from *will*). *Farther* is used of progression in *space; further*, of progression in *reasoning.*

(iii) **Former** was in A.S. **forma** (=first). It is a superlative form with a comparative sense.

(iv) **Better** comes from A.S. *bet*=good—a root which was found in *betan*, to make good, and in the phrase *to boot*="to the good."

(v) **Later** and **latest** refer to time; **latter** and **last** to position in space or in a series. **Last** is as by assimilation from *latst;* as *best* is from *betst.*

(vi) **Less** does not come from the **lit** in *little;* but from the A.S. **las,** weak. **Least=laesest.**

(vii) **Nighest** is contracted into **next**; as *highest* was into *hext.* Thus **gh+s=k+s=x.**

(viii) We say "the **oldest** man that ever lived," and "the eldest of the family." **Older** and **oldest** refer to mere number; **elder** and **eldest** to a family or corporate group.

(ix) **Rathe** is still found in poetry. Milton has "the rathe primrose, that forsaken dies;" and Coleridge, "twin buds too rathe to bear the winter's unkind air." The Irish pronunciation *rayther* is the old English pronunciation.

(x) **Hind** is used as an adjective in the phrase "the hind wheels."

22. The following are **defective comparatives** and **superlatives**:—

POSITIVE.	COMPARATIVE.	SUPERLATIVE.
[Aft]	after	——
[In]	inner	innermost.
[Out]	outer (or utter)	outermost (or uttermost).
——	nether	nethermost.
——	over	——
[Up]	upper	uppermost.

(i) **After**, as an adjective, is found in *aftermath* and *afterthought*.

(ii) **In** is used as an adjective in the word *in-side;* and as a noun in the phrase "the ins and outs" of a question.

(iii) In the inns of law, the **utter-bar** (outer-bar) is opposed to the **inner-bar**.

(iv) The **neth** in *nether* is the same as the **neath** in *beneath*.

(v) The **ov** in *over* is the *ove* in *above*, and is a dialectic form of *up*. It is still found in such names as *Over Leigh* in Cheshire, and *Over Darwen* in Lancashire.

(vi) **Hindmost, uttermost,** are not compounds of **most**, but are double superlatives. There was an old superlative ending **ema**, which we see in Lat. *extrēmus, suprēmus*, etc. It was forgotten that this was a superlative, and **est** or **ost** was added. Thus we had *hindema, midema*. These afterwards became *hindmost* and *midmost*.

THE VERB.

1. The **Verb** is that "part of speech" by means of which we **make an assertion.**

It is the **keystone of the arch of speech.**

(i) The word **verb** comes from the Lat. *verbum*, a word. It is so called because it is *the* word in a sentence. If we leave the verb out of a sentence, all the other words become mere nonsense. Thus we can

say, "I saw him cross the bridge." Leave out *saw*, and the other words have no meaning whatever.

(ii) A verb has sometimes been called a **telling word**, and this is a good and simple definition for young learners.

THE CLASSIFICATION OF VERBS.

2. Verbs are divided into two classes — **Transitive** and **Intransitive.**

3. A **Transitive Verb** denotes an action or feeling which, as it were, **passes over** from the **doer** of the action to the **object** of it. "The boy **broke** the stick;" "he **felled** the tree;" "he **hates** walking."

In these sentences we are able to think of the **action** of **breaking** and **felling** as *passing over* to the stick and the tree.

Transitive comes from the Lat. verb *transīre*, to pass over.

The more correct definition is this:—

A **Transitive Verb** is a verb that **requires an object.**

This definition covers the instances of *have, own, possess, inherit*, etc., as well as *break, strike, fell*, etc.

4. An **Intransitive Verb** denotes a state, feeling, or action which does **not** pass over, but which **terminates in the doer** or agent. "He sleeps;" "she walks;" "the grass grows."

5. There is, in general, nothing in the look or **appearance** of the verb which will enable us to tell whether it is transitive or intransitive. A transitive verb may be used intransitively; an intransitive verb, transitively. In a few verbs we possess a causative form. Thus we have:—

Intransitive.	Causative	Intransitive.	Causative.
Bite[1]	Bait.	Quoth	Bequeathe.
Deem[1]	Doom (verb).	Rise	Raise.
Drink[1]	Drench.	Sit	Set.
Fall	Fell.	Watch[1]	Wake.
Lie	Lay.	Wring[1]	Wrench.

[1] These are also used transitively.

The following exceptional usages should be diligently noted:—

I. **Intransitive** verbs may be used **transitively.** Thus—

(i) (*a*) He walked to London. (*b*) He walked his horse.
(*a*) The eagle flew. (*b*) The boy flew his kite.

(ii) When the intransitive verb is compounded with a preposition either (i) separable, or (ii) inseparable.

(i) (*a*) He laughed.	(*b*) He laughed-at me.
(ii) (*a*) He came.	(*b*) He overcame the enemy.
(iii) (*a*) He spoke.	(*b*) He bespoke a pair of boots.

Such verbs are sometimes called "Prepositional Verbs."

II. **Transitive** verbs may be used **intransitively**—

(i) With the pronoun **itself** understood :—

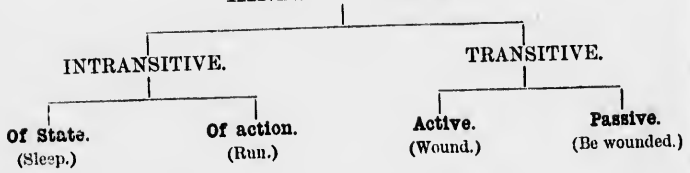
(*a*) He broke the dish.	(*b*) The sea breaks on the rocks.
(*a*) She shut the door.	(*b*) The door shut suddenly.
(*a*) They moved the table.	(*b*) The table moved.

(ii) When the verb describes a fact perceived by the senses :—

(*a*) He cut the beef.	(*b*) The beef cuts tough.
(*a*) He sold the books.	(*b*) The books sell well.
(*a*) She smells the rose.	(*b*) The rose smells sweet.

The following is a tabular view of the

KINDS OF VERBS.



THE INFLEXIONS OF VERBS.

6. Verbs are changed or modified for **Voice, Mood, Tense, Number,** and **Person.** These changes are expressed, partly by **inflexion,** and partly by the use of **auxiliary verbs.**

(i) A verb is an **auxiliary verb** (from Lat. *auxilium*, aid) when its own full and real meaning *drops out of sight*, and it aids or helps the verb to which it is attached to express *its* meaning. Thus we say, "He works hard that he *may gain* the prize ;" and here *may* has not its old meaning of *power*, or its present meaning of *permission*. But—

(ii) If we say "He may go," here *may* is not used as an auxiliary, but is a **notional** verb, with its full meaning ; and the sentence is = "He has leave to go."

Voice.

7. Voice is that form of the Verb by which we show whether the **subject** of the statement denotes the **doer** of the action, or the **object** of the action, expressed by the verb.

8. There are two Voices: the **Active Voice,** and the **Passive Voice.**

(i) When a verb is used in the **active voice,** the **subject** of the sentence stands for the **doer** of the action. "He killed the mouse."

(ii) When a verb is in the **passive voice,** the **subject** of the sentence stands for the **object** of the action. "The mouse was killed."

Or we may say that, in the **passive voice** the **grammatical subject** denotes the real **object.**

(iii) There is in English a kind of **middle voice.** Thus we can say, "He opened the door" (active); "The door was opened" (passive); "The door opened" (middle). In the same way we have, "This wood cuts easily;" "Honey tastes sweet;" "The book sold well," etc.

9. An Intransitive Verb, as it can have no direct object, cannot be used in the passive voice. But, as we have seen, we can make an intransitive into a transitive verb by adding a preposition; and hence we can say:—

Active.	Passive.
(*a*) They laughed at him.	(*b*) He was laughed-at by them.
(*a*) The general spoke to him.	(*b*) He was spoken-to by the general.

10. In changing a verb in the active voice into the passive, we may make either (i) the **direct** or (ii) the **indirect object** into the **subject** of the passive verb.

Active.	Passive.
1. They offered her a chair.	(i) A chair was offered her. (ii) She was offered a chair.
2. They showed him the house.	(i) The house was shown him. (ii) He was shown the house.
3. I promised the boy a coat.	(i) A coat was promised the boy. (ii) The boy was promised a coat.

The object after the passive verb is not the real object of that verb, for a passive verb cannot rightly take an object. It is *left over,* as it were, from the active verb, and is hence sometimes called a **Residuary Object.**

11. The **passive voice** of a verb is formed by using a part of the verb **to be** and the **past participle** of the verb. Thus we say—

ACTIVE.	PASSIVE.	ACTIVE.	PASSIVE.
I beat.	I am beaten.	I have beaten.	I have been beaten.

(i) Some **intransitive** verbs form their perfect tenses by means of the verb *to be* and their past participle, as "I am come;" "He is gone." But the *meaning* here is quite different. There is no mark of **anything done** to the subject of the verb.

(ii) Shakespeare has the phrases: *is run; is arrived; are marched forth; is entered into; is stolen away.*

MOOD.

12. The **Mood** of a verb is the **manner** in which the statement made by the verb is presented to the mind. Is a statement made directly? Is a command given? Is a statement subjoined to another? All these are different moods or modes. There are four moods: the **Indicative**; the **Imperative**; the **Subjunctive**; and the **Infinitive.**

(i) **Indicative** comes from the Lat. *indicāre*, to point out.

(ii) **Imperative** comes from the Lat. *imperāre*, to command. Hence also *emperor, empress*, etc. (through French).

(iii) **Subjunctive** comes from Lat. *subjungĕre*, to join on to.

(iv) **Infinitive** comes from Lat. *infinītus*, unlimited; because the verb in this mood is not limited by *person, number*, etc.

13. The **Indicative Mood** makes a **direct assertion**, or puts a question in a **direct manner.** Thus we say: "John is ill;" "Is John ill?"

14. The **Imperative Mood** is the mood of **command, request,** or **entreaty.** Thus we say: "Go!" "Give me the book, please;" "Do come back!"

(i) The Imperative Mood is the **pure root** of the verb without any inflexion.

(ii) It has in reality only **one person**—the **second.**

15. The **Subjunctive Mood** is that form of the verb which is **used in a sentence** that is **subjoined to a principal** of

sentence,—and which does not express a fact directly, but only the **relation** of a fact **to the mind** of the speaker. Most often it expresses both **doubt** and **futurity.** Thus we say: (i) "O that he were here!" (ii) "Love not sleep, lest thou come to poverty." (iii) "Whoever he be, he cannot be a good man."

(i) In the first sentence, the person is *not* here.

(ii) In the second, the person spoken to has *not* come to poverty; but he may.

(iii) In the third, we do *not* know who the person really is.

(iv) The Subjunctive Mood is rapidly dying out of use in modern English.

16. The **Infinitive Mood** is that form of the verb which **has no reference to any agent,** and is therefore unlimited by person, by number, or by time. It is the verb itself, pure and simple.

(i) The preposition **to** is not an essential part nor a necessary sign of the infinitive. The oldest sign of it was the ending in **an.** After *may, can, shall, will, must, bid, dare, do, let, make, hear, see, feel, need,* the simple infinitive, without **to,** is still used.

(ii) The Infinitive is really a noun, and it may be (*a*) either in the nominative or (*b*) in the obj. case. Thus we have: (*a*) "To err is human; to forgive, divine;" and (*b*) "I wish to go."

(iii) In O.E. it was declined like any other noun; and the dative case ended in **anne.** Then **to** was placed before this dative, to indicate purpose. Thus we find, "The sower went out to sow," when, in O.E. *to sow* was *to sawenne.* This, which is now called the gerundial infinitive, has become very common in English. Thus we have, "I came to see you;" "A house to let." "To hear him (= on hearing him) talk, you would think he was worth millions."

(iv) We must be careful to distinguish between (*a*) the **pure Infinitive** and (*b*) the **gerundial Infinitive.** Thus we say—

(*a*) I want to see him. (*b*) I went to see him. The latter is the gerundial infinitive—that is, the old dative.

(*c*) The gerundial infinitive is attached (1) to a noun; and (2) to an adjective. Thus we have such phrases as—

(1) Bread *to eat;* water *to drink;* a house *to sell.*

(2) Wonderful *to relate;* quick *to take offence;* eager *to go.*

17. A **Gerund** is a **noun** formed from a verb by the addition of **ing.** It may be either (i) a subject; or (ii) an object; or

(iii) it may be governed by a preposition. It has two functions: that of a **noun**, and that of a **verb**—that is, it *is* itself a noun, and it *has* the governing power of a verb.

(i) Reading is pleasant. (ii) I like reading. (iii) He got off by crossing the river. In this last sentence, *crossing* is a **noun** in relation to *by*, and a **verb** in relation to *river*.

Gerund comes from the Lat. *gero*, I carry on; because it *carries on* the power or function of the verb.

(ii) The **Gerund** must be carefully distinguished from three other kinds of words: (*a*) from the **verbal noun**, which used to end in *ung*; (*b*) from the **present participle**; and (*c*) from the **infinitive with to.** The following are examples:—

(*a*) "Forty and six years was this temple in building." Here *building* is a verbal noun.

(*b*) "Dreaming as he went along, he fell into the brook." Here *dreaming* is an adjective agreeing with *he*, and is therefore a participle.

(*c*) "To write is quite easy, when one has a good pen." Here *to write* is a present infinitive, and is the nominative to *is*. (It must not be forgotten that the oldest infinitive had no *to*, and that it still exists in this pure form in such lines as "Better *dwell* in the midst of alarms, than *reign* in this horrible place."

(*a*) "He was punished for robbing the orchard." Here *robbing* is a gerund, because it *is* a noun and also *governs* a noun.

(*b*) "He was tired of dreaming such dreams." Here *dreaming* is a gerund, because it *is* a noun and *governs* a noun.

(*c*) "He comes here to write his letters." Here *to write* is the gerundial infinitive; it is in the dative case; and the O.E. form was *to writanne*. Here the *to* has a distinct meaning. This is the so-called "infinitive of purpose;" but it is a true gerund. In the seventeenth century, when the sense of the *to* was weakened, it took a *for*,—"What went ye out for to see?"

(iii) The following three words in *ing* have each a special function:—
(*a*) He is reading about the *passing* of Arthur (**verbal noun**).
(*b*) And Arthur, *passing* thence (**participle**), rode to the wood.
(*c*) This is only good for *passing* the time (**gerund**).

18. A **Participle** is a **verbal adjective.** There are two participles: the **Present Active** and the **Perfect Passive.** The former (i) has two functions: that of an **adjective** and that of a **verb.** The latter (ii) has only the function of an **adjective.**

(i) "Hearing the noise, the porter ran to the gate." In this sentence, *hearing* is an **adjective** qualifying *porter*, and a **verb** governing *noise*.

(ii) Defeated and discouraged, the enemy surrendered.

☞ 1. We must be very careful to distinguish between (*a*) the **gerund** in *ing*, and (*b*) the **participle** in *ing*. Thus *running* in a "running stream"

is an adjective, and therefore a participle. In the phrase, "in running along," it is a noun, and therefore a gerund. Milton says—

"And ever, against eating cares,
Lap me in soft Lydian airs!"

Here *eating* is an adjective, and means *fretting;* and it is therefore a participle. But if it had meant *cares about eating, eating* would have been a noun, and therefore a gerund. So a *fishing-rod* is not a *rod that fishes; a frying-pan* is not a *pan that frics; a walking-stick* is not a *stick that walks.* The rod is a *rod for fishing;* the pan, a *pan for frying;* the stick, a *stick for walking;* and therefore *fishing, frying,* and *walking* are all gerunds.

2. The word *participle* comes from Lat. *participāre,* to partake of. The participle *partakes of* the nature of the verb. (Hence also *participate.*)

TENSE.

19. Tense is the form which the verb takes to indicate **time.** There are, in human life, three times: past, present, and future. Hence there are in a verb three **chief tenses: Past, Present,** and **Future.** These may be represented on a straight line:—

TENSES.

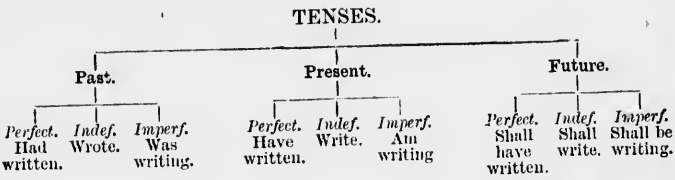
Past.	**Present.**	**Future.**
I wrote.	I write.	I shall write.

(i) The word *tense* comes to us from the French *temps,* which is from the Lat. *tempus,* time. Hence also *temporal, temporary,* etc. (The modern French word is *temps;* the old French word was *tens.*)

20. The tenses of an English verb give not only the **time** of an action or event, but also the **state** or **condition** of that action or event. This state may be **complete** or **incomplete,** or **neither**—that is, it is left **indefinite.** These states are oftener called **perfect, imperfect,** and **indefinite.** The condition, then, of an action as expressed by a verb, or the **condition** of the **tense** of a verb, may be of three kinds. It may be—

(i) Complete or Perfect, as Written.
(ii) Incomplete or Imperfect, as Writing.
(iii) Indefinite, as Write.

We now have therefore—



(i) The only tense in our language that is formed by **inflexion** is the **past indefinite.** All the others are formed by the aid of auxiliaries.

(*a*) The imperfect tenses are formed by **be + the imperfect participle.**

(*b*) The perfect tenses are formed by **have + the perfect participle.**

(ii) Besides *had written*, *have written*, and *will have written*, we can say *had been writing*, *have been writing*, and *will have been writing*. These are sometimes called **Past Perfect** (or **Pluperfect**) **Continuous**, **Perfect Continuous**, and **Future Perfect Continuous.**

(iii) "**I do** write," "**I did** write," are called **Emphatic forms.**

Number.

21. Verbs are modified for **Number.** There are in verbs **two numbers**: (i) the **Singular** and (ii) the **Plural.**

(i) We say, "He write**s**" (with the ending **s**).

(ii) We say, "They write" (with no inflectional ending at all).

Person.

22. Verbs are modified for **Person**—that is, the form of the verb is changed to suit (i) the **first person,** (ii) the **second person,** or (iii) the **third person.**

(i) "I write." (ii) "Thou writest." (iii) "He writes."

Conjugation.

23. Conjugation is the name given to the sum-total of all the inflexions and combinations of the parts of a verb.

The word *conjugate* comes from the Lat. *conjugare*, to bind together.

24. There are two conjugations in English—the **Strong** and the **Weak**. Hence we have: (i) verbs of the **Strong Conjugation,** and (ii) verbs of the **Weak Conjugation,** which are more usually called **Strong Verbs** and **Weak Verbs.** These verbs are distinguished from each other by their way of **forming their past tenses.**

25. The past tense of any verb determines to which of these classes it belongs; and that by a twofold test—one positive and one negative.

26. (i) The positive test for the past of a **Strong Verb** is that it **changes the vowel of the present.** (ii) The negative test is that it **never adds anything** to the present to make its past tense.

(i) Thus we say **write, wrote,** and change the vowel.

(ii) But in **wrote** there is nothing added to **write.**

27. (i) The positive test for the past tense of a **Weak Verb** is that **d** or **t is added** to the present. (ii) The negative test is that the **root-vowel of the present** is generally **not changed.**

(i) There are some exceptions to this latter statement. Thus **tell, told; buy, bought; sell, sold,** are **weak** verbs. The change in the vowel does not spring from the same cause as the change in strong verbs. Hence—

(ii) It is as well to keep **entirely** to the **positive** test in the case of weak verbs. However "**strong**" or "irregular" may seem to be the verbs **teach, taught; seek, sought; say, said,** we *know* that they are **weak,** because they add a **d** or a **t** for the past tense.

(iii) In many weak verbs there seems to be both a change of vowel and also an absence of any addition. Hence they look *very like* strong verbs. In fact, the **long** vowel of the present is made **short** in the past. Thus we find **meet, met; feed, fed.** But these verbs are not strong. The old past was **mettė** and **feddė**; and all that has happened is that they have lost the old inflexions **te** and **de.** It was owing to the addition of another syllable that the original long vowel of the verb was shortened. Compare *nation, national; vain, vanity.*

(iv) The past or passive participle of strong verbs had the suffix **en** and the prefix **ge.** The suffix has now disappeared from many strong verbs, and the prefix from all. But *ge,* which in Chaucer's time had been refined into a *y* (as in *ycomen, yronnen*), is retained still in that form in the one word *yclept.* Milton's use of it in *star-y-pointing* is a mistake.

28. The following is an

ALPHABETICAL LIST OF STRONG VERBS.

(All strong verbs except those which have a *prefix* are monosyllabic.)

The forms in italics are *weak*.

Pres.	*Past.*	*Pass. Part.*
Abide	abode	abode.
Arise	arose	arisen.
Awake	awoke (*awaked*)	awoke (*awaked*).
Bear (bring forth)	bore	born.
Bear (carry)	bore	borne.
Beat	beat	beaten.
Begin	began	begun.
Behold	beheld	beheld (beholden).
Bid	bade, bid	bidden, bid.
Bind	bound	bound.
Bite	bit	bitten, bit.
Blow	blew	blown.
Break	broke	broken.
Burst	burst	burst.
Chide	chid	chidden, chid.
Choose	chose	chosen.
Cleave (split)	clove	cloven.
Climb	clomb	(*climbed*).
Cling	clung	clung.
Come	came	come.
Crow	crew	crown (*crowed*).
Dig	dug	dug.
Do	did	done.
Draw	drew	drawn.
Drink	drank	drunk, drunken.
Drive	drove	driven.
Eat	ate	eaten.
Fall	fell	fallen.
Fight	fought	fought.
Find	found	found.
Fling	flung	flung.
Fly	flew	flown.
Forbear	forbore	forborne.
Forget	forgot	forgotten.
Forsake	forsook	forsaken.
Freeze	froze	frozen.
Get	got	got, gotten.
Give	gave	given.
Go	*went*	gone.
Grind	ground	ground.
Grow	grew	grown.
Hang	hung (*hanged*)	hung, *hanged*.
Hold	held	held.
Know	knew	known.
Lie	lay	lain.
Ride	rode	ridden.
Ring	rang	rung.
Rise	rose	risen.
Run	ran	run.
See	saw	seen.
Seethe	sod(*seethed*)	sodden.
Shake	shook	shaken.
Shine	shone	shone.
Shoot	shot	shot.
Shrink	shrank	shrunk.
Sing	sang	sung.
Sink	sank	sunk, sunken.
Sit	sat	sat.
Slay	slew	slain.
Slide	slid	slid.
Sling	slung	slung.
Slink	slunk	slunk.
Smite	smote	smitten.
Speak	spoke	spoken.
Spin	spun	spun.
Spring	sprung	sprung.
Stand	stood	stood.
Stave	stove	staved.

Pres.	*Past.*	*Pass. Part.*
Steal	stole	stolen.
Stick	stuck,[1]	stuck.
Sting	stung	stung.
Stink	stank	stunk.
Stride	strode	stridden.
Strike	struck	struck.
String	strung	strung.
Strive	strove	striven.
Swear	swore	sworn.
Swim	swam	swum.
Swing	swung	swung.
Take	took	taken.
Tear	tore	torn.

Pres.	*Past.*	*Pass. Part.*
Thrive	throve (*thrived*)	thriven (*thrived*).
Throw	threw	thrown.
Tread	trod	trodden, trod.
Wake	woke (*waked*)	(*waked*).
Wear	wore	worn.
Weave	wove	woven.
Win	won	won.
Wind	wound	wound.
Wring	wrung	wrung.
Write	wrote	written.

It is well for the young learner to examine the above verbs closely, and to make a classification of them for his own use. The following are a few suggestions towards this task :—

(i) Collect verbs with vowels **a, e, a** ; *like* fall, fell, fallen.
(ii) Verbs with **o, e, o** ; *like* throw, threw, thrown.
(iii) Verbs with **i, a, u** ; *like* begin, began, begun.
(iv) Verbs with **i, u, u** ; *like* fling, flung, flung.
(v) Verbs with **i, ou, ou** ; *like* find, found, found.
(vi) Verbs with **ea, o, o** ; *like* break, broke, broken.
(vii) Verbs with **i, a, i** ; *like* give, gave, given.
(viii) Verbs with **a, o** or **oo, a** ; *like* shake, shook, shaken.
(ix) Verbs with **i** (long), **o, i** (short) ; *like* drive, drove, driven.
(x) Verbs with **ee** or **oo, o, o** ; *like* freeze, froze, frozen ; *or* choose, chose, chosen.

29. Weak Verbs are of two kinds : (i) **Irregular Weak ;** and (ii) **Regular Weak.** The Irregular Weak are such verbs as **tell, told ; buy, bought.** The Regular Weak are such verbs as **attend, attended ; obey, obeyed.**

(i) The Irregular Weak verbs are, with very few exceptions, monosyllables, and are almost all of purely English origin.

(ii) The Regular Weak verbs are entirely of Latin or of French origin. Since the language lost the power of changing the root-vowel of a verb, every verb received into our tongue from another language has been placed in the Regular Weak conjugation.

[1] The past tenses of *dig* and *stick* were formerly *weak ;* so were the passive participles of *hide, rot, show, strew, saw.*

(iii) The **ed** or **d** is a shortened form of **did.** Thus, **I loved** is = **I love did.**

30. Irregular Weak verbs are themselves divided into two classes: (i) those which keep their **ed, d,** or **t** in the past tense; (ii) those which have lost the **d** or **t.** Thus we find (i) **sleep, slept; teach, taught.** Among (ii) we find **feed, fed,** which was once **fed-dë; set, set,** which was once **set-të.**

It is of the greatest importance to attend to the following changes:—

(i) A sharp consonant follows a sharp, and a flat a flat. Thus **p** in *sleep* is sharp, and therefore we cannot say *sleeped.* We must take the sharp form of **d**, which is **t**, and say *slept.* So also **felt, burnt, dreamt,** etc.

(ii) Some verbs **shorten** their vowel. Thus we have **hear, heard; flee, fled; sleep, slept,** etc.

(iii) Some verbs have different vowels in the present and past: as **tell, told; buy, bought; teach. taught; work, wrought.** But it is not the past tense, it is the **present that has changed.** Thus the **o** in *told* represents the **a** in *tale,* etc.

(iv) Some have dropped an internal letter. Thus **made** is = **maked; paid** = **payed; had** = **haved.**

(v) Some verbs change the **d** of the present into a **t** in the past. Thus we have **build, built; send, sent.**

(vi) A large class have the three parts—present, past, and passive participle—exactly alike. Such are **rid, set,** etc.

The following is an

ALPHABETICAL LIST OF IRREGULAR WEAK VERBS.

Class I.

Pres.	*Past.*	*Pass. Part.*	*Pres.*	*Past.*	*Pass. Part.*
Bereave	bereft	bereft.	Dwell	dwelt	dwelt.
Beseech	besought	besought.	Feel	felt	felt.
Bring	brought	brought.	Flee	fled	fled.
Burn	burnt	burnt.	Grave	graved	graven.
Buy	bought	bought.	Have	had	had.
Catch	caught	caught.	Hew	hewed	hewn.
Cleave (split)	cleft	cleft.	Hide	hid	hidden.
			Keep	kept	kept.
Creep	crept	crept.	Kneel	knelt	knelt.
Deal	dealt	dealt.	Lay	laid	laid.
Dream	dreamt	dreamt.	Lean	leant	leant.

Pres.	*Past.*	*Pass Part.*
Learn	learnt	learnt.
Leap	leapt	leapt.
Leave	left	left.
Lose	lost	lost.
Make	made	made.
Mean	meant	meant.
Pay	paid	paid.
Pen	pent (penned)	pent.
Rap (to transport)	rapt	rapt.
Rive	rived	riven.
Rot	rotted	rotten.[1]
Say	said	said.
Saw	sawed	sawn.
Seek	sought	sought.
Sell	sold	sold.
Shave	shaved	shaven.
Shear	sheared	shorn.
Shoe	shod	shod.
Show	showed	shown.
Sleep	slept	slept.
Sow	sowed	sown.
Spell	spelt	spelt.
Spill	spilt	spilt.
Strew	strewed	strewn.
Sweep	swept	swept.
Swell	swelled	swollen.
Teach	taught	taught.
Tell	told	told.
Think	thought	thought.
Tie	tied	tight.[1]
Weep	wept	wept.
Work	wrought worked	wrought.[1] worked.

[1] *Rotten, tight,* and *wrought* are now used as adjectives, and not as passive participles; cp. *wrought* iron, a *tight* knot, *rotten* wood.

CLASS II.

Pres.	*Past.*	*Pass. Part.*
Bend	bent	bent.
Bleed	bled	bled.
Blend	blent	blent.
Breed	bred	bred.
Build	built	built.
Cast	cast	cast.
Clothe	clad (clothed)	clad (clothed).
Cost	cost	cost.
Cut	cut	cut.
Feed	fed	fed.
Gild	gilt (gilded)	gilt (gilded).
Gird	girt	girt.
Hear	heard	heard.
Hit	hit	hit.
Hurt	hurt	hurt.
Knit	knit	knit.
Lead	led	led.
Lend	lent	lent.
Let	let	let.
Light	lit (lighted)	lit (lighted).
Meet	met	met.
Put	put	put.
Read	read	read.
Rend	rent	rent.
Rid	rid	rid.
Send	sent	sent.
Set	set	set.
Shed	shed	shed.
Shred	shred	shred.
Shut	shut	shut.
Slit	slit	slit.
Speed	sped	sped.
Spend	spent	spent.
Spit	spit	spit.
Split	split	split.
Spread	spread	spread.
Sweat	sweat	sweat.
Thrust	thrust	thrust.
Wend	wended or went	wended.
Wet	wet	wet.

31. Before we can learn the **full conjugation** of a verb, we must acquaint ourselves with all the parts of the **auxiliary** verbs—**Shall** and **Will**; **Have** and **Be**.

(i) If **be** means existence merely (as in the sentence GOD IS), it is called a **notional verb**; if it is used in the formation of the passive voice, it is an **auxiliary verb**. In the same way, **have** is a **notional** verb when it means **to possess**, as in the sentence, "I have a shilling."

32. The following are the parts of the verb **Shall**:—

INDICATIVE MOOD.

Present Tense.

Singular.	*Plural.*
1. I shall.	1. We shall.
2. Thou shal-**t**.	2. You shall.
3. He shall.	3. They shall.

Past Tense.

Singular.	*Plural.*
1. I shoul-*d*.	1. We shoul-*d*.
2. Thou shoul-*d*-**st**	2. You shoul-*d*.
3. He shoul-*d*.	3. They shoul-*d*.

IMP. MOOD ——. INF. MOOD ——. PARTICIPLES ——.

(**Should** comes from an old dialectic form *shol*.)

33. The following are the parts of the verb **Will**:—

INDICATIVE MOOD.

Present Tense.

Singular.	*Plural.*
1. I will.	1. We will.
2. Thou wil-**t**.	2. You will.
3. He will.	3. They will.

Past Tense.

Singular.	*Plural.*
1. I would-*d*.	1. We would-*d*.
2. Thou would-*d*-**st**.	2. You woul-*d*.
3. He woul-*d*.	3. They woul-*d*.

IMP. MOOD ——. INF. MOOD ——. PARTICIPLES ——.

(i) **Shall** and **will** are used as **Tense-auxiliaries**. As a tense-auxiliary, **shall** is used only in the **first person**. Thus we say, I **shall** write; thou **wilt** write; he **will** write—when we speak merely of **future time**.

(ii) **Shan't** is = shall not. **Won't** is = wol not, *wol* being an older form of *will*. We find *wol* also in *wolde*—an old spelling of *would*.

(iii) **Shall** in the 1st person expresses simple **futurity**; in the 2d and 3d persons, **authority**. **Will** in the 1st person expresses **determination**; in the 2d and 3d, only **futurity**.

34. The following are the parts of the verb **Have**:—

INDICATIVE MOOD.

Present Indefinite Tense.

Singular.	*Plural.*
1. I have.	1. We have.
2. Thou ha-**st**.	2. You have.
3. He ha-**s**.	3. They have.

Present Perfect Tense.

Singular.	*Plural.*
1. I have had.	1. We have had.
2. Thou hast ha	2. You have had.
3. He has had.	3. They have had.

(i) **Hast = havest.** Compare *e'en* and *even*. (ii) **Had = haved.**

Past Indefinite Tense.

Singular.	*Plural.*
1. I had.	1. We had.
2. Thou had-**st**.	2. You had.
3. He had.	3 They had.

Past Perfect (or Pluperfect) Tense.

Singular.	*Plural.*
1. I had had.	1. We had had.
2. Thou hadst had.	2. You had had.
3. He had had.	3. They had had.

Future Indefinite Tense.

Singular.	*Plural.*
1. I shall have.	1. We shall have.
2. Thou wilt have.	2. You will have.
3. He will have.	3. They will have.

Future Perfect Tense.

Singular.	*Plural.*
1. I shall have had.	1. We shall have had.
2. Thou wilt have had.	2. You will have had.
3. He will have had.	3. They will have had.

SUBJUNCTIVE MOOD.

Present Indefinite Tense.

Singular.	*Plural.*
1. I have.	1. We have.
2. Thou have.	2. You have.
3. He have.	3. They have.

Present Perfect Tense.

Singular.	*Plural.*
1. I have had.	1. We have had.
2. Thou have had.	2. You have had.
3. He have had.	3. They have had.

Past Indefinite Tense.

Same in form as in the Indicative; but with no inflexion in the **second** person.

Past Perfect Tense.

Same in form as in the Indicative; but with no inflexion in the **second** person.

Past Indefinite Tense.

Singular.	*Plural.*
1. I had.	1. We had.
2. Thou had.	2. You had.
3. He had.	3. They had.

Past Perfect (Pluperfect) Tense.

Singular.	*Plural.*
1. I had had.	1. We had had.
2. Thou had had.	2. You had had.
3. He had had.	3. They had had.

IMPERATIVE MOOD.—*Singular:* Have! *Plural:* Have!

INFINITIVE MOOD.—**Present Indefinite:** (To) have. **Perfect:** (To) have had.

PARTICIPLES.—**Imperfect:** Having. **Past** (or **Passive**): Had.

Compound Perfect (*Active*): Having had.

35. The following are the parts of the verb **Be** :—

INDICATIVE MOOD.

Present Indefinite Tense.

Singular.	*Plural.*
1. I a-m.	1. We are.
2. Thou ar-t.	2. You are.
3. He is.	3. They are.

Present Perfect Tense.

Singular.	*Plural.*
1. I have been.	1. We have been.
2. Thou hast been.	2. You have been.
3. He has been.	3. They have been.

Past Indefinite Tense.

Singular.	*Plural.*
1. I was.	1. We were.
2. Thou wast or wert.	2. You were.
3. He was.	3. They were.

Past Perfect (Pluperfect) Tense.

Singular.	*Plural.*
1. I had been.	1. We had been.
2. Thou hadst been.	2. You had been.
3. He had been.	3. They had been.

Future Indefinite Tense.
I shall be, etc.

Future Perfect Tense.
I shall have been, etc.

SUBJUNCTIVE MOOD.

Present Indefinite Tense.

Singular.	*Plural.*
1. I be.	1. We be.
2. Thou be.	2. You be.
3. He be.	3. They be.

Present Perfect Tense.

Singular.	*Plural.*
1. I have been.	1. We have been.
2. Thou have been.	2. You have been.
3. He have been.	3. They have been.

Past Indefinite Tense.

Singular.	*Plural.*
1. I were.	1. We were.
2. Thou wert.	2. You were.
3. He were.	3. They were.

Past Perfect (Pluperfect) Tense.

Singular.	*Plural.*
1. I had been.	1. We had been.
2. Thou had been.	2. You had been.
3. He had been.	3. They had been.

Past Indefinite (Compound Form).

Singular.	*Plural.*
1. I should be.	1. We should be.
2. Thou should be.	2. You should be.
3. He should be.	3. They should be.

Future Perfect (Compound Form).

Singular.	*Plural.*
1. I should have been.	1. We should have been.
2. Thou should have been	2. You should have been.
3. He should have been.	3. They should have been.

IMPERATIVE MOOD.—*Singular:* Be! *Plural:* Be!

INFINITIVE MOOD.—**Present Indefinite:** (To) be. **Present Perfect:** (To) have been.

PARTICIPLES.—**Present:** Being. **Past:** Been. **Compound:** Having been.

We find the short simple form BE! in Coleridge's line—

"Be, rather than be called, a child of God!"

(i) It is plain from the above that the verb **Be** is made up of fragments of three different verbs. As when, in a battle, several companies of a regiment have been severely cut up, and the fragments of those that came out safely are afterwards formed into one company, so has it been with the verb **be.** Hence the verb ought to be printed thus:—

Am	——	——
——	was	——
——	——	been.

(ii) **Am** is a different verb from **was** and **been.** The **m** in **am** is the same as the **m** in **me,** and marks the first person. The **t** in **art** is the same as the **th** in **thou,** and marks the second person. Compare *wil*-**t** and *shal*-**t.** **Is** has lost the suffix **th.** The Germans retain this, and say **ist.** **Are** is not the O.E. plural, which was *sind* or *sindon.* The word **are** was introduced by the Danes. [The Danish word to this day is *er,* which we have learned to pronounce *ar,* as we do the *er* in *clerk* and *Derby.*]

(iii) **Was** is the past tense of the old verb **wesan,** to be. In some of the dialects of England it appears as *war*—the German form.

(iv) **Be** is a verb without present or past tense.

(v) (*a*) **Be** is a notional or principal verb when it means *to exist,* as "God is." (*b*) It is also a principal verb when it is used as a joiner or **copula,** as in the sentence, "John is a teacher," where the **is** enables us to connect *John* and *teacher* in the mind. In such instances it is called a **Copulative Verb** or **Copula.**

36. The Auxiliary Verbs have different functions.

(i) The verb **Be** is a **Voice** (and sometimes a **Tense**) **Auxiliary.** It enables us to turn the active into the passive voice, and to form the imperfect tenses.

(ii) **May, should,** and **let** are **Mood Auxiliaries.** *May* and *should* help us to make the compound subjunctive tenses; and **let** is employed in the Imperative Mood to form a kind of third person. Thus *Let him go* is = *Go he!*

(iii) **Have, Shall,** and **Will,** are **Tense Auxiliaries.** With the aid of *have,* we form the **perfect tenses;** with the help of *shall* and *will,* the **future** tenses.

(iv) **Can** is a defective verb with only one mood, the **Indicative,** and two tenses, the Present and the Past.

Present. I can; thou canst, etc.
Past. I could; thou couldst, etc.

Could is a weak form. The *l* has no right there: it has crept in from a false analogy with *should* and *would.* Chaucer always writes *coude* or *couthe.*

(v) **May** is also defective, having only the Indicative Mood and the Present and Past Tenses.

Present. I may; thou mayest, etc.
Past. I might; thou mightest, etc.

The O.E. word for **may** was **maegan.** The **g** is still preserved in the **gh** of the past tense. The guttural sound indicated by **g** or **gh** has vanished from both.

(vi) **Must** is the past tense of an old verb **motan,** to be able.

It is used only in the Indicative Mood, sometimes in the Present, sometimes in the Past Tense; but the form is the same for both tenses.

It expresses the idea of *necessity*

37. The following is the full conjugation of a verb:—

ACTIVE VOICE.

Indicative Mood.

I. Present Indefinite Tense.
I strike.

Present Imperfect Tense.
I am striking.

Present Perfect Tense.
I have struck.

Present Perfect Continuous.
I have been striking.

II. Past Indefinite Tense.
I struck.

Past Imperfect Tense.
I was striking.

Past Perfect (or Pluperfect) Tense.
I had struck.

Past Perfect (or Pluperfect) Continuous.
I had been striking.

III. Future Indefinite Tense.
I shall strike.

Future Imperfect Tense.
I shall be striking.

Future Perfect Tense.
I shall have struck.

Future Perfect Continuous.
I shall have been striking.

Subjunctive Mood.

I. Present Indefinite Tense.
(If) I, thou, he strike.

Present Imperfect Tense.
(If) I, thou, he be striking.

Present Perfect Tense.
(If) I, thou, he have struck.

Present Perfect Continuous.
(If) I, thou, he have been striking.

II. Past Indefinite Tense.
(If) I, thou, he struck.

Past Imperfect Tense.
(If) I, thou, he were striking.

Past Perfect (or Pluperfect) Tense.
(If) I, thou, he had struck.

Past Perfect (or Pluperfect) Continuous.
(If) I, thou, he had been striking.

III. Future Indefinite Tense.
(If) I, thou, he should strike.

Future Imperfect Tense.
(If) I, thou, he should be striking.

Future Perfect Tense.
(If) I, thou, he should have struck.

Future Perfect Continuous.
(If) I, thou, he should have been striking.

(The **Future Subjunctive**, when not preceded by a Conjunction, is sometimes called the **Conditional Mood.** "I *should strike* him if he were to hurt the child.")

IMPERATIVE MOOD.

I. Present Tense.

Singular. 2. Strike (thou)! *Plural.* 2. Strike (ye)!

II. Past Tense.

(None.)

III. Future Tense.

2. Thou shalt strike. 2. You shall strike.

INFINITIVE MOOD.

1. **Present Indefinite,** . . (To) strike.
2. **Present Imperfect,** . . (To) be striking.
3. **Present Perfect,** . . . (To) have struck.
4. **Present Perfect Continuous,** (To) have been striking.
5. **Future Indefinite,** . . (To) be about to strike.

PARTICIPLES.

1. **Indefinite and Imperfect,** . Striking.
2. **Present Perfect,** . . . Having struck.
3. **Perfect Continuous,** . . Having been striking.
4. **Future,** . . . . . Going *or* about to strike.

GERUNDS.

1. Striking. 2. To strike.

PASSIVE VOICE.

INDICATIVE MOOD.

I. Present Indefinite Tense.
I am struck.

Present Perfect Tense.
I have been struck.

II. Past Indefinite Tense.
I was struck.

Past Perfect Tense.
I had been struck.

III. Future Indefinite Tense.
I shall be struck.

Future Perfect Tense.
I shall have been struck.

Present Imperfect Tense.
I am being struck.

Present Continuous.
I am being struck.

Past Imperfect Tense.
I was being struck.

Past Continuous.
I was being struck.

Future Imperfect Tense.
(None.)

Future Continuous.
(None.)

Subjunctive Mood.

I. Present Indefinite Tense.
(If) I, thou, he be struck.

Present Imperfect Tense.
(None.)

Present Perfect Tense.
(If) I, thou, he have been struck.

Present Perfect Continuous.
(None.)

II. Past Indefinite Tense.
(If) I, thou, he were struck.

Past Imperfect Tense.
(If) I, thou, he were being struck.

Past Perfect Tense.
(If) I had been struck.

Past Perfect Continuous.
(None.)

III. Future Indefinite Tense.
(If) I, thou, he should be struck.

Future Imperfect Tense.
(None.)

Future Perfect Tense.
(If) I, thou, he should have been struck.

Future Perfect Continuous.
(None.)

(This tense, when used without a preceding conjunction, is sometimes called the **Conditional Mood.** "I *should be struck* were I to go there.")

Imperative Mood.

I. Present Tense.

Singular. 2. Be struck!

Plural. 2. Be struck!

II. Past Tense.

(None.)

III. Future Tense.

Singular.
2. Thou shalt be struck.

Plural.
2. You shall be struck.

Infinitive Mood.

1. **Indefinite,** . . . . . (To) be struck.
2. **Imperfect,** . . . . . (None.)
3. **Present Perfect,** . . . (To) have been struck.

Participles.

1. **Indefinite,** . . . . . Struck.
2. **Imperfect,** . . . . . Being struck.
3. **Present Perfect,** . . . . Having been struck.
4. **Future,** . . . . . Going *or* about to be struck.

Gerunds.

(None.)

ADVERBS.

1. An **Adverb** is a word which goes with a **verb**, with an **adjective**, or with **another adverb**, to modify its meaning :—

(i) He writes badly. Here **badly** modifies the verb **writes.**

(ii) The weather is very hot. Here **very** modifies the adjective **hot.**

(iii) She writes very rapidly. Here **rapidly** modifies **writes**, and **very, rapidly.**

THE CLASSIFICATION OF ADVERBS.

2. Adverbs—so far as their **function** is concerned—are of two kinds : (i) **Simple Adverbs** and (ii) **Conjunctive Adverbs.** (i) A **Simple Adverb** merely modifies the word it goes with. A **Conjunctive Adverb** has two functions : (*a*) it **modifies,** and (*b*) **joins** one sentence with another. Thus, if I say "He came when he was ready," the adverb **when** not only **modifies** the verb **came,** and shows the time of his coming, but it joins together the two sentences "He came" and "he was ready."

3. Adverbs—so far as their **meaning** is concerned—are of several kinds. There are **Adverbs :** (i) **of Time,** (ii) **of Place,** (iii) **of Number,** (iv) **of Manner,** (v) **of Degree,** (vi) **of Assertion,** and (vii) **of Reasoning** :—

(i) **Of Time :** Now, then ; to-day, to-morrow ; by-and-by, etc.
(ii) **Of Place :** Here, there ; hither, thither ; hence, thence, etc.
(iii) **Of Number :** Once, twice, thrice ; singly, two by two, etc.
(iv) **Of Manner :** Well, ill ; slowly, quickly ; better, worse, etc.
(v) **Of Degree :** Very, little ; almost, quite ; all, half, etc.
(vi) **Of Assertion :** Nay, yea ; no, aye ; yes, etc.
(vii) **Of Reasoning :** Therefore, wherefore ; thus ; consequently.

THE COMPARISON OF ADVERBS.

4. Adverbs, like adjectives, admit of **degrees of comparison.** Thus we can say, John works hard ; Tom works harder ; but William works hardest of all.

5. The following are examples of

IRREGULAR COMPARISON IN ADVERBS.

Positive.	Comparative.	Superlative.
Ill (*or* Badly)	worse	worst.
Well	better	best.
Much	more	most.
Little	less	least.
Nigh (*or* Near)	nearer	next.
Forth	further	furthest.
Far	farther	farthest.
Late	later	last.
	latter	latest.
(Rathe)	rather.	——

(i) **Worse** comes from A.S **weors,** bad. Shakespeare has *worser.*

(ii) **Much** is an adverb in the phrase *much better.*

(iii) **Little** is an adverb in the phrase *little inclined.*

(iv) **Next**=nighest; and so we had also **hext**=highest. **Near** is really the comparative of **nigh.**

(v) **Farrer** would be the proper comparative. Chaucer has **farrë,** and this is still found in Yorkshire. The **th** in **farther** comes from a false analogy with **forth, further, furthest.**

(vi) **Late** is an adverb in the phrase *He arrived late.*

(vii) "Till **rathe** she rose, half-cheated in the thought."—Tennyson ('Lancelot and Elaine').

CONNECTIVES.

1. There is, in grammar, a class of words which may be called **joining words** or **connectives.** They are of two classes: (i) those which **join nouns** or **pronouns** to some other word; and (ii) those which **join sentences.** The first class are called **Prepositions**; the second **Conjunctions.**

PREPOSITIONS.

2. A **Preposition** is a word which **connects** a **noun** or **pronoun** with a **verb,** an **adjective,** or another **noun** or **pronoun.** (It thus shows the relation between things, or between a thing and an action, etc.)

(i) He **stood on** the **table.** Here **on** joins a **verb** and a **noun.**

(ii) Mary is **fond of music.** Here **of** joins an **adjective** and a **noun.**

(iii) The **man at the door** is waiting. Here **at** joins **two nouns.**

The word **preposition** comes from the Lat. *præ*, before, and *positus*, placed. We have similar compounds in **composition** and **deposition.**

3. The noun or pronoun which follows the preposition is in the **objective case,** and is said to be **governed** by the preposition.

(i) But the preposition may come at the end of the sentence. Thus we can say, "This is the house we were looking **at**." But **at** still governs **which** (understood) in the objective. We can also say, "Whom were you talking **to**?"

4. Prepositions are divided into two classes: (i) **simple**; and (ii) **compound.**

(i) The following are simple prepositions: *at, by, for, in, of, off, on, out, to, with, up.*

(ii) The compound prepositions are formed in several ways:—

(*a*) By adding a **comparative suffix** to an **adverb**: *after, over, under.*

(*b*) By prefixing a **preposition** to an **adverb**: *above, about, before, behind, beneath, but* (=be-out), *throughout, within*, etc.

(*c*) By prefixing a **preposition** to a **noun**: *aboard, across, around, among, beside, outside*, etc.

(*d*) By prefixing an **adverb** or adverbial particle to a **preposition**: *into, upon, until*, etc.

(iii) The preposition *but* is to be carefully distinguished from the conjunction *but.* "All were there **but** him." Here *but* is a preposition. "We waited an hour; **but** he did not come." Here *but* is a conjunction. **But,** the preposition, was in O.E. *be-útan*, and meant on *the outside of*, and then *without*: **but,** the conjunction, was in O.E. *bot.* The old proverb, "Touch not the cat but a glove," means "without a glove."

(iv) **Down** was *adown=of down=off the down or hill.*

(v) **Among** was=*on gemong*, in the crowd.

(vi) There are several compound prepositions made up of separate words: *instead of, on account of, in spite of*, etc.

(vii) Some participles are used as prepositions: *notwithstanding, concerning, respecting.* The prepositions *except* and *save* may be regarded as imperatives.

5. The same words are used sometimes as adverbs, and sometimes as prepositions. We distinguish these words by their **function.** They can also be used as **nouns** or as **adjectives.**

(i) Thus we find the following words used either as

Adverbs	or as	**Prepositions.**
(1) Stand up!		(1) The boy ran up the hill.
(2) Come on!		(2) The book lies on the table.
(3) Be off!		(3) Get off the chair.
(4) He walked quickly past.		(4) He walked past the church.

(ii) Adverbs are sometimes used as **nouns**, as in the sentences, "I have met him before **now.**" "He is dead since **then.**"

(iii) In the following we find adverbs used as **adjectives**: "thine **often** infirmities;" "the **then** king," etc.

(iv) A phrase sometimes does duty as an adverb, as in "from **beyond the sea**;" "from **over the mountains**," etc.

CONJUNCTIONS.

6. A **Conjunction** is a word that **joins sentences** together.

(i) The word **and**, besides joining sentences, possesses the additional power of joining nouns or other words. Thus we say, "John **and** Jane are a happy pair;" "Two **and** three are five."

7. Conjunctions are of two kinds: (i) **Co-ordinative**; and (ii) **Subordinative.**

(i) **Co-ordinative Conjunctions** are those which connect co-ordinate sentences and clauses—that is, sentences neither of which is dependent on the other. The following is a list: *And, both, but, either—or, neither—nor.*

(ii) **Subordinative Conjunctions** are those which connect subordinate sentences with the principal sentence to which they are subordinate. The **type** of a subordinative conjunction is **that**, which is really the demonstrative pronoun. "I know **that** he has gone to London" is = "He has gone to London: I know **that.**"

(iii) The following is a list of subordinative conjunctions: *After, before; ere, till; while, since; lest; because, as; for; if; unless; though; whether—or; than.*

INTERJECTIONS.

1. **Interjections** are words which have **no meaning** in themselves, but which give **sudden expression** to an emotion of the mind. They are no real part of language; they do not enter into the build or organism of a sentence. They have **no grammatical relation** to any word in a sentence, and are there-

fore not, strictly speaking, "parts of speech." Thus we say, **Oh! Ah! Alas!** and so on; but the sentences we employ would be just as complete—**in sense**—without them. They are extra-grammatical utterances.

(i) The word *interjection* comes from the Lat. *inter*, between, and *jactus*, thrown.

(ii) Sometimes **words with a meaning** are used as interjections. Thus we say, **Welcome!** for "You are well come." **Good-bye!** for *God be with you!* The interjection "Now then!" consists of two words, each of which has a meaning; but when employed interjectionally, the compound meaning is very different from the meaning of either.

(iii) In written and printed language, interjections are followed by the mark (!) of admiration or exclamation.

WORDS KNOWN BY THEIR FUNCTIONS, AND NOT BY THEIR INFLEXIONS.

1. **The Oldest English.**—When our language first came over to this island, in the fifth century, our words possessed a large number of inflexions; and a verb could be known from a noun, and an adjective from either, by the mere **look** of it. Verbs had one kind of inflexion, nouns another, adjectives a third; and it was almost impossible to confuse them. Thus, in O.E. (or Anglo-Saxon) *thunder*, the verb, was *thunrian*—with the ending *an;* but the noun was *thunor*, without any ending at all. Then, in course of time, for many and various reasons, the English language began to lose its inflexions; and they dropped off very rapidly between the 11th and the 15th centuries, till, nowadays, we possess very few indeed.

2. **Freedom given by absence of Inflexions.**—In the 16th century, when Shakespeare began to write, there were very few inflexions; the language began to feel greater liberty, greater ease in its movements; and a writer would use the same word sometimes as one part of speech, and sometimes as another. Thus Shakespeare himself uses the conjunction *but* both as a verb and as a noun, and makes one of his characters say, "But

me no buts!" He employs the adverb *askance* as a verb, and says, "From their own misdeeds they askance their eyes." He has the adverb *backward* with the function of a noun, as in the phrase "The backward and abyss of time." Again, he gives us an adverb doing the work of an adjective, as in the phrases "my often rumination," "a seldom pleasure." In the same way, Shakespeare has the verbs "to glad" and "to mad." Very often he uses an adjective as a noun; and "a fair" is his phrase for "beauty,"—"a pale" for "a paleness." He carries this power of using one "part of speech" for another to the most extraordinary lengths. He uses *happy* for *to make happy; unfair* for *to deface; to climate* for *to live; to bench* for *to sit; to false* for *to falsify; to path* for *to walk; to verse* for *to speak of in verse;* and many others. Perhaps the most remarkable is where he uses *tongue* for *to talk of*, and *brain* for *to think of*. In "Cymbeline" he says:—

> "'Tis still a dream; or else such stuff as madness
> Will tongue, and brain not. . . ."

3. **Absence of Inflexions.**—At the present time, we have lost almost all the inflexions we once had. We have only one for the cases of the noun; none at all for ordinary adjectives (except to mark degrees); a few in the pronoun; and a few in the verb. Hence we can use a word sometimes as one part of speech, and sometimes as another. We can say, "The boys had a good run;" and "The boys run very well." We can say, "The train travelled very fast," where *fast* is an adverb, modifying *travelled;* and we can speak of "a fast train." We can use the phrase, "The very man," where *very* is an adjective marking *man;* and also the phrase "A very good man," where *very* is an adverb modifying the adjective *good*.

4. **Function.**—It follows that, in the present state of our language, when we cannot know to what class a word belongs by its **look**, we must settle the matter by asking ourselves what is its **function**. We need not inquire what a word *is;* but we must ask what it *does*. And just as a bar of iron may be used as a lever, or as a crowbar, or as a poker, or as a hammer, or as

a weapon, so a word may be an adjective, or a noun, or a verb, —just as it is **used.**

5. Examples.—When we say, "He gave a shilling for the book," *for* is a preposition connecting the noun *book* with the verb *gave.* But when we say, "Let us assist them, for our case is theirs," the word *for* joins two sentences together, and is hence a conjunction. In the same way, we can contrast *early* in the proverb, "The early bird catches the worm," and in the sentence "He rose early." *Hard* in the sentence "He works hard" is an adverb; in the phrase "A hard stone" it is an adjective. *Right* is an adverb in the phrase "Right reverend;" but an adjective in the sentence "That is not the right road." *Back* is an adverb in the sentence "He came back yesterday;" but a noun in the sentence "He fell on his back." *Here* is an adverb, and *where* an adverbial conjunction; but in the line—

"Thou losest here, a better where to find,"

Shakespeare employs these words as nouns. *The,* in ninety-nine cases out of a hundred, is an adjective; but in such phrases as "The more, the merrier," it is an adverb, modifying *merrier* and *more.* Indeed, some words seem to exercise two functions at the same time. Thus Tennyson has—

"Slow and sure comes up the golden year,"—

where *slow* and *sure* may either be adverbs modifying *comes,* or adjectives marking *year;* or both. This is also the case with the participle, which is both an adjective and a verb; and with the gerund, which is both a verb and a noun.

6. Function or Form?—From all this it appears that we are not merely to look at the form of the word, we are not merely to notice and *observe;* but we must *think*—we must ask ourselves what the word **does,** what is its **function?** In other words, we must always—when trying to settle the class to which a word belongs—ask ourselves two questions—

(i) What other word does it go with? *and*

(ii) What does it do to that word?

SYNTAX.

INTRODUCTORY.

1. The word **Syntax** is a Greek word which means **arrangement.** Syntax, in grammar, is that part of it which treats of the **relations of words to each other** in a sentence.

2. Syntax is usually divided into two parts, which are called **Concord** and **Government.**

(i) **Concord** means **agreement.** The chief concords in grammar are those of the **Verb with its Subject**; the **Adjective with its Noun**; one **Noun with another Noun**; the **Pronoun with the Noun** it stands for; the **Relative with its Antecedent.**

(ii) **Government** means the **influence** that one word has upon another. The chief kinds of Government are those of a **Transitive Verb and a Noun**; a **Preposition and a Noun.**

I.—SYNTAX OF THE NOUN.

1.—THE NOMINATIVE CASE.

RULE I.—The **Subject** of a sentence is in the **Nominative Case.**

Thus we say, **I write**; **John writes**: and both *I* and *John*—the subjects in these two sentences—are in the nominative case.

RULE II.—When one noun is used to explain or describe another, the two nouns are said to be **in Apposition**: and they are always in the same case.

Thus we find in Shakespeare's Henry V., i. 2. 188:—

"So work the honey-**bees**,
Creatures that by a rule in Nature teach
The art of order to a peopled kingdom."

Here **bees** is the nominative to work; **creatures** is in apposition with **bees**, and hence is also in the nominative case. (Of course, two nouns in apposition may be in the objective case, as in the sentence, "We met John the gardener.")

(i) The words in apposition may be separated from each other, as in Cowper's well-known line about the postman:—

"**He** comes, **the herald** of a noisy world."

RULE III.—The verb **to be**, and other verbs of a like nature, take **two nominatives**—one before and the other after.

Thus we find such sentences as—

(i) General Wolseley **is** an able soldier.

(ii) The long-remembered beggar **was** his guest.

In the first sentence **Wolseley** and **soldier** refer to the same person; **beggar** and **guest** refer to the same person; and all that the verbs **is** and **was** do is to connect them. They have no influence whatever upon either word. When **is** (or **are**) is so used, it is called the **copula**.

☞ If we call the previous kind of apposition **noun-apposition**, this might be called **verb-apposition**.

RULE IV.—The verbs **become, be-called, be-named, live, turn-out, prove, remain, seem, look**, and others, are of an appositional character, and take a **nominative case** after them as well as before them.

Thus we find:—

(i) **Tom** became an **architect**.

(ii) The **boy** is called **John**.

(iii) **He** turned out a dull **fellow**.

(iv) **She** moves a **goddess**; and **she** looks a **queen**.

On examining the verbs in these sentences, it will be seen that they do not and cannot govern the noun that follows them. The noun before and the noun after designate the same person.

RULE V.—A Noun and an Adjective, or a Noun and a Participle, or a Noun and an Adjective Phrase,—not syntactically

connected with any other word in the sentence,—are put in the **Nominative Absolute.**

Thus we have:—

(i) "She earns a scanty pittance, and at night
Lies down secure, her **heart** and **pocket light.**"—COWPER.

(ii) The **wind shifting,** we sailed slowly.

(iii) "Next Anger rushed, **his eyes on fire.**"—COLLINS.

(iv) **Dinner over,** we went up-stairs.

The word *absolutus* means *freed;* and the absolute case has been freed from, and is independent of, the construction of the sentence.

REMARKS.—1. In the oldest English (or Anglo-Saxon), the absolute case was the **Dative**, and this we find even as late as Milton (1608-1674), who says—

"**Him destroyed,**
All else will follow."

2. Caution! In the sentence, "Pompey, having been defeated, fled to Africa," the phrase *having been defeated* is an attributive clause to *Pompey*, which is the noun to *fled.* But, in the sentence, "Pompey having been defeated, his army broke up," *Pompey*—**not** being the **noun** to any **verb**—is in the **nominative absolute.** Hence, if a noun is the **nominative** to a **verb,** it cannot be in the nominative absolute.

REMARKS ON EXCEPTIONS.

1. The pronoun **It** is often used as a **Preparatory Nominative,** or—as it may also be called—a **Representative Subject.** Thus we say, "**It** is very hard to climb that hill," where **it** stands for the true nominative, **to-climb-that-hill.**

2. In the same way, the demonstrative adjective **that** is often used as a **Representative Subject.** "That (he has gone to Paris) is certain." **What** is certain? **That.** What is **that**? The fact that *he has gone to Paris.*

3. Still more oddly, we find both **it** and **that** used in one sentence as a kind of **Joint-Representative Subject.** Thus we have: (i) "**It** now and then happened **that** (he lost his temper);" and, in Shakespeare's "Othello"—

(ii) "**That** (I have ta'en away this old man's daughter)
It is most true."

What is most true? **It.** What is **it**? **That.** What is **that**?[1] **That** (I have taken away, etc.) Here the verb **is** has really **three** subjects, all meaning the same thing.

[1] ☞ It must be observed that the demonstrative *that* has by use gained the force, and exercises the function, of a conjunction joining two sentences. It here joins the two sentences "It is most true," and "I have taken away," etc.

4. The nominative to a verb in the Imperative Mood is often omitted. Thus **Come along!** = Come thou (or *ye*) along!

2.—THE POSSESSIVE CASE.

RULE VI.—When one Noun stands **in the relation of an attribute** to another Noun, the first of these nouns is put in the **Possessive Case.**

(i) The Possessive Case originally denoted mere **possession,** as **John's book; John's gun.** But it has gradually gained a wider reference; and we can say, "The Duke of Portland's funeral," etc.

(ii) The **objective** case with **of** is = the possessive; and we can say, "The might of England," instead of "England's might."

RULE VII.—When (i) two or more Possessives are in **apposition,** or (ii) when several nouns connected by **and** are in the possessive case, the **sign** of the possessive is affixed to the **last** only.

(i) Thus we find: (i) For thy servant David's sake. (ii) Messrs Simpkin & Marshall's house.

☞ The fact is, that *Messrs Simpkin-&-Marshall,* and other such phrases, are regarded as one compound phrase.

(ii) The sentence, "This is a picture of Turner's," is = "This is a picture (one) of Turner's pictures." The *of* governs, not *Turner's,* but *pictures.* Hence it is not a double possessive, though it looks like it.

The phrase, "a friend of mine," contains the same idiom; only *mine* is used in place of *my,* because the word *friend* has been suppressed.

3.—THE OBJECTIVE CASE.

1. The **Objective Case** is that case of a noun or pronoun that is "governed by" a transitive verb or by a preposition.

☞ It is only the **pronoun** that has a special **form** for this **case.** The English noun formerly had it, but lost it between the years 1066 and 1300.

2. The **Objective Case** is the case of the **Direct Object;** the **Dative Case** is the case of the **Indirect Object**—and something more.

(i) The Direct Object answers to the question **Whom?** or **What?**

(ii) The Indirect Object answers to the question **To whom? To what?** or **For whom? For what?**

3. The object of an active-transitive verb must always be a **Noun** or the **Equivalent of a Noun.**

RULE VIII.—The **Direct Object** of an **Active-Transitive Verb** is put in the **Objective Case.**

Thus we read: (i) We met the **man** (Noun). (ii) We met **him** (Pronoun). (iii) We saw the **fighting** (Verbal Noun). (iv) I like **to work** (Infinitive). (v) I heard that **he had left** (Noun sentence).

RULE IX.—Verbs of **teaching, asking, making, appointing,** etc., take **two objects.**

Thus we say: (i) He teaches **me grammar.** (ii) He asked **me a question.** (iii) They made **him manager.** (iv) The Queen appointed **him Treasurer.**

☞ In the last two instances the objects are sometimes called **factitive objects.**

RULE X.—Some **Intransitive Verbs** take an objective case after them, if the objective has a **similar** or **cognate** meaning to that of the verb itself.

Thus we find: (i) To die the **death.** (ii) To sleep a **sleep.** (iii) To go one's **way.** To wend one's **way.** (iv) To run a **race.** (v) Dreaming **dreams** no mortal ever dared to dream before.

☞ Such objects are called cognate objects.

RULE XI.—The **limitations** of a Verb by words or phrases expressing **space, time, measure,** etc., are said to be in the

objective case; as (i) he walked three **miles**; (ii) he travelled all **night**; (iii) the stone weighed three **pounds.**

☞ 1. Because these words limit or **modify** the verbs to which they are attached, they are sometimes called **Adverbial Objects.**

2. The following phrases are **adverbial objects** of the same kind: (i) They bound him **hand and foot.** (ii) They fell upon him **tooth and nail.** (iii) They turned out the Turks, **bag and baggage.** Such phrases are rightly called adverbial, because they modify *bound, fell,* and *turned;* and show **how** he was bound, **how** they fell upon him, etc.

Remarks on Exceptions.

1. The same verb may be either **Intransitive** or **Transitive,** according to its use. Thus—

Intransitive.	**Transitive.**
(i) The soldier ran away.	(i) The soldier ran his spear into the Arab.
(ii) The man works very hard.	(ii) The master works his men too hard.
(iii) We walked up the hill.	(iii) The groom walked the horse up the hill.

2. An **Intransitive** verb performs the function of a **Transitive** verb when a **preposition** is added to it. Thus—

Intransitive.	**Transitive.**
(i) The children laughed.	(i) The children laughed at the clown.
(ii) The man spoke.	(ii) The man spoke of wild beasts.

3. The preposition may continue to **adhere** to such a verb, so that it remains even when the verb has been made **passive.**

Thus we can say: (i) He was laughed-at. (ii) Whales were spoken-of. (iii) Prosecution was hinted-at. And this is an enormous convenience in the use of the English language.

4.—THE DATIVE CASE.

1. The **Dative** is the case of the **Indirect Object.**

Thus we say: He handed **her** a chair. She gave it **me.**

2. The **Dative** is also the case of the **Direct Object,** with

such verbs as **be, worth, seem,** please, **think** (= *seem*); and with the adjectives **like** and **near**.

Thus we have the phrases, meseems; if **you** please (=if it please you); **me**thought (=it seemed to me); woe is **me**! and, she is like **him**; he was near **us**.

"Woe worth the **chase**! woe worth the **day**
That cost thy life, my gallant grey!"
—"Lady of the Lake."

"When in Salamanca's cave
Him listed his magic wand to wave,
The bells would ring in Notre-Dame."
—"Lay of the Last Minstrel."

3. The **Dative** is sometimes the **case of possession** or of **benefit**.

As in, Woe is **me**! Well is **thee**!
"Convey **me** Salisbury into his tent."

RULE XII.—Verbs of **giving, promising, telling, showing,** etc., take two objects; and the **indirect object** is put in the **dative case.**

Thus we say: He gave **her** a fan. She promised **me** a book. Tell **us** a story. Show **me** the picture-book.

RULE XIII.—When such verbs are turned into the **passive voice,** either the **Direct** or the **Indirect Object** may be turned into the **Subject** of the **Passive Verb.** Thus we can say either—

Direct Object used as **Subject.**	**Indirect Object** used as **Subject.**
(i) A fan was given her.	(i) She was given a fan.[1]
(ii) A book was promised me.	(ii) I was promised a book.[1]
(iii) A story was told us.	(iii) We were told a story.[1]
(iv) The picture-book was shown me.	(iv) I was shown the picture-book.[1]

[1] This has sometimes been called the **Retained Object.** The words **fan,** etc., are in the objective case, not because they are governed by the passive verbs *was given,* etc., but because they still retain, in a latent form, the influence or government exercised upon them by the **active** verbs, **give, promise,** etc.

Remarks on Exceptions.

1. The Dative of the **Personal Pronoun** was in frequent use in the time of Shakespeare, to add a certain liveliness and interest to the statement.

Thus we find, in several of his plays, such sentences as—

(i) "He plucked **me** ope his doublet."
(ii) "Villain, I say, knock **me** at this gate, and rap **me** well."
(iii) "Your tanner will last **you** nine year."

Grammarians call this kind of dative the **ethical dative.**

2. The Dative was once the **Absolute Case.**

"**This said,** they both betook them several ways."

—Milton.

II.—SYNTAX OF THE ADJECTIVE.

1. In our Old English—the English spoken before the coming of the Normans, and for some generations after—every adjective agreed with its noun in **gender, number,** and **case**; and even as late as Chaucer (1340-1400) adjectives had a form for the plural number. Thus in the *Prologue* to the 'Canterbury Tales,' he writes—

"And *smalë* fowlës maken melodie,"

where *e* is the plural inflexion.

2. In course of time, partly under the influence of the Normans and the Norman language, all these inflexions dropped off; and there are now only two adjectives in the whole language that have any inflexions at all (except for comparison), and these inflexions are only for the plural number. The two adjectives that are inflected are the demonstrative adjectives **this** and **that**, which make their plurals in **these** (formerly *thise*) and **those.**

(i) **The**, which is a broken-down form of *that*, never changes at all.

(ii) When an adjective is **used as a noun**, it may take a plural inflection; as *the blacks, goods, equals, edibles, annuals, monthlies, weeklies,* etc.

3. Most adjectives are **inflected for comparison.**

4. Every adjective is either an **explicit** or an **implicit predicate**. The following are examples :—

Adjectives used as **Explicit Predicates.**

1. The way was **long**; the wind was **cold.**
2. The minstrel was **infirm** and **old.**
3. The duke is very **rich.**

Adjectives used as **Implicit Predicates.**

1. We had before us a **long** way and a **cold** wind.
2. The **infirm old** minstrel went wearily on.
3. The **rich** duke is very niggardly.

5. When an adjective is used as an **explicit predicate**, it is said to be used **predicatively**; when it is used as an **implicit predicate**, it is said to be used **attributively.**

Adjectives used **predicatively.**

1. The cherries are **ripe.**
2. The man we met was very **old.**

Adjectives used **attributively.**

1. Let us pluck only the **ripe** cherries.
2. We met an **old** man.

RULE XIV.—An adjective may qualify a noun or pronoun **predicatively**, not only after the verb **be**, but after such intransitive verbs as **look, seem, feel, taste,** etc.

Thus we find : (i) She looked **angry.** (ii) He seemed **weary.** (iii) He felt **better.** (iv) It tasted **sour.** (v) He fell **ill.**

RULE XV.—After verbs of **making, thinking, considering,** etc., an adjective may be used **factitively** as well as **predicatively.**

Thus we can say, (i) We **made** all the young ones **happy.** (ii) All present **thought** him **odd.** (iii) We **considered** him very **clever.**

Factitive comes from the Latin *facio*, I make.

RULE XVI.—An adjective may, especially in poetry, be used as an abstract noun.

Thus we speak of "the **True**, the **Good**, and the **Beautiful**;" "the **sublime** and the **ridiculous**;" Mrs Browning has the phrase, "from the depths of God's **divine**;" and Longfellow speaks of

"A band
Of stern in heart and **strong** in hand."

RULE XVII.—An adjective may be used as an adverb in poetry.

Thus we find in Dr Johnson the line –

"**Slow** rises worth, by poverty depressed;"

and in Scott—

"Trip it **deft** and merrily;"

and in Longfellow—

"The green trees whispered **low** and **mild**;"

and in Tennyson—

"And **slow** and **sure** comes up the golden year."

(i) The reason for this is that in O.E. adverbs were formed from adjectives by adding *e*. Thus **brightē** was=*brightly*, and **deepē**=*deeply*. But in course of time the *e* fell off, and an adverb was just like its own adjective. Hence we still have the phrases: "He works **hard**; "Run **quick**!" "Speak louder!" "Run **fast**!" "**Right** reverend," etc.

(ii) Shakespeare very frequently uses adjectives as adverbs, and has such sentences as: "Thou didst it **excellent**!' 'Tis **noble** spoken!" and many more.

RULE XVIII.—A participle is a pure **adjective**, and agrees with its noun.

Thus, in Pope—

"How happy is the blameless vestal's lot,
The world **forgetting**, by the world **forgot**!"

where **forgetting**, the present active participle, and **forgot**, the past passive participle, both agree with **vestal** ("the vestal's lot" being=*the lot of the* **vestal**).

(i) But while a participle is a pure adjective, it also retains one function of a verb—**the power to govern**. Thus in the sentence, "Respecting ourselves, we shall be respected by the world," the present participle *respecting* agrees with *we*, and governs *ourselves*.

RULE XIX.—The **comparative** degree is employed when **two** things or **two** sets of things are compared; the **superlative** when three or more are compared.

Thus we say "James is **taller** than I; but Tom is the **tallest** of the three."

(i) **Than** is a dialectic form of **then**. "James is taller; **then** I (come)."

(ii) **The superlative** is sometimes used to indicate **superiority to all others**. Thus Shakespeare says, "A little ere the mightiest Julius fell;" and we use such phrases as, "Truest friend and noblest foe. This is sometimes called the "**superlative of pre-eminence**."

(iii) Double comparatives and superlatives were much used in O.E., and Shakespeare was especially fond of them. He gives us such phrases as, "a more larger list of sceptres," "more better," "more nearer," "most worst," "most unkindest cut of all," etc. These cannot be employed now.

RULE XX.—The **distributive** adjectives *each, every, either, neither*, go with **singular** nouns only.

Thus we say: (i) Each boy got an apple. (ii) Every noun is in its place. (iii) Either book will do. (iv) Neither woman went.

Either and **neither** are dialectic forms of **other** and **nother**, which were afterwards compressed into **or** and **nor**.

REMARKS ON EXCEPTIONS.

1. There are some adjectives that cannot be used **attributively**, but only **predicatively**. Such are **well, ill, ware, aware, afraid, glad, sorry**, etc. (But we say "a glad heart," and—in a different sense—"a sorry nag.")

(i) We say "He was **glad**;" but we cannot say "A **glad** man." Yet Wordsworth has—

> "Glad sight whenever new and old
> Are joined thro' some dear home-born tie."

We also speak of "glad tidings."

(ii) We say "He was sorry;" but if we say "He was a sorry man," we use the word in a quite different sense. The **attributive** meaning of the word is in this instance quite different from the **predicative**.

2. The phrase "**the first two**" means *the first and second* in **one** series; "**the two first**" means the first of **each** of **two** series.

III.—SYNTAX OF THE PRONOUN.

RULE XXI.—**Pronouns**, whether **personal** or **relative**, must agree in **gender, number**, and **person** with the nouns for which they stand, but **not** (necessarily) in **case**.

Thus we say: "I have lost my **umbrella**: **it** was standing in the corner."

(i) Here **it** is neuter, singular, and third person, because **umbrella** is neuter, singular, and third person.

(ii) **Umbrella** is in the objective case governed by *have lost;* but **it** is in the nominative, because it is the subject to its own verb *was standing.*

RULE XXII.—**Pronouns**, whether **personal** or **relative**, take their **case** from the **sentence** in which they stand.

Thus we say: "The sailor *whom* we met on the beach is ill." Here **sailor** is in the **nominative**, and **whom**, its pronoun, in the **objective**.

(i) **Whom** is in the objective, because it is governed by the verb **met** in its own sentence. "The sailor is ill" is one sentence. "Him (**whom**=*and him*) we met" is a second sentence.

(ii) The relative may be governed by a **preposition**, as "The man **on whom** I relied has not disappointed me."

RULE XXIII.—**Who, whom,** and **whose** are used only of **rational** beings; **which** of **irrational**; **that** may stand for nouns of any kind.

(i) In poetry, **whose** may be used for *of which*. Thus Wordsworth, in the 'Laodamia,' has—

"In worlds **whose** course is equable and pure."

RULE XXIV.—The possessive pronouns **mine, thine, ours, yours,** and **theirs** can only be used **predicatively**; or, if used as a **subject,** cannot have a noun with them.

Thus we say: "This is mine." "Mine is larger than yours." But **mine** and **thine** are used for **my** and **thy** before a noun in poetry and impassioned prose: "Who knoweth the power of thine anger?"

RULE XXV.—After **such, same, so much, so great,** etc., the relative employed is not **who,** but **as.**

Thus Milton has—

"Tears such **as** angels weep."

(i) Shakespeare uses **as** even after **that**—

"**That** kind of fruit **as** maids call medlars."

This usage cannot now be employed.

REMARKS ON EXCEPTIONS.

1. The **antecedent** to the relative may be **omitted.**

Thus we find, in Wordsworth's "Ode to Duty"—

"There are ∧ who ask not if thine eye
Be on them."

And Shakespeare, in "Othello," iii. 3. 157, has—

"∧ Who steals my purse, steals trash."

And we have the well-known Greek proverb—

"∧ Whom the gods love, die young."

2. The **relative** itself may be **omitted.**

(i) Thus Shelley has the line—

"Men must reap the things ∧ they sow."

(ii) And such phrases as, "Is this the book ∧ you wanted?" are very common.

3. The word **but** is often used for **who + not.** It may hence be called **the negative-relative.**

Thus Scott has—

"There breathes not clansman of my line
But (= who not) would have given his life for mine."

4. The personal pronouns, when in the dative or objective case, are generally **without emphasis.**

(i) If we say "Give me your hand," the *me* is unemphatic. If we say "Give *me* your hand!", the *me* has a stronger emphasis than the *give*, and means *me*, and **not** any other person.

(ii) Very ludicrous accidents sometimes occur from the misplacing of the accent. Thus a careless reader once read: "And he said, 'Saddle me the ass;' and they saddled *him*." Nelson's famous signal, "England expects every man to do his duty," was once altered in emphasis with excellent effect. A midshipman on board one of H.M.'s ships was very lazy, and inclined to allow others to do his work; and the question went round the vessel: "Why is Mr So-and-so like England?" "Because he expects every man to do *his* duty."

IV.—SYNTAX OF THE VERB.

1.—CONCORD OF VERBS.

We cannot say *I writes*, or *He* or *The man write*. We always say *I write*, *He writes*, and *The man writes*. In other words, certain pronouns and nouns require a **certain form** of a verb to go with them. If the pronoun is of the first person, then the verb will have a certain form; if it is of the third person, it will have a different form. If the noun or pronoun is singular, the verb will have one form; if it is plural, it may have another form. In these circumstances, the verb is said to **agree** with its subject.

All these facts are usually embodied in a general statement, which may also serve as a rule.

RULE XXVI.—A **Finite Verb** must **agree** with its subject

in **Number** and **Person**. Thus we say: "He calls," "They walk."

(i) The subject answers to the question **Who?** or **What?**

(ii) The subject of a **finite** verb is always in the **nominative** case.

Or and **nor** are conjunctions which do not add the things mentioned to each other, but allow the mind to take them **separately**—the one **excluding** the other. We may therefore say:—

RULE XXVII.—Two or more singular nouns that are **subjects**, connected by **or** or **nor**, require their verb to be in the singular. Thus we say: "Either Tom **or** John **is** going." "It **was** either a roe-deer **or** a large goat!"

On the other hand, when two or more singular nouns are connected by **and**, they are **added** to each other; and, just as one and one make two, so two singular nouns are equal to one plural. We may therefore lay down the following rule:—

RULE XXVIII.—Two or more singular nouns that are **subjects**, connected by **and**, require their verb to be in the plural. We say: "Tom **and** John **are** going." "There **were** a roe-deer **and** a goat in the field."

Cautions.—(i) The compound conjunction **as well as** does not require a plural verb, because it allows the mind to take **each** subject **separately**. Thus we say, "Justice, as well as mercy, allows it." We can see the truth of this remark by transposing the clauses of the sentence, and saying, "Justice allows it, as well as mercy [allows it]."

(ii) The preposition **with** cannot make two singular subjects into one plural. We must say, "The Mayor, with his attendants, **was** there." Transposition will show the force of this remark also: "The Mayor was there with his attendants."

RULE XXIX.—**Collective Nouns** take a **singular** verb or a **plural** verb, as the notion of **unity** or of **plurality** is uppermost in the mind of the speaker. Thus we say: "Parliament **was** dissolved." "The committee **are** divided in opinion."

(i) When two or more nouns represent **one idea**, the verb is singular. Thus, in Milton's "Lycidas," we find—

"Bitter constraint and sad occasion dear
Compels me to disturb your season due.

And, in Shakespeare's "Tempest" (v. 104), we read—

"All torment, trouble, wonder, and amazement
Inhabits here."

In this case we may look upon the statement as = "A condition which embraces all torment," etc.

(ii) When the verb **precedes** a number of different nominatives, it is often **singular.** The speaker seems not to have yet made up his mind what nominatives he is going to use. Thus, in the well-known passage in Byron's "Childe Harold" we have—

"Ah! then and there **was** hurrying to and fro,
And gathering **tears,** and **tremblings** of distress."

And so Shakespeare, in "Julius Cæsar," makes Brutus say, "There **is** tears for his love, joy for his fortune, honour for his valour, and death for his ambition." And, in the same way, people say, "Where **is** my hat and stick?"

RULE XXX.—The verb **to be** is often **attracted** into the same number as the nominative that **follows it,** instead of agreeing with the nominative that is its true subject. Thus we find: "The wages of sin **is** death." "To love and to admire **has** been the joy of his existence." "A high look and a proud heart **is** sin."

2.—GOVERNMENT OF VERBS.

RULE XXXI.—A **Transitive** Verb in the **active** voice governs its direct object in the **objective case.** Thus we say: "I like **him**;" "they dislike **her.**"

The following sub-rules are of some importance:—

(i) The **participle,** which is an **adjective,** has the same governing power as the verb of which it is a part—as, "Seeing the rain, I remained at home"—where **seeing** agrees with **I** as an **adjective,** and governs **rain** as a **verb.**

(ii) The **gerund,** which is a **noun,** has the same governing power as the verb to which it belongs. Thus we say: "Hating one's neighbour is forbidden by the Gospel," where **hating** is a **noun,** the nominative to *is forbidden,* and a **gerund** governing *neighbour* in the objective.

RULE XXXII.—Active-transitive Verbs of **giving, promising, offering,** and suchlike, govern the **Direct Object** in the

objective case, and the **Indirect Object** in the **dative**. "I gave **him** an **apple**." "He promises **me** a **book**."

(i) In turning these active verbs into passive, it is the **direct object** that should be turned into the **subject** of the **passive** verb; and we ought to say, "An apple was given me." But custom allows of either mode of change; and we also say, "I was given an apple;" "I was promised a book." Dr Abbott calls the objectives *apple* and *book* **retained objects**, because they are *retained* in the sentence, even although we know that no passive verb can govern an objective case.

RULE XXXIII.—Such verbs as **make, create, appoint, think, believe,** etc., govern **two** objects—the one **direct**, the other **factitive**. Thus we say: "They made **him king**;" "the king appointed **him governor**;" "we thought **her** a clever **woman**."

(i) The second of these objectives remains with the passive verb, when the form of the sentence has been changed; and we say, "He was made **king**;" "he was appointed **governor**."

RULE XXXIV.—One verb governs another in the **Infinitive**. Or,

The **Infinitive Mood** of a verb, being a pure noun, may be the **object** of another verb, if that verb is **active-transitive**. Thus we say: "I **saw** him **go**;" "we **saw** the ship **sink**;" "I **ordered** him **to write**."

(i) In the first two sentences, **him** and **ship** are the **subjects** of **go** and **sink**. But the **subject** of an **infinitive** is always in the **objective case**. The infinitives **go** and **sink** have a double face. They are **verbs** in relation to their **subjects** *him* and *go*; they are **nouns** in relation to the **verbs** that govern them.

(ii) In the sentence, "I ordered him to write," **him** is in the dative case; and the sentence is="I ordered writing to him." **To write** is the direct object of **ordered**.

(iii) **Conclusion from the above**: An Infinitive is always a noun, whether it be a subject or an object. It is (*a*) a subject in the sentence, "To play football is pleasant." It is (*b*) an object in the sentence, "I like to play football."

RULE XXXV.—Some **Intransitive Verbs** govern the **Dative**

Case. Thus we have "**Me***thought*," "**me***seems*," "Woe *worth* the **day**!" "Woe *is* **me**!" "If **you** *please!*"

(i) **Worth** is the imperative of an old English verb, *weorthan*, to become. (The German form of this verb is *werden.*)

(ii) Shakespeare even construes the verb *look* with a dative. In "Cymbeline," iii. 5, 32, he has—

She looks **us** like
A thing more made of malice, than of duty.

3.—MOODS OF VERBS.

1. The **Indicative Mood** is the mood of **direct** assertion or statement, and it speaks of actual facts. The **Subjunctive Mood** is the mood of assertion also, but **with a modification** given to the assertion **by the mind** through which it passes. If we use the term *objective* as describing what *actually exists* independently of our minds, and *subjective* as describing that which *exists in the mind* of the speaker,—whether it really exists outside or not,—we can then say that—

(i) The **Indicative Mood** is the mood of **objective assertion.**

(ii) The **Subjunctive Mood** is the mood of **subjective assertion.**

The Indicative Mood may be compared to a ray of light coming straight through the air; the Subjunctive Mood to the effect produced by the water on the same ray—the water deflects it, makes it form a quite different angle, and hence a stick in the water looks broken or crooked.

2. The **Imperative Mood** is the **mood of command** or of request.

3. The **Infinitive Mood** is the **substantive mood** or noun of the verb. It is always equal to a **noun**; it is always either a subject or an object; and hence it is incapable of making any assertion.

4. The **Subjunctive Mood** has for some years been gradually dying out. Few writers, and still fewer speakers, use it. Good writers are even found to say, "If he was here, I should tell him." But a knowledge of the uses of the subjunctive mood is necessary to enable us to understand English prose and verse anterior to the present generation. Even so late as the year 1817, Jane Austen, one of the best prose-writers of this century, used the subjunctive mood in almost every dependent clause. Not only does she use it after *if* and *though*, but after such conjunctions as *till*, *until*, *because*, and others.

Rule XXXVI.—The **Subjunctive Mood** was used—and ought to be used—to express **doubt, possibility, supposition, consequence** (which may or may not happen), or **wish**, all as **moods of the mind** of the speaker.

(i) "If thou **read** this, O Cæsar, thou mayst live." (Doubt.)

(ii) "If he **come**, I will speak to him." (Possibility.)

(iii) "Yet if one heart **throb** higher at its sway,
The wizard note has not been touched in vain." (Supposition.)

(iv) "Get on your night-gown, lest occasion **call** us
And **show** us to be watchers." (Consequence.)

(v) "I would my daughter **were** dead at my foot, and the jewels in her ear!" (Wish.)

☞ In all of the above sentences, the clauses with subjunctives do not state facts, but feelings or notions of what **may** or **might** be.

RULE XXXVII.—The **Subjunctive Mood**, being a *subjoined* mood, is always **dependent** on some other clause **antecedent in thought**, and generally also in expression. The antecedent clause, which contains the **condition**, is called the **conditional clause**; and the clause which contains the **consequence** of the supposition is called the **consequent clause.**

(i) If it were so, *Condition.* it was a grievous fault. *Consequence.*

(ii) If it were done when 'tis done, *Condition.*

Then 'twere well it were done quickly. *Consequence.*

REMARKS ON EXCEPTIONS.

1. Sometimes the conditional clause is suppressed. Thus we can say, "I would not endure such language" [if it were addressed to me = conditional clause].

2. The conjunction is often omitted. Thus, in Shakespeare's play of "Julius Cæsar," we find—

"*Were* I Brutus,
And Brutus Antony, there were an Antony
Would ruffle up your spirits."

RULE XXXVIII.—The **Simple Infinitive**—without the sign to—is used with auxiliary verbs, such as **may, do, shall, will,** etc.: and with such verbs as **let, bid, can, must, see, hear, make, feel, observe, have, know,** etc.

(i) **Let** darkness **keep** her raven gloss.

(ii) **Bid** the porter **come.**

(iii) I **saw** him **run** after a gilded butterfly.

(iv) We **heard** him **cry.**

(v) They **made** him **go**, etc., etc.

It was the Danes who introduced a preposition before the infinitive. Their sign was *at*, which was largely used with the infinitive in the Northern dialect.

RULE XXXIX.—The **Gerund** is both a **noun** and a **verb.** As a noun, it **is governed** by a verb or preposition; as a verb, it **governs** other nouns or pronouns.

There are two gerunds—(i) one with **to**; and (ii) one that ends in **ing.**

(i) The first is to be carefully distinguished from the ordinary infinitive. Now the ordinary infinitive **never** expresses a **purpose**; the gerund with *to* almost always does. Thus we find—

"And fools who came **to scoff** remained **to pray.**"

This gerund is often called the **gerundial infinitive.**

(ii) The second is to be distinguished from the present participle in **ing**, and very carefully from the abstract noun of the same form. The present participle in **ing**, as *loving*, *hating*, *walking*, etc., is **always** an **adjective**, agreeing with a noun or pronoun. The gerund in **ing** is **always** a **noun**, and governs an object. "He was very fond of **playing** cricket." Here *playing* is a **noun** in relation to *of*; and a **verb** governing *cricket* in the objective. In the words *walking-stick*, *frying-pan*, etc., *walking* and *frying* are nouns, and therefore gerunds. If they were adjectives and participles, the compounds would mean *the stick that walks*, *the pan that fries.*

(iii) The gerund in **ing** must also be distinguished from the verbal noun in **ing**, which is a descendant of the verbal noun in **ung.** "He went a **hunting**" (where **a** = the old **an** or **on**); "Forty and six years was this temple in **building**;" "He was very impatient during the **reading** of the will." In these sentences **hunting**, **building**, and **reading** are all verbal nouns, derived from the old verbal noun in **ung**, and are called *abstract nouns.* But if we say, "He is fond of **hunting** deer;" "He is engaged in **building** a hotel;" "He likes **reading** poetry,"—then the three words are gerunds, for they act as verbs, and govern the three objectives, *deer*, *hotel*, and *poetry.*

RULE XL.—The **Gerundial Infinitive** is frequently construed with **nouns** and **adjectives.** Thus we say: "A house

to sell or **let**;" "Wood **to burn**;" "Deadly **to hear**, and deadly **to tell**;" "Good **to eat**."

V.—SYNTAX OF THE ADVERB.

RULE XLI.—The Adverb ought to be as **near** as possible to the word it modifies. Thus we ought to say, "He gave me **only three** shillings," and not "He only gave me three shillings," because *only* modifies **three**, and not **gave**.

This rule applies also to compound adverbs, such as **at least, in like manner, at random, in part**, etc.

RULE XLII.—**Adverbs** modify **verbs, adjectives**, and other **adverbs**; but they can also modify **prepositions**. Thus we have the combinations **out from, up to, down to**, etc.

In the sentence, "He walked up to me," the adverb **up** does not modify *walked*, but the prepositional phrase *to me*.

VI.—SYNTAX OF THE PREPOSITION.

RULE XLIII.—All prepositions in the English language govern nouns and pronouns in the **objective case**.

The prepositions **save** and **except** are really verbs in the **imperative** mood.

RULE XLIV.—Prepositions generally stand **before** the words they govern; but they may, with good effect, come **after** them. Thus we find in Shakespeare—

"Ten thousand men that fishes gnawed **upon**."

"Why, then, thou knowest what colour jet is **of**."

And, in Hooker, with very forcible effect—

"Shall there be a God to swear by, and none to pray **to**?"

RULE XLV.—Certain verbs, nouns, and adjectives require **special** prepositions. Thus we cannot say, "This is different to that," because it is bad English to say "This differs to that." The proper preposition in both instances is **from**.

The following is a list of some of these

Special prepositions:—

Absolve **from.**
Abhorrence **for.**
Accord **with.**
Acquit **of.**
Affinity **between.**
Adapted **to** (intentionally).
Adapted **for** (by nature).
Agree **with** (a person).
Agree **to** (a proposal).
Bestow **upon.**
Change **for** (a thing).
Change **with** (a person).
Confer **on** (=give to).
Confer **with** (=talk with).
Confide **in** (=trust in).
Confide **to** (=intrust to).
Conform **to.**
In conformity **with.**
Comply **with.**
Convenient **to** (a person).
Convenient **for** (a purpose).
Conversant **with.**
Correspond **with** (a person).
Correspond **to** (a thing).
Dependent **on** (but independent **of**).
Derogatory **to.**
Differ **from** (a statement or opinion).
Differ **with** (a person).
Different **from.**
Disappointed **of** (what we **cannot** get).
Disappointed **in** (what we **have** got).
Dissent **from.**
Exception **from** (a rule).
Exception **to** (a statement).
Glad **of** (a possession).
Glad **at** (a piece of news).
Involve **in.**
Martyr **for** (a cause).
Martyr **to** (a disease).
Need **of** or **for.**
Part **from** (a person).
Part **with** (a thing).
Profit **by.**
Reconcile **to** (a person).
Reconcile **with** (a statement).
Taste **of** (food).
A taste **for** (art).
Thirst **for** or **after** (knowledge).

VII.—SYNTAX OF THE CONJUNCTION.

RULE XLVI.—The **Conjunction** does not interfere with the action of a transitive verb or preposition, nor with the mood or tense of a verb.

(i) This rule is usually stated thus: "Conjunctions generally connect the same cases of nouns and pronouns, and the same moods and tenses of verbs, as 'We saw him and her,' 'Let either him or me go!'" But it is plain that *saw* governs *her* as well as *him;* and that *or* cannot interfere with the government of *let.* Such a rule is therefore totally artificial.

(ii) It is plain that the conjunction **and** must make two singulars = one plural, as "He **and** I **are** of the same age."

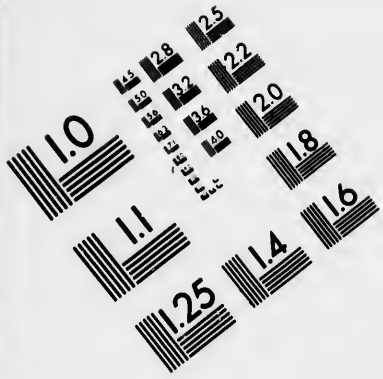
RULE XLVII.—Certain **adjectives** and **conjunctions** take

after them certain **special conjunctions.** Thus, **such** (adj.) requires **as, both** (adj.), **and; so** and **as** require **as; though, yet; whether, or; either, or; neither, nor; nor, nor; or, or.** The following are a few examples:—

(i) "Would I describe a preacher **such as** Paul!"

(ii) "**Though** deep, **yet** clear; **though** gentle, **yet** not dull."

RULE XLVIII.—The subordinating conjunction **that** may omitted. Thus we can say, "Are you sure he is here?" Shakespeare has, "Yet Brutus says he was ambitious!"



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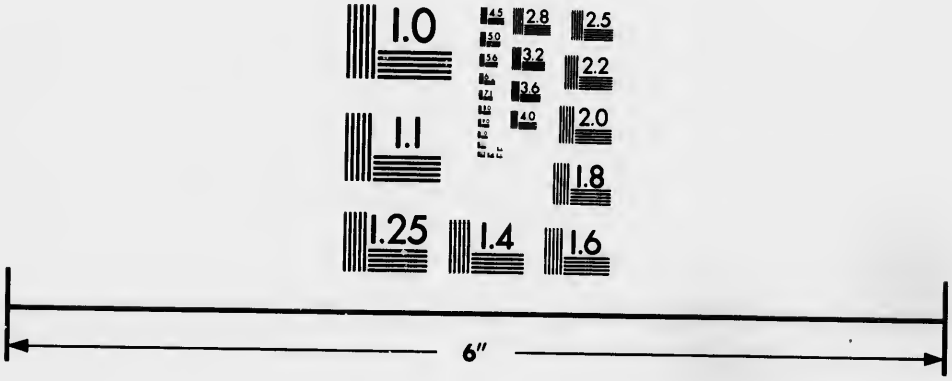

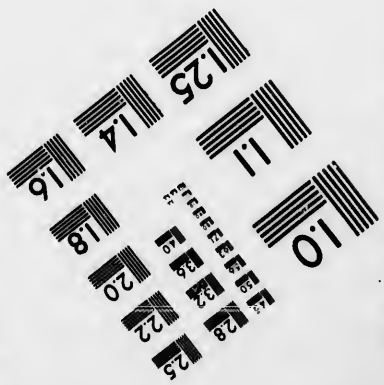

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THE ANALYSIS OF SENTENCES.

1. Words are gregarious, and go in **groups.** When a group of words makes **complete** sense, it is called a **sentence.** A sentence is not a chance collection of words; it is a true **organism,** with a heart and limbs. When we take the limbs apart from the central **core** or heart of the sentence, and try to show their relation to that core, and to each other, we are said to **analyse** the sentence. The process of thus taking a sentence to pieces, and naming and accounting for each piece, is called **analysis.**

(i) **Analysis** is a Greek word which means *breaking up* or *taking apart*: its opposite is **Synthesis,** which means *making up* or *putting together.*

(ii) When we **examine** a sentence, and divide it into its component parts, we are said to analyse the sentence, or to perform an act of **analysis.** But when we put words or phrases together to **make** a sentence, we perform an act of **composition** or of **synthesis.**

2. A **sentence** is a statement made about something, as, The horse gallops.

(i) The **something** (horse) is called the **Subject.**

(ii) The **statement** (gallops) is called the **Predicate.**

3. Every sentence consists, and must consist, of at least **two parts.** These two parts are the thing we **speak about** and what **we say** about that thing.

(i) The **Subject** is **what we speak about.**

(ii) The **Predicate** is **what we say** about the subject.

(i) There is a proverb of Solomon which says: "All things are double one against another." So there are the two necessarily complementary ideas of **even** and **odd**; of **right** and **left**; of **north** and **south**; and many more. In language, the two ideas of **Subject** and **Predicate** are necessarily coexistent; neither can exist without the other; we cannot even *think* the one without the other. They are the two **poles** of thought.

(ii) Sometimes the Subject is **not expressed** in imperative sentences, as in "**Go!**" = "**Go you!**"

(iii) The Predicate can **never** be suppressed; it must always be **expressed**; otherwise nothing at all would be **said.**

4. There are **three** kinds of sentences: **Simple, Compound,** and **Complex.**

(i) A **simple** sentence contains only **one** subject and **one** predicate.

(ii) A **complex** sentence contains a chief sentence, and one or more sentences that are **of subordinate rank** to the **chief sentence.**

(iii) A **compound** sentence contains two or more simple sentences **of equal rank.**

I.—THE SIMPLE SENTENCE.

5. A **Simple Sentence** is a sentence which consists of **one subject** and **one predicate.**

(i) A Simple Sentence contains, and can contain, only **one finite verb.** If we say, "Baby likes to dance," there are two verbs in this simple sentence. But *to dance* is not a finite verb; it is an **infinitive**; it is practically a pure **noun,** and cannot therefore be a predicate.

(ii) If we say, "John and James ran off," the sentence is = "John ran off" + "James ran off." It is therefore a compound sentence consisting of two simple sentences, with the predicate of one of them suppressed. Hence it is called a **contracted compound** sentence—**contracted in the predicate.**

In this case the sentence may be treated as **Simple,** "James and John" forming a **Compound Subject** to the Predicate "ran off."

FORMS OF SENTENCES.

6. Sentences differ in the **Form** which they take. As regards form they may be classified as follows:—

(i) **Assertive**—

(a) Positive:—The night grows cold.
(b) Negative:—I am not going.
Not a drum was heard.
They caught never a one.

(ii) **Interrogative** :—Whom seek ye?

(iii) **Exclamatory** :—How swiftly the river flows!

In the cases of Interrogative or Exclamatory sentences, in which the usual order of the words is changed for the sake of emphasis or effect, the sentences should be put in **assertive straightforward order** for the purpose of analysis, thus :—

Ye seek whom?
The river flows how swiftly.

(iv) **Imperative** :—Sir, look to your manners.

In imperative sentences the **subject** is usually **omitted.** In this sentence "Sir" is really a nominative of address, and the real subject "thou" is not expressed.

(v) **Optative,** expressing a **wish** or **invocation** : —

"God bless us every one!"
"Oh, could I flow like thee!"

In Greek there is a special mood of the verb, called the optative, for expressions of this kind, but in English the verb is in the subjunctive.

Note how the Optative differs from the merely Asser Compare :—

God bless us, i.e. May God bless us (Optative); and
God blesses us (Assertive).

PARTS OF THE SENTENCE.

7. The Subject of a sentence is what we **speak about.** What we **speak about** we must **name.**

If we **name** a thing, we must use a **name** or **noun.**

Therefore the **subject** must always be either—

(i) A **noun**; or

(ii) Some word or words **equivalent to a noun.**

8. There are **eight** kinds of Subjects—

(i) A **Noun,** as, **England** is our home.

(ii) A **Pronoun,** as, **It** is our fatherland.

(iii) A **Verbal Noun**, as, **Walking** is healthy.

(iv) A **Gerund**, as, **Catching** fish is a pleasant pastime.

(v) An **Infinitive**, as, **To** swim is quite easy.

(vi) An **Adjective**, with a **noun understood**, as, The **prosperous** are sometimes cold-hearted.

(vii) A **Quotation**, as, "**Ay, ay, sir!**" burst from a thousand throats.

(viii) A **Noun-clause** or **sentence**, as, **That he was a tyrant** is generally admitted.

(a) The verbal noun, as we have seen, originally ended in **ung**. See page 40.

(b) **Catching** is a gerund, because it is both a **noun** (nominative to *is*) and a **verb**, governing *fish* in the objective.

NOTE (i) The **Subject** is sometimes **composite**—consisting of two or more words.

The house, the homestead, the very fences, all were destroyed.
To seize my gun and (to) fire was the work of a moment.
To them **his heart, his love, his griefs,** were given.

(ii) The **Subject** sometimes stands in apposition to "**it**" or "**this.**" Thus in the sentence :—"**It** is my resolve to succeed," the effective subject is "**to succeed**."

Similarly in the sentence :—"**This** ruined him, his inordinate love of riches," the effective subject is "**His inordinate love of riches.**" Compare also :—"That was their sole reward, **the approval of their king.**"

In these cases, "it," "this," and "that" are simply temporary subjects, the real subject coming afterwards out of its natural order. "It," or any word thus used, is called the **Provisional Subject.**

(iii) Sometimes, especially in poetry, an **unnecessary** or **redundant pronoun** is put in with the **Subject**, and may be regarded as forming part of it.

My banks, **they** are furnished with bees.

Tired Nature's sweet restorer, balmy sleep,
He, like the world, his ready visit pays
Where fortune smiles.

9. The **Predicate** in a sentence is what we **say** about the subject. If we **say** anything, we must use a **saying** or **telling** word. Now a **telling** word is a **verb.**

Therefore the **Predicate** must always be a **verb,** or some word or words **equivalent** to a **verb.**

10. There are **six** kinds of Predicate—

(i) A **Verb**, as, God **is.** The stream **runs.**

(ii) **"To be"** + a **noun**, as, He **is a carpenter.**

(iii) **"To be"** + an **adjective**, as, They **are idle.**

(iv) **"To be"** + an **adverb**, as, The books **are there.**

(v) **"To be"** + a **phrase**, as, She **is in good health.**

(vi) **"To be"** + a **clause** or **sentence**, as, His cry was, **I die for my country.**

NOTE (i) Only **Finite** or **Complete** Verbs can form Predicates. When the Verb is incomplete or infinite, as in the case of—

(a) A Participle,
(b) An Infinitive,

it cannot form the Predicate of a sentence except by the addition of other **completing words.** Thus "loving" or "to love" could never form a predicate, although "loving," when converted into a finite verb by prefixing "was," may form a predicate.

(ii) The **Verb** is sometimes **modified** by an Adverb or Preposition which is closely attached to it, and which for the purpose of analysis may be regarded as part of the Predicate.

They **agreed to** (=accepted) my proposal.
The subject was well **thrashed out** (=debated).
The pirates **stove in** (=broke) the cabin-door.

11. Cautions:—

(i) There is a large class of verbs known as **Copulative Verbs,** which being connective rather than notional in their character, require another word or phrase to be associated with them to make the predicate complete. Thus:—

He appears healthy.
The apprentice **became a merchant.**
The girl **grew tall.**
The poor creature **seems to be dying.**
John **stands six feet.**

NOTE.—Some of these verbs are also used **transitively,** and then take an **object** like other transitive verbs:—**Stand it** on the table.

(ii) The frequently occurring verb **"to be"** (except in the few cases where it means "to exist"), and some

other copulative verbs, as, **to seem, to become,** etc., can **never** form predicates **by themselves.**

(iii) Beware of associating two **dissimilar** verbs as predicate. Thus in the sentence: "He **refused** to leave the ship," the predicate is not "refused to leave," but simply "**refused.**"

12. When the predicate consists of an **active-transitive verb,** it requires an **object** after it to make **complete** sense. This object is called either the **object** or the **completion.** As we must **name** the object, it is plain that it must always, like the subject, be a **noun,** or some word or words **equivalent** to a **noun.**

13. As there are **eight** kinds of **Subjects,** so there are eight kinds of **Objects** or **Completions.** These are:—

(i) A **Noun,** as, All of us love **England.**

(ii) A **Pronoun,** as, We saw **him** in the garden.

(iii) A **Verbal Noun,** as, We like **walking.**

(iv) A **Gerund,** as, The angler prefers **taking** large fish.

(v) An **Infinitive,** as, We hate **to be idle.**

(vi) An **Adjective** with a **noun understood,** as, Good men love **the good.**

(vii) A **Quotation,** as, We heard his last "Good-bye, Tom!"

(viii) A **Noun-clause** or **sentence,** as, I knew **what was the matter.**

NOTE (i) The words **it, this,** and **that** may form **Provisional Objects,** just as they form Provisional Subjects:—

They consider it infamous **to desert.**
This I command, **no parley with the foe.**
That he abhors, **the sale of flesh and blood.**

(ii) The Object, like the Subject, may consist of an **unlimited number** of these parts of speech.

At noon the outlaw reached **his glen,**
His gathered spoils, his merry men.

At twelve the poor lad began **to learn a trade and (to) help his parents.**

14. Verbs of **giving, promising, offering, handing,** and many such, take also an **indirect object,** which is sometimes called the **dative object.**

There are several kinds of **Indirect Objects**:—

(i) A **Noun,** We gave the **man** a shilling.

(ii) A **Pronoun,** We offered **him** sixpence.

(iii) A **Prepositional Phrase**:—I took him **for a sailor.**
And therefore think him **as a serpent's egg.**

(iv) An **Infinitive**:—

(a) after the Direct Object: I saw him (to) **run.**

(b) after an Intransitive Verb: They appeared **to shine.**

☞ Some authorities prefer to regard such a case as (a) "him run" as a **Compound Object,** treating as a whole the two or more words forming the object.

15. The following may be regarded as special kinds of **Indirect Objects**:—

(i) A **Factitive Object**:—

They made him **President.**

Milton did not hesitate to call Spenser a **better teacher** than Socrates or Aquinas.

It should be noted that the words "**made**" and "**call**" have a more restricted meaning than when followed by ordinary simple objects.

Compare:—"They made him "**President**" with "They made a **boat,**" "Milton . . . Aquinas," with "Call **them** quickly."

In the latter cases "made" and "call" have a fuller meaning than in the former.

NOTE.—Sometimes it may appear as an Adjective with a Noun understood.

Exercise made him **strong** (=a strong man).
They painted the house **white** (=a white house).

(ii) A **Cognate Object,** in which the Predicate and Object are words from the same root:—

Let me die the **death** of the righteous.
He ran his godly **race.**

(iii) When an active verb with two objects is changed into the passive form, that object which is **retained** while the other becomes the subject is termed the **Retained Object**:—

A shilling was given **the man.**
The door was denied **him.**

16. **Cautions**:—

(i) Special care is needed in dealing with the Indirect Object. There is a tendency on the part of many young students to put down any word or phrase which they cannot easily classify as "Indirect Object." Thus words or phrases which are Extensions of the Predicate or Enlargements of the Object are often wrongly classed as Indirect Object.

Compare:—I heard him **read** (him read = Compound Object).
I heard him reading (reading = Enlargement of Object).

I took him **for the master** (for the master = Indirect Object)
I sent him **for the master** (for the master = Extension of Pred.).

(ii) Some authorities propose to overcome the difficulties attending the Indirect Object by recognising a Complement of the Predicate as a secondary part of the Predicate; but on the whole it seems preferable to widen somewhat the signification of the Indirect Object, as the term is universally accepted.

☞ **In difficult cases** the student, before classing any word or phrase as Indirect Object, should satisfy himself that it does not fall under one of the other heads.

17. The **Subject** or the **Object** must always be either—

(i) A **Noun**; or

(ii) Some word or words **equivalent to a noun.**

A **Noun** may have attached to it any number of **adjectives** or **adjectival phrases.** An adjective or adjectival phrase that

goes with a subject or with an object is called, in Analysis, an **Enlargement.**

It is so called because it **enlarges** our knowledge of the subject. Thus, if we say, "The man is tired," we have no knowledge of what kind of *man* is spoken of; but if we say, "The poor old man is tired," our notion of the man is **enlarged** by the addition of the facts that he is both *poor* and *old*.

18. There are **seven** kinds of **Enlargements**:—

(i) An **Adjective**—one, two, or more—That **big old red** book is sold.

(ii) A **Noun** (or nouns) **in apposition,** William the **Conqueror** defeated Harold.

(iii) A **Noun** (or pronoun) in the **Possessive Case, His** hat flew off.

(iv) A **Prepositional Phrase,** The walk **in the fields** was pleasant.

(v) An **Adjectival Phrase,** The boy, **ignorant of his duty,** was soon dismissed.

(vi) A **Participle** (a), or **Participial Phrase** (b)—**Sobbing and weeping,** she was led from the room (a). The merchant, **having made a fortune,** gave up business (b).

(vii) A **Gerundial Infinitive**—Anxiety **to succeed** (= of succeeding) wore him out. Bread **to eat** (= for eating) could not be had anywhere.

19. It is plain that all these seven kinds of Enlargements may go with the **Object** as well as with the **Subject.**

20. An **Enlargement,** being a word or phrase that **goes with a noun** or its **equivalent,** must always be **an adjective or equivalent to an adjective.**

NOTE (i) An **Enlargement** may itself be **enlarged** by the same parts of speech as form the primary enlargements.

(a) The handle of this sword **forged by Indians** is richly jewelled.

(b) The Romans crossed a stream fed by a glacier **of the Southern Alps.**

The phrases "forged by Indians," and "of the Southern Alps,"

are enlargements of "sword" and "glacier" respectively, which are themselves parts of qualifying phrases.

(ii) A **Subject** or **Object** may have an **unlimited number** of **enlargements** of various kinds :—

The poor King, an outcast from his own domain, suffering the pangs of hunger and stung by bitter reproaches, ended his days in misery.

Here King is enlarged by—

(a) An Adjective.
(b) A Noun in Apposition.
(c) Two Participial phrases.

21. The **Predicate** is always a **Verb,** standing alone if complete, or accompanied by other words if a verb of incomplete predication.

The part of the sentence that goes with the verb is either a **simple adverb, a compound adverb,** or **a phrase adverbial** in its character.

22. The adverbs or adverbial phrases that go with the predidate are called, in Analysis, the **Extensions of the Predicate.**

23. There are **seven** kinds of **Extensions** :—

(i) An **Adverb,** as, The time went **slowly.**
(ii) An **Adverbial Phrase,** as, Mr Smith writes **now and then.**
(iii) A **Prepositional Phrase,** as, Mr Smith spoke **with great effect.**
(iv) A **Noun Phrase,** as, We walked **side by side.**
(v) A **Participial Phrase,** as, The mighty rocks came **bounding down.**
(vi) A **Gerundial Phrase,** as, He did it **to insult us** (= for insulting us).
(vii) An **Absolute Infinitive Phrase,** as, **To tell you the truth,** I think him very stupid.

☞ Under (v) may come also the **Absolute Participial Phrase,** such as, "The clock **having struck,** we had to go."

24. Extensions of the predicate are classified in the above section from the point of view of **grammar;** but they are also frequently classified from the point of view of **distinction in thought.**

In this latter way Extensions are classified as extensions of—

(i) **Time**, as, We lived there **three years.**

(ii) **Place**, (a) **Whence**, as, We came **from York.**

(b) **Where**, as, He lives **over the way.**

(c) **Whither**, as, Go **home!**

(iii) **Manner** (a) **Manner**: He treads **firmly.**

(b) **Degree**: She writes **better.**

(c) **Accompanying circumstances**: They went forward **under a heavy fire.**

(iv) **Agent**: James was represented **by his minister.**

(v) **Instrument**: They ravaged the land **with fire and sword.**

(vi) **Magnitude** (a) **Order**: He stood **first in his class.**

(b) **Number**: The field measured **ten acres.**

(vii) **Mood** (a) **Affirmation**: He **certainly** returned.

(b) **Negation**; The enterprise will **never** succeed.

☞ **Never** is here a more emphatic form of **not**, and therefore comes under the head of Negation rather than of Time.

(c) **Doubt**: **Perhaps** you will meet your friend.

(viii) **Cause**: The clerk was dismissed **for idleness.**

(ix) **Purpose**: They went abroad **to better their condition.**

(x) **Condition**: **Without me** ye can do nothing.

(xi) **Concession**: **With all thy faults**, I love thee still.

Here the sense is obviously "Notwithstanding all thy faults," etc.

25.

NOTE (i) Just as a Subject or Object may have an unlimited number of Enlargements, so a Predicate may have any number of Extensions.

For three years the widow dwelt **quietly in the lonely cottage.** Here we have three extensions of time, manner, and place respectively. Care should be taken to keep the various extensions quite distinct in analysing; the student should letter or number them (a), (b), (c), etc., or (1), (2), (3), etc., and state after each its kind.

(ii) Where two or more extensions of the same class appear they should be kept distinct. **At nightfall, during a heavy snowstorm,** they wandered forth.

Here the two extensions of time should be taken separately.

26. Caution:—

(i) The same word may be used as Object or as an Extension of the Predicate.

Compare :—I care **nothing** for your threats. (Extension of Degree.)
He gave me **nothing**. (Object.)

"Nothing" in the first sentence simply shows to **what extent** you are affected by the threats; "nothing" in the second sentence is obviously the **Direct Object** of "gave," expressing **what** he gave.

Compare :—**What** did you see? (Object.)

What recks he of his daily duty? (Extension—Degree.)

"What" in the first sentence is evidently the **Direct Object** of the interrogation "did see"; in the second sentence "what" expresses the **extent** to which he is affected by considerations of his daily duty.

Compare with the latter the sentence :—"**What** with war and **what** with famine, the nation was almost exterminated." Where the two "whats" are evidently **adverbial** in their nature, and the phrases they introduce are **extensions of the predicate.**

(ii) The **same phrase** may be an **Enlargement** (of the Subject or Object) or an **Extension of the Predicate.**

Compare :—Exercise **in the open air** is healthy. (Enlargement of Subject.)

He takes his exercise **in the open air.** (Extension—Place.)

In the first sentence the phrase "in the open air" **qualifies** or **limits** the word "exercise," indicating a particular form of exercise; in the second sentence "in the open air" indicates the **place** where he takes his exercise, and hence it is an Extension of the Predicate.

NOMINATIVE OF ADDRESS.

27. The Nominative of Address may relate to—

(a) The **Subject** : **Milton!** thou shouldst be living at this hour.

(b) The **Object** : I welcome you, good **Masters.**

(c) An **Extension** : We shall pull towards you, **Sir Knight.**

Or it may be detached, The castle keep, **my Lord,** I hold.

The Nominative of Address is **interjectional** in its nature, and just as the Interjection is a part of speech standing apart from the family formed by the others, so a Nominative of

Address really forms no part of the logical sentence. Regarded as somewhat appositional, it may be placed with **that part** of the sentence to which it **specially belongs**, or the rule may be adopted of placing it in the same column as the **Subject**, care being taken to indicate that it forms no part of the logical subject.

28. The following **cautions** are of importance :—

(i) The **Noun** in an **absolute** clause **cannot** be the **Subject** of a simple sentence. We can say, "The train having started, we returned to the hotel." Here **we** is the subject.

The phrase "the train having started" is an adverbial phrase modifying *returned*, and giving the *reason* for the returning.

(ii) A subject may be **compound**, and may **contain** an **object**, as, "To save money is always useful." Here the subject is **to save money**, and contains the **object money**—the object of the verb "to save."

An object may also contain another object, which is not the object of the sentence. Thus we can say, "I like to save money," when the direct object of like is to save, and money is a part only of that direct object.

(iii) An **Absolute Participial Phrase** (or Nominative Absolute) is always an Extension of the Predicate, and may express—

(a) **Time : The clock having struck one**, we proceeded.
(b) **Cause : Darkness coming on**, the wanderers quickened their pace.
(c) **Circumstances : I** crossed the moor, **the snow falling heavily.**

(iv) **Not** usually forms an Extension of the Predicate, but it may also form—

(a) Part of the **Subject : Not a drum** was heard. (Negative Enlargement.)
(b) Part of the **Object : We** carved **not a line.** (Negative Enlargement.)
They heard **never a sound.** (Negative Enlargement.)

☞ As an Extension of the Predicate, **not** is usually *independent* of other extensions, as,

They moved { not (Extension of Negative)
{ during the storm (Extension of Time)

but sometimes it simply *negatives* another Extension, and must not be dissociated from it; as, **Not in vain** he wore his sandal-shoon.

(v) **There** is generally—

(a) An Extension of **Place**: **There** they rested.

But it is sometimes—

(b) An **Indefinite** Extension (a mere Expletive).
There were twenty present.

The shadowy and vague character of *there* is shown by the paraphrase "Twenty were present," and also by the fact that in translating the sentence into many languages no equivalent would be put for "there."

(vi) Distinguish between various uses of the Infinitive.

(a) **Subject**: **To quarrel** is not my wish.

(b) **Part of the Predicate**: He might (to) win the shield.

☞ Those who regard *might* as being always a Principal Verb would put *win* as part of the Object.

(c) **Object**: They love **to wander**.

(d) **Extension of the Predicate**: She came **to learn**.

In this case "to learn" is not an ordinary infinitive, but a **gerundial infinitive or infinitive of purpose**, and is equivalent to "for learning." See p. 40.

(vii) Care must be taken to distinguish between the same word when used as—

(a) An **Adjective**, forming part of the **Predicate** with an Intransitive Copulative Verb—

The king looks **well**,
This apple tastes **sweet**,

or (b) An **Adverb**, forming an **Extension of the Predicate** after a Verb—

The king eats **well**.
How **sweet** the moonlight sleeps upon this bank.

Students must be very careful to discriminate between these cases. Where the word indicates **quality**, it is adjectival in nature, and will form part of the **Predicate**; where it indicates **manner**, it is adverbial in nature, and forms an **Extension of the Predicate**.

(viii) In the case of qualifying or limiting phrases (especially participial phrases), it is sometimes difficult to determine whether they are simple Enlargements of the Subject or Extensions of the Predicate.

Returning then the bolt he drew.
A widow bird sat mourning for her love.

In the first sentence "returning" is an **enlargement** of "he"; in the second sentence **mourning** does not enlarge "bird," but shows **how it sat mourning**, i.e. sadly, sorrowfully.

The safest plan in cases of this kind is to determine what principal part of the sentence the qualifying or limiting word or phrase is most closely connected with. If it is essentially qualifying in nature, it is probably an **Enlargement of the Subject or Object**; if, on the other hand, it expresses some modification of, or condition in respect to, the Predicate, it is an **Extension of the Predicate.**

THE MAPPING-OUT OF SIMPLE SENTENCES.

29. It is of the greatest importance to get the **eye** to help the **mind**, and to present to the **sight** if possible—either on paper or on the black-board—the sentence we have to consider. This is called **mapping-out.**

Let us take two simple sentences :—

(i) "From the mountain-path came a joyous sound of some person whistling."

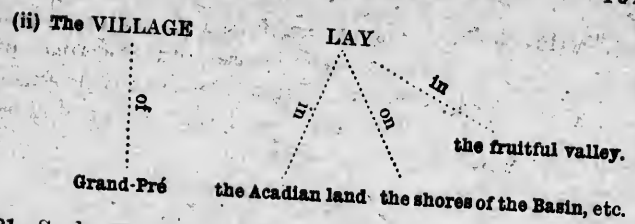
(ii) "In the Acadian land, on the shores of the Basin of Minas,
Distant, secluded, still, the little village of Grand-Pré
Lay in the fruitful valley."

30. These may be mapped out, before analysing them, in the following way :—

(i) A **joyous** SOUND — of — **some person whistling**

CAME — **from** — **the mountain path.**

distant, secluded, still.
little



31. Such a mapping-out enables us easily to see, with the bodily as well as with the mind's eye, what is the main purpose of all analysis—to find out which words go with which, and what is the real build of the sentence. Hence, unless we see at a glance the build of the sentence we are going to analyse, we ought, before doing so, to set to work and map it out.

FORMS OF ANALYSIS.

32. The sentences may then be analysed in either—

(a) the **Detailed** form.

or (b) the **Tabular** form.

(a) The **Detailed** form is analogous to that adopted for **parsing**, and gives us scope for subdividing the sentence to an unlimited extent, and giving the **maximum amount of detail.**

(b) The **Tabular** form does not provide for so much detail, but it has the advantage of great clearness, and, as it greatly facilitates the examination of an exercise, it is the form usually preferred by public examiners.

33. **Detailed Analysis.**

(i) *a.* A sound	**Subject.**
b. joyous	Adjectival Enlargement of Subject.
c. of some person whistling	Prepositional Phrase, Enlargement of Subject.
d. came	**Predicate.**
e. from the path	Extension of Predicate. Place whence.
f. mountain	Adjectival Enlargement of *e.*
(ii) *a.* The village	**Subject.**
b. little	Adjectival Enlargement of Subject.
c. distant	,, ,, ,,
d. secluded	,, ,, ,,
e. still	,, ,, ,,

f. of Grand-Pré	Prepositional Phrase, Enlargement of Subject.
g. lay	Predicate.
h. in the land	Extension of Predicate. Place where.
i. Acadian	Adjectival Enlargement of *h.*
j. on the shores	Extension of Predicate. Place where.
k. of the basin	Prepositional phrase, enlarging *j.*
l. of Minas	,, ,, ,, *k.*
m. in the valley	Extension of Predicate. Place where.
n. fruitful	Adjectival Enlargement of *m.*

34. **Tabular Analysis.**

SUBJECT.	ENLARGEMENT OF SUBJECT.	PREDICATE.	OBJECT.	ENLARGEMENT OF OBJECT.	EXTENSION OF PREDICATE.
A sound	(a) joyous (b) of some person whistling	came			from the mountain path (*place whence*)
The village	(a) little (b) distant (c) secluded (d) still (e) of Grand-Pré	lay			(a) in the Acadian land (*place where*) (b) on the shores of the Basin of Minas (*place where*) (c) in the fruitful valley (*place where*)

II.—THE COMPLEX SENTENCE.

35. A **Complex Sentence** is a statement which contains one **Principal Sentence**, and one or more sentences dependent upon it, which are called **Subordinate Sentences.** There are three

kinds—and there can only be three kinds—of subordinate sentences—**Adjectival, Noun,** and **Adverbial.**

A subordinate sentence is sometimes called a **clause.**

36. A Subordinate Sentence that **goes with a Noun** or **Pronoun** fulfils the function of an Adjective, is equal to an Adjective, and is therefore called an **Adjectival Sentence.**

"Darkness, which might be felt, fell upon the city." Here the sub-sentence, "which-might-be-felt," goes with the noun **darkness,** belongs to it, and cannot be separated from it; and this sentence is therefore an adjectival sentence.

37. A Subordinate Sentence that **goes with a Verb** fulfils the function of an Adverb, is equal to an Adverb, and is therefore called an **Adverbial Sentence.**

"I will go whenever you are ready." Here the sub-sentence, "whenever you are ready," is attached to the verb **go,** belongs to it, and cannot be separated from it; and hence this sentence is an adverbial sentence.

38. A Subordinate Sentence that forms the **Subject** of a Predicate, or the **Object,** or that is **in apposition** with a noun, fulfils the function of a **Noun,** and is therefore called a **Noun Sentence.**

"He told me that his cousin had gone to sea." Here the sub-sentence, "his cousin had gone to sea," is the **object** of the transitive verb **told.** It fulfils the function of a **noun,** and is therefore a **noun sentence.**

39. An **Adjectival Sentence** may be attached to—

(i) The **Subject** of the Principal Sentence; or to
(ii) The **Object** of the Principal Sentence; or to
(iii) Any **Noun** or **Pronoun.**

(i) The book **that-I-bought** is on the table: to the **subject.**
(ii) I laid the **book-I-bought** on the table: to the **object.**
(iii) The child fell into the stream **that-runs-past-the mill**: to the noun **stream**—a noun in an adverbial phrase.

40. NOTE.—(i) **As** may in certain cases be regarded as a **relative** introducing an Adjectival Sentence. In such cases it is usually a correlative of **such** or **same.**

I never saw such fish **as** he caught in the Avon.
This is the same bag **as** you gave me **last year.**

(ii) **But** in certain cases may be taken as a **negative relative** introducing an Adjectival Sentence.

(a) **There is no man here but loves you.**

This = "There is no man here **who does not** love you."

(b) "No land **but** listens to the common call."

"**But**" is equivalent to "**which does not.**"

41. An **Adverbial Sentence** may be attached to—

(i) A **Verb**;

(ii) An **Adjective**; or to

(iii) An **Adverb.**

(i) **To a Verb.** It does not matter in what position the verb is. It may be (a) the Predicate, as in the sentence, "I walk **when I can.**" It may be (b) an Infinitive forming **a subject**, as, "To get up **when one is tired** is not pleasant." It may be (c) a participle, as in the sentence, "Having dined **before he came**, I started at once."

(ii) **To an Adjective.** "His grief was such **that all pitied him.**" Here the sub-sentence "that all pitied him" modifies the adjective **such.**

(iii) **To an Adverb.** "He was so weak **that he could not stand.**" Here the sub-sentence "that he could not stand" modifies the adverb **so**, which itself modifies the adjective **weak.**

42. Just as there are many classes of Adverbs, so there are many different **kinds of Adverbial Sentences.**

(i) **Time.** I will go, **when you return.**

(ii) **Place.** **Where the bee sucks**, there suck I.

(iii) **Manner.** He strode, **as though he were in pain.**

(iv) **Degree.** I spoke as loudly **as I could** (speak).

(v) **Proportion.** **The sooner you complete your task** the sooner you can leave.

(vi) **Condition.** **If you stand by me**, I will oppose him.

(vii) **Concession—Provided this is done**, I will consent.

(viii) **Cause.** Avoid him, **because he is dishonest.**

(ix) **Effect or Consequence.** I carefully tended him; **consequently the wound soon healed.**

(x) **Purpose.** He worked very hard, **for he wished to do well.**

Cautions:—

(i) In nearly every case the word introducing the adverbial sentence, as **when, where, if,** etc., helps us to recognise it, but occasionally there is no introductory word, and we must judge by the **sense alone.**

In the sentence—

"**Pass that line,** and I fire upon you,"

it is evident that the first clause is **Adverbial,** and that the real meaning would be accurately expressed by the form "**If you pass** that line," etc.

(ii)

"Ye meaner fowl, give place,
I am all splendour, dignity, and grace."

Here the second sentence is **Adverbial** to the first, and sense demands "for," "because," or "since," as a connecting word.

(iii) Avoid the mistake of calling a sentence Adverbial simply because it begins with an adverb.

"First (he) loves to do, then loves the good he does."

The second sentence is not adverbial, but **co-ordinate** with the first.

43. Adjectival and Adverbial Sentences are easily recognised from the fact that they have **no complete meaning** in themselves apart from the Principal Sentence to which they are attached. Of some Principal Sentences—as, e.g., those beginning with who, which, etc.—the same thing may be said, but in the vast majority of cases a Principal Sentence is independent in sense and self-contained in meaning.

Take two of the sentences given above.

"Which might be felt." (Adjectival,)
"When I can." (Adverbial.)

Their **incompleteness** is at once perceived. Their function is to **qualify, extend, modify,** or **limit** the master sentence to which they are attached; they are distinctly **subordinative.**

The **subordinate character** of Noun-sentences is best perceived when they are introduced by their ordinary connective "**that**"; in other cases their true nature may be recognised from their relationship to the principal sentence.

44. A **Noun Sentence** may be—

(i) The **Subject** of the Principal Sentence; or

(ii) The **Object** of the main verb; or

(iii) The **Nominative** after **is**; or

(iv) In **Apposition** with another Noun.

(i) "**That-he-is-better** cannot be denied": **the subject.** Here the true nominative is **that.** "That cannot be denied." What? "That = he is better." (From usage **that** in such sentences acquires the function and force of a conjunction.)

(ii) "I heard **that-he-was-better**:" **the object.**

(iii) "My motive in going was **that-I-might-be-of-use**": **nominative after was.**

(iv) "The fact **that-he-voted-against-his-party** is well known": **in apposition with fact.**

Impersonal Construction—

And methought, while she liberty sang,
'Twas liberty only to hear.

"**'Twas-liberty-only-to-hear**" is a **Noun sentence, subject** to the impersonal verb "methought," and forming with it a principal sentence.

45. Any number of Subordinate Sentences may be attached to the Principal Sentence. The only limit is that dictated by a regard to clearness, to the balance of clauses, or to good taste.

The best example of a very long sentence, which consists entirely of one principal sentence and a very large number of adjective sentences, is "The House that Jack built." "This is the house that-Jack-built." "This is the malt that-lay-in-the-house-that-Jack-built," and so on.

Co-ordinate Subordinate Sentences. Two or more subordinate sentences **of the same kind** may be attached to the same principal sentence.

Type of the wise, who soar but (who) never roam.
If the day be fine and (if) I am free, I will go over the common.
John knew that **the farmer had cut his corn and (that he had) stacked it.**

In the first sentences we have two Adjectival sentences, subordinate to the principal and co-ordinate with one another. In the other sentence we have Adverbial and Noun-sentences of a corresponding character. The words within parentheses are understood and should be shown in your analysis.

46. Principal and Subordinate. The same sentence may be **subordinate** to a principal sentence, and at the same time **principal** to another sentence.

The man **who hesitates** when danger is at hand, is lost.

The sentence "who hesitates" is adjectival to the principal sentence, and principal to "when danger is at hand."

The sentence would not be properly analysed unless its **twofold** character and relationship were fully shown.

Compare:—Tell her that wastes her time and me,
That now she knows,
When I resemble her to thee,
How sweet and fair she seems to be.

47. Connectives:—

(i) Care must be taken to associate **introductory and connective words** with their proper sentences; otherwise confusion will result and the nature of the sentences may be misunderstood.

Yet he who reigns within himself, and rules
Passions, desires, and fears, is more a king.

The Principal sentence here is "Yet he is more a king."

Thus, while I ape the measure wild
Of tales that charmed me as a child,
Rude though they be, still with the chime
Return the thoughts of early time.

"**Thus**" in the first line introduces the principal sentence "Still . . . time."

Note the inversion in "Rude though they be," and remember that **inversions are very common in poetry.**

CAUTIONS IN THE ANALYSIS OF COMPLEX SENTENCES.

48. (i) Find out, **first** of all, the **Principal Sentence.**

(ii) **Secondly,** if the sentence is complicated or of more than average difficulty, look out the **finite verbs**; these are the kernels of the various sentences; remember that **each finite verb means a sentence.** When you are sure of your verbs you will be able to connect with each its subject, object, and extens[illegible]

(iii) **Thirdly,** look for the sentences, if any, that attach themselves to the **Subject** of the Principal Sentence.

(iv) **Fourthly,** find those sentences, if any, that belong to the **Object** of the Principal Sentence, or to any other **Noun** or **Pronoun** in it.

(v) **Fifthly,** look for the subordinate sentences that are attached to the **Predicate** of the Principal Sentence.

When a subordinate sentence is long, quote only the first and last words, and place dots . . . . between them.

49. The following **Cautions** are necessary :—

(i) A **connective** may be omitted.

In Shakespeare's "Measure for Measure," Isabella says—

"I have a brother is condemned to die."

Here **who is** omitted, and "**who . . . die**" is an adjectival sentence qualifying the object **brother.**

(ii) Do not be guided by the **part of speech** that introduces a subordinate sentence. Thus :—

(a) A **relative pronoun** may introduce a **noun sentence,** as, "I do not know who-he-is"; or an **adjectival sentence,** as, "John, who-was-a-soldier, is now a gardener."

(b) An **adverb** may introduce a **noun sentence,** as, "I don't know *where it has gone to*;" or an **adjectival sentence,** as, "The spot *where he lies* is unknown." In the sentence, "The reason why so few marriages are happy is because young ladies spend their time in making nets, not in making cages"—the subordinate sentence "why . . . happy" is—though introduced by an adverb—in apposition to the **noun reason,** and is therefore a noun sentence.

(iii) It is sometimes difficult to decide whether a given sentence is **Adjectival** or **Noun.**

Whoever first reaches the fort gains the prize.
I will reward **whoever first reaches the fort.**

In these sentences some would prefer to regard the subordinate sentence as qualifying "he" or "him," and would class them as adjectival, but, inasmuch as they stand in the one case for **subject** and in the other for **object,** it is preferable to take them as **noun sentences.**

We speak that we do know.

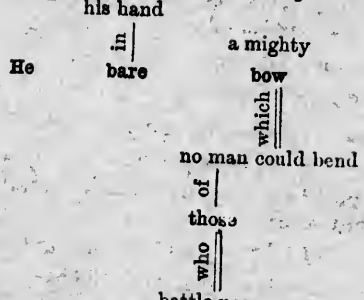
Here, instead of taking "that we do know" as a noun sentence, it is better to split up "that" (a compound relative) into "that which" and take "which we do know" as an Adjectival sentence.

THE MAPPING-OUT OF COMPLEX SENTENCES.

50. Complex Sentences should be mapped out on the same principles as Simple Sentences. Let us take a sentence from Mr Morris's "Jason":—

"And in his hand he bare a mighty bow,
No man could bend of those that battle now."

This sentence may be drawn up after the following plan:—



(The single line indicates a preposition; the double line a conjunction or conjunctive pronoun.)

51. The larger number of subordinate sentences there are, and the farther away they stand from the principal sentence, the larger will be the space that the mapping-out will cover.

Let us take this sentence from an old Greek writer:—

"Thou art about, O king! to make war against men who wear leathern trousers, and have all their other garments of leather; who feed not on what they like, but on what they can get from a soil that is sterile and unkindly; who do not indulge in wine, but drink water; who possess no figs, nor anything else that is good to eat."

This would be set out in the following way:—

Thou art about . . . against men

who

(i) wear . . . . trousers
(ii) have . . . leather
(iii) feed not on that

which

(a) they like

(iv) feed on that

which

(b) they can get from a soil

that

(b¹) is sterile and unkindly

(v) do not . . . wine

(vi) drink water

(vii) possess no figs

(viii) possess not anything else

that

(c) is good to eat.

52. Sentences may also be pigeon-holed, or placed in marked-off spaces or columns, like the following:—

"Thro' the black Tartar tents he passed, which stood
Clustering like bee-hives on the low black strand
Of Oxus, where the summer floods o'erflow
When the sun melts the snow in high Pamir."

Sentences.	Kind of Sentence.	Subject.	Enlargement.	Predicate.	Extension.	Object.
A. He passed through the black Tartar tents	A. Prin. sentence.	He		passed	thro' the tents	
(a) which clustering like bee-hives stood on the strand of Oxus,	(a) Adj. sentence to A.	which	clustering	stood	on the low black strand	
(b) [in the place] which the floods o'erfl[ow]	(b) Adj. sent. to *place* understood	floods	the summer	o'erflow		(which)
(c) when . . . melts	(c) Adv. sent. to *o'erflow*	sun		melts	when in high Pamir	snow

53. There is a kind of **Continuous Analysis**, which may often—not without benefit—be applied to longer passages, and especially to passages taken from the poets. For example:—

"Alas! the meanest herb that scents the gale,
The lowliest flower that blossoms in the vale
Even where it dies, at spring's sweet call renews
To second life its odours and its hues."

1. **Alas!** an interjection, with no syntactical relation to any word in the sentence.

A
2. **the meanest,** attributive or enlargement to 3.
3. **herb,** Subject to 4.
4. **renews,** Predicate to 3.
5. **odours and hues,** Object to 4.
6. **at . . . call,** Extension of *renews*, to 4.
7. **to . . . life,** Extension of *renews*, to 4.

B
8. **the lowliest,** attributive or enlargement to 9.
9. **flower,** Subject to 10.
10. **renews,** Predicate to 9.
11. **odours and hues,** Object to 10.
12. **at . . . call,** Extension to 10.
13. **to . . . life,** Extension to 10.

C
14. **that,** Subject to 15 and connective to 3.
15. **scents,** Predicate to 14.
16. **gale,** Object to 15.

D
17. **that,** Subject to 18 and connective to 9.
18. **blossoms,** Predicate to 17.
19. **in the vale,** Extension to 18.

E
20. **even,** Adverb modifying 21.
21. **where it dies,** Extension to 18.
22. **it,** Subject of 23.
23. **dies,** Predicate of 22.

III.—THE COMPOUND SENTENCE.

54. A **Compound Sentence** is one which consists of two or more **Simple Sentences** packed, for convenience' sake, into one.

Thus, in the "Lay of the Last Minstrel," Sir Walter Scott writes:—

"The way was long, the wind was cold,
The minstrel was infirm and old."

He might have put a full stop at long and at cold, for the sense ends

in these places, and, **grammatically**, the two lines form three separate and distinct sentences. But because **in thought** the three are connected, the poet made **one compound** sentence out of the three simple sentences.

55. A Compound Sentence may be **contracted.**

(i) If we say, "John jumped up and ran off, the sentence is= "John jumped up"+ "John ran off." It is therefore a compound sentence consisting of two simple sentences, but, for convenience sake, **contracted in the subject.**

It may be taken as a Compound Contracted Sentence, and should be analysed as **two** connected sentences.

Compare :—And out again I curve and flow
To join the brimming river.

(ii) In the sentence, "Either a knave or a fool has done this," the sentence is **contracted in the predicate** for the purpose of avoiding the repetition of the verb *has done.*

(iii) In "The troops caught, and the King executed the rebels," the sentence is **contracted in the object**, "the rebels" being the **object** of both sentences.

(iv) Sometimes both **Subject** and **Predicate** are **omitted**, as—

"Who grewest not alone in power
And knowledge; but from hour to hour
In reverence and in charity."

Here "who grewest" must be inserted after "but."

(v) Some sentences require **modification** or **addition** before they can be satisfactorily analysed.

"No land but listens to the common call,
And in return receives supply from all."

This may be rendered

There is no land | which listens not to the common call, |
And which in return receives not supply from all."

Alterations, however, should never be made unless they are **unavoidable.**

CO-ORDINATE SENTENCES.

53. The **Principal Co-ordinate** Sentences of a Compound Sentence are connected in various ways by different classes of Conjunctions. The relationship of a sentence to a co-ordinate one preceding it is either—

(a) Copulative or continuative.
(b) Disjunctive.
(c) Adversative.
(d) Illative.

57. A **Copulative** Sentence is so connected with a preceding one that the idea expressed by it **agrees with** or simply **carries further** the thought going before.

Each change of many-coloured life he drew,
Exhausted worlds, and then imagined new.

The connectives of copulative sentences are: And, also, likewise, moreover, further, furthermore; and correlatives such as: both—and; not merely—but, etc.

NOTE (i) The **sense** of the sentences and their **relationship** to one another must be the chief guide in deciding the nature of the connection. In many cases the connecting word in itself is misleading.

We met a man at the gate, **who** told us the way.

Here the function of the sentence "who told," etc., is not to qualify the preceding sentence, but to express an additional fact, which is co-ordinate with the preceding. **Who = and he**, and is really **copulative**.

(ii) He was not at home, **which** was a great pity.

"Which" does not introduce a subordinate qualifying sentence, but is really **copulative**, introducing a co-ordinate sentence. It is equivalent to "**and this.**"

(iii) **Nor** and **neither**, when they are equivalent to "are not," are copulative.

The enemy will not fight, **nor** will they even prepare for battle.
They refused to pay, **neither** did they offer to explain.

(iv) **While** and **whilst** are sometimes only copulative—

"The greater number laid their foreheads in the dust, whilst a profound silence prevailed over all."

The second sentence is noway subordinate to the first; it is not used to adverbially modify the first in regard to time, but to introduce a sentence of equal rank, the two sentences being co-ordinate.

(v) Sometimes the **connective** is entirely **omitted**, but the logical connection of the sentences shows that the second is co-ordinate with, and stands in copulative connection with, the first.

Her court was pure; her life serene;
God gave her peace; her land reposed.

58. A **Disjunctive** Sentence is a sentence which implies exclusion, or presents an alternative to the one before it.

Neither a borrower nor a lender be.
The breath of heaven must swell the sail,
Or all the toil is lost.

The connectives of disjunctive sentences are: Either, or; neither, nor; and sometimes "else" and "otherwise."

59. An **Adversative** Sentence is one which expresses an idea in **opposition** to or in **contrast** with that of a preceding one.

To them his heart, his love, his griefs were given;
But all his serious thoughts had rest in heaven.

The connectives of adversative sentences are: But, however, nevertheless, notwithstanding, only, still, yet; and such correlatives as: on the one hand—on the other hand, now—then.

NOTE.—Sometimes the connective is not expressed:

They resent your honesty for an instant; they will thank you for it always.

60. An **Illative** Sentence expresses a **reason** or **inference** in reference to one before it. Illative sentences may be—

(a) **Illative Proper**: when the idea expressed is a natural *inference from* or *implied consequence of* what is previously expressed.

The leaves are falling; therefore the swallows will soon be gone.

(b) **Causative**: when the idea expressed *forms the grounds* of a certain inference expressed in the preceding sentence.

The swallows will soon be gone; for the leaves are falling.

The connectives are (a) Illative Proper: Therefore, hence, so, consequently, etc.

(b) Causative: For.

Caution.—Great care is necessary in distinguishing between an Illative Sentence and an Adverbial Sentence of Consequence.

Thus in the sentence, The leaves are falling; therefore the swallows will soon be gone, the second sentence is a fair inference from, but *not a necessary consequence* of, the first, and is an Illative Sentence.

Whereas in the sentence, The leaves are falling; therefore the trees will soon be bare, the second sentence is a *necessary consequence* of the first, and is an Adverbial Sentence of Effect or Consequence.

The student may draw for himself a corresponding distinction between

The swallows will soon be gone; for the leaves are falling,

and

The trees will soon be bare; for the leaves are falling.

61. Note.—(i) In some cases an introductory "**for**" is simply a **preposition**, and the sentence is neither Illative nor Adverbial.

For pathless marsh and mountain cell
The peasant left his lonely shed.

(ii) The connection in the following is **exceptional**:—

And out again I curve and flow
To join the brimming river;
For men may come, and men may go,
But I go on for ever.

"For men may come" is neither an Illative nor an Adverbial Sentence, but a **co-ordinate sentence, copulative** to the preceding ones.

In **Illative Sentences** the connective is **very rarely omitted**, but examples are not unknown.

Milton! thou shouldst be living at this hour:
England hath need of thee; she is a fen
Of stagnant waters.

The second and third sentences are in illative relationship to the first; they give the **grounds** of the first statement, and might fitly begin with **for**.

PARENTHETICAL SENTENCES.

62. Sometimes sentences are interposed in a way that complicates the analysis.

These are the very people who **you thought** were lost.

Here "who were lost" is really a noun sentence to its principal "you thought"; but it is an **adjectival** sentence to the **real principal** "These are the very people." "You thought" is therefore best taken as a **parenthetical sentence**, having a principal relationship to "who were lost."

In other cases the relationship of the interposed sentence to the rest of the sentence is less clear.

Then I stood up—and I was scarcely conscious of my surroundings—and fired my gun.

The interposed sentence may be regarded as principal and co-ordinate with the other two, but on account of its loose relationship it is better taken as simply "**parenthetical.**"

EXERCISES.

EXERCISE I. (Introduction, p. 3).

1. What do you understand by the language of a people? 2. Distinguish between phonetics and alphabetics. 3. Define grammar. 4. Contrast our present language with what it was in the fifth century. 5. Account for the difference. 6. What part of grammar is unnecessary except in a written language? 7. Distinguish between orthography and etymology. 8. Show the connection between syntax and prosody.

EXERCISE II. (Sounds and Letters, p. 5).

1. Show the difference between a vowel and a consonant. 2. Say which are the vowels in the following words: *young, wonder, worth, hypercritical, abstemious, yell, iota.* 3. Name the diphthongs, if any, in *continuous, idea, shoeing, join, oasis, reason, porous, variety, spontaneity.* 4. How are consonants classified? 5. Select the dentals and gutturals from the following words: *dog, gate, gentle, truth, thank, hog, gymnastic, pneumatic, drink, conquered.* 6. Select the palatals and labials from the following words: *Job, Benjamin, archiepiscopate, bdellium, method, psalm, yacht.* 7. Distinguish between mutes and spirants. 8. Show which are the dental and which the palatal spirants in *scissors, rush, shawl, zealously, laziness, azimuth, zephyr, harass.* 9. Change as many as you can of the following into corresponding sharp sounds: *bad, dove, dig, bag, bathe, gad, beg, Jude, dug, Jove, gab, jug.* 10. Reduce the following sharp to flat sounds: *pack, buck, cat, set, trick, chick, pet.* 11. Classify the consonants in the word *fundamental.*

EXERCISE III. (The Alphabet, p. 7).

1. What is an alphabet? 2. Trace the growth of the alphabet. 3. What are the characteristics of a true alphabet? 4. Prove our alphabet faulty. 5. Which are the redundant letters?

EXERCISE IV. (Nouns, p. 9).

1. What is a noun? 2. How are nouns classified? 3. Define abstract nouns. 4. Classify the nouns in the following:—

(*a*) "Come forth into the light of things,
Let nature be your teacher."—*Wordsworth.*

(*b*) "Welcome, learn'd Cicero! whose blessed tongue and wit
Preserves Rome's greatness yet."—*Cowley.*

(*c*) "All in the Downs the fleet lay moor'd."—*Dibdin.*

(*d*) "Poictiers and Cressy tell,
When most their pride did swell."—*Drayton.*

(*e*) "Life without industry is guilt, and industry without art is brutality."—*Ruskin.*

(*f*) Parliament was prorogued. The troop returned to barracks. The jury disagreed. Many a congregation missed him. The flock was driven down the lane.

5. Make abstract nouns of *true, noble, young, king, patient, man, lord, intrude, rogue, slave, poor, domain, catechise, exemplify.*

EXERCISE V.

Classify the nouns in the following:—

(*a*) "Young Henry met the foe with pride;
Jane followed, fought! ah, hapless story!
In man's attire, by Henry's side,
She died for love, and he for glory."—*T. Dibdin.*

(*b*) "Though I fly to Istamboul,
Athens holds my heart and soul."—*Byron.*

(*c*) "The time I've lost in wooing,
In watching and pursuing
The light that lies
In woman's eyes,
Has been my heart's undoing."—*T. Moore.*

(*d*) "Far from the madding crowd's ignoble strife,
Their sober wishes never learn'd to stray."—*Gray.*

EXERCISE VI. (Gender, p. 11).

1. What is inflexion? 2. Define gender. 3. Give the different ways in which gender is marked. 4. Give the gender of *Londoner, chief, señor, actor, debtor, sailor, kitten, sheep, charity, knave, moon, ant, spouse, bee, laundress.* 5. Give the masculine of *spinster, doe, slut, ewe, nymph, bride, heifer, Harriet, infanta, baxter, lass, czarina, vixen.* 6. Write the feminine of *man, widower, patron, drake, marquis, gan-*

der, friar, sire, benefactor, executor, tutor, hart. 7. What is the feminine corresponding to each of the following? *son, nephew, earl, boar, Paul, gaffer, filly.* 8. Arrange the words in (4) and (5) as of Teutonic or of Latin origin.

EXERCISE VII. (Number, p. 15).

1. Define number. 2. Give the chief ways of forming plurals. 3. Supply the plurals of *child, chief, cloth, calf, horse, table, Dutchman, German, Henry, Babylon, trout, week, fly, solo, monkey, commander-in-chief, index, boot, foot.* 4. Also of *House of Parliament, mouse, lily, turkey, gas, box, genius, Mr Jones, canto, penny, crisis, Miss Foote, Lord Mayor, lady-help, relief, dye, buoy, colloquy, clearer-up, spoonful.* 5. Write the singulars of *kine, sheep, tenori, radii, series, data, dice, analyses, cherubim, hosen* (Dan., chap. iii. ver. 21). 6. Distinguish between *pease* and *peas, brothers* and *brethren, dies* and *dice, geniuses* and *genii.* 7. Justify the use of each of the following: *memorandums, foci, indices, bandits, funguses, seraphs.* 8. State the number of each of the nouns in the following:—

(*a*) "The audience were too much interested."—*Scott.*
(*b*) "The court were seated for judgment."—*Id.*
(*c*) "The garrison only bestow a few bolts on it."—*Id.*
(*d*) "The House of Lords were so much influenced."—*Hume.*
(*e*) "The weaker sex themselves."—*Id.*
(*f*) "All his tribe are blind."—*Bunyan.*

EXERCISE VIII.

State the kind and number of each of the nouns in the following:—

(*a*) "He sees that this great round-about,
The world with all its motley rout,—
Church, army, physic, law,
Its customs and its businesses,
Is no concern at all of his."—*Cowper.*

(*b*) "Nature is but the name for an effect,
Of which the cause is God."—*Id.*

(*c*) "Perhaps thou wert a priest—if so, my struggles
Are vain, for priestcraft never owns its juggles."—*Horace Smith.*

(*d*) "The rose is fairest when 'tis budding new,
And hope is brightest when it dawns from fears."—*Scott.*

(*e*) "A look of kind Truth, a word of Goodwill,
Are the magical helps on Life's road;
With a mountain to travel they shorten the hill,
With a burden they lighten the load."
—*Eliza Cook.*

EXERCISE IX.

Give the kind, gender, and number of the nouns in the following :—

(*a*) "A baby was sleeping, its mother was weeping,
For her husband was far on the wild raging sea."—*S. Lover.*

(*b*) "Perhaps that very hand, now pinion'd flat,
Has hob-a-nobb'd with Pharaoh, glass to glass;
Or dropp'd a halfpenny in Homer's hat,
Or doff'd thine own to let Queen Dido pass,
Or held, by Solomon's own invitation,
A torch at the great Temple's dedication."—*Horace Smith.*

(*c*) "Britannia needs no bulwark,
No towers along the steep."—*Campbell.*

(*d*) "He spoke of the grass, and flowers, and trees,
Of the singing birds, and the humming bees,
Then talked of the haying, and wonder'd whether
The cloud in the west would bring foul weather."—*J. G. Whittier.*

EXERCISE X. (Case, p. 19).

1. Define case. 2. For what cases are nouns inflected? 3. What determines the nominative case? 4. Define nominative absolute. 5. Show the two ways of denoting the possessive case. 6. Define cognate object. 7. Why are dative objects so called? 8. Give the meaning of *factitive* as applied to the objective case. 9. What is an adverbial object.

EXERCISE XI.

Select the nominatives in the following :—

1. The bloom falls in May. 2. The ostriches' heads were not to be seen. 3. "The kine," said he, "I'll quickly feed." 4. The kine were fed. 5. The captain falling ill, the boatswain took charge. 6. A wandering minstrel am I. 7. Here lies the body of a noble man. 8. Richard, they say, was cruel. 9. The bell ringing, the children assembled. 10. Richard, William's son, was killed in the New Forest. 11. Go quickly. 12. A number of sheep, losing their way, fell over the precipice. 13. Rattle his bones over the stones. 14. The guide falling ill, the travellers had to rely on his dog. 15. Ah! Charlie, my son, you cheer your old mother!

EXERCISE XII.

Point out the objective case in each of the following sentences :—

1. Britannia rules the waves. 2. Pardon me. 3. I beg your pardon. 4. To-night no moon I see. 5. How many birds did they catch? 6. He rode two miles. 7. The king conferred with the general. 8.

The children laughed at the squirrel. 9. Let me die the death of the righteous. 10. The crooked oak I'll fell to-day. 11. A liar who can trust? 12. We know a tree by its fruit. 13. He told a good tale. 14. The boy sneered at the idea. 15. Richard slew his godfather, Richard Neville, Earl of Warwick, the king-maker.

EXERCISE XIII.

Write the following in the ordinary possessive form :—

1. The bark of a dog. 2. The twitter of the swallows. 3. The books of John. 4. The spades of the workmen. 5. The studies of James. 6. The scissors of Miss Cissy Moses. 7. The lute of Orpheus. 8. The sword of Achilles. 9. The subscriptions of the ladies. 10. The death of the Marquis of Londonderry. 11. The cries of the babies. 12. The marriage of Richard, Earl of Cambridge. 13. The innocence of the lilies. 14. The head of a sheep. 15. The tails of sheep. 16. The jubilee of Victoria, Queen of England. 17. The sake of my conscience.

EXERCISE XIV.

Give particulars of the cases of each of the nouns in the following :—

1. Toll for the brave. 2. Flaxen was his hair. 3. Ho, gunners! fire a loud salute. 4. Give the man a draught from the spring. 5. The parson told the sexton, and the sexton toll'd the bell. 6. Boys, you deserve to have a holiday given you. 7. It is very like a whale. 8. In this place ran Cassius' dagger through. 9. He paid him the debt for conscience' sake. 10. The king's baker dreamed a dream. 11. The lady lent the boy 'Robinson Crusoe.' 12. Bid your wife be judge. 13. The Count of Anjou became leader. 14. Joan seemed a holy woman. 15. Charles appointed Buckingham commander. 16. Let the actors play the play. 17. John walked two hours and travelled seven miles. 18. How many hired servants of my father's have bread enough. 19. I have a sixpence, but no pennies. 20. Benjamin, Joseph's own brother, Jacob's youngest son, was kept a prisoner.

EXERCISE XV.

State fully the cases of the nouns in the following :—

1. The sergeant choosing the tallest, the other recruits dispersed. 2. Old Kaspar's work was done. 3. William, sing a song. 4. She made the poor girl a dress. 5. She knitted all day. 6. The tide floated the vessel. 7. The boy swam his little boat. 8. Let the king be your leader. 9. A small hole will sink a ship. 10. Let bygones be bygones.

11. It rains, it hails, it blows, it snows,
Methinks I'm wet thro' all my clothes.

EXERCISE XVI.

Parse fully all the nouns occurring in the sentences quoted below :—

(*a*) "Trusse up thy packe, and trudge from me, to every little boy,
And tell them thus, from me, their time most happy is,
If to theyr time they reason had to know the truth of this."
—*The Earl of Surrey.*

(*b*) "Underneath this sable hearse
Lies the subject of all verse,
Sidney's sister, Pembroke's mother."—*Ben Jonson.*

(*c*) "Give me a looke, give me a face,
That makes simplicitie a grace."—*Id.*

(*d*) "His house was known to all the vagrant train;
He chid their wand'rings, but relieved their pain."—*Goldsmith.*

(*e*) "Yet shall poor Tom find pleasant weather,
When He, who all commands,
Shall give, to call life's crew together,
The word to pipe all hands."—*C. Dibdin.*

EXERCISE XVII. (Pronouns, p. 23).

1. Define a pronoun, and give derivation. 2. What is a personal pronoun? 3. What are the only pronouns that can be used in the vocative case? 4. Which person alone takes distinction of gender? 5. What is an interrogative pronoun? 6. Distinguish between *who* and *what*, *ye* and *you*, *thy* and *thine*, and *me* and *myself*. 7. Explain the *ch* in *which*, the *m* in *whom*, the *ther* in *whether*, and the *t* in *it*. 8. "They who run may read"—where is the conjunction for these two sentences? 9. When are reflexive pronouns used? 10. Define a distributive pronoun.

EXERCISE XVIII.

Give the kind, gender, number, person, and case of each of the pronouns below :—

(*a*) "I am monarch of all I survey,
My right there is none to dispute."—*Cowper.*
(*b*) "You yourself are much condemn'd."—*Shakespeare.*
(*c*) "Little children, love one another."—*Bible.*
(*d*) "Few shall part where many meet."—*Campbell.*
(*e*) "Who would fill a coward's grave?"—*Burns.*
(*f*) "You wrong'd yourself to write in such a case."—*Shakespeare.*
(*g*) "Each had his place appointed, each his course."—*Milton.*
(*h*) "Right as a serpent hideth him under flowers."—*Chaucer.*
(*i*) "Of them He chose twelve, whom also He named apostles."
—*Bible.*
(*k*) "The stars are out by twos and threes."—*Wordsworth.*
(*l*) "He is the freeman whom the truth makes free,
And all are slaves besides."—*Cowper.*

EXERCISE XIX.

Parse the relatives and antecedents in the following :—

(*a*) "To know
That which before us lies in daily life,
Is the prime wisdom."—*Milton.*

(*b*) "Who steals my purse steals trash."—*Shakespeare.*

(*c*) "He prayeth best, who loveth best
All things, both great and small."—*Coleridge.*

(*d*) "Freedom has a thousand charms to show,
That slaves, howe'er contented, never know."—*Cowper.*

(*e*) "Vain, very vain, my weary search to find
That bliss which only centres in the mind."—*Goldsmith.*

(*f*) "Be strong, live happy, and love ; but first of all,
Him whom to love is to obey."—*Milton.*

(*g*) "Whoever lov'd, that lov'd not at first sight?"—*Shakespeare.*

(*h*) "There were none of the Grograms but could sing a song, or of the Marjorams but could tell a story."—*Goldsmith.*

(*i*) "Whatsoever he doeth shall prosper."—*Bible.*

(*k*) "Let such teach others, who themselves excel."—*Pope.*

EXERCISE XX.

Parse fully the nouns and pronouns in the following :—

(*a*) "That thee is sent receive in buxomness."—*Chaucer.*

(*b*) "Forth, pilgrim forth—on, best out of thy stall,
Look up on high, and thank the God of all."—*Id.*

(*c*) "The place that she had chosen out,
Herself in to repose,
Had they come down, the gods no doubt
The very same had chose."—*Drayton.*

(*d*) "So, Willy, let you and me be wipers
Of scores out with all men, especially pipers :
And, whether they pipe us free from rats or from mice,
If we've promised them aught, let us keep our promise."
—*Browning.*

(*e*) "Let beeves and home-bred kine partake
The sweets of Burn-mill meadow ;
The swan on still Saint Mary's lake
Float double, swan and shadow."—*Wordsworth.*

EXERCISE XXI. (Adjectives, p. 28).

1. Define an adjective. 2. Show the twofold function of an adjective. 3. Name the kinds of adjectives. 4. Give the derivation of each

name. 5. In what ways may quantitative adjectives be used? 6. How are numeral adjectives classified? 7. What adjectives are inflected for number? 8. What adjectives are inflected for comparison? 9. How is the comparative formed? 10. Distinguish between *further* and *farther*, *older* and *elder*, *later* and *latter*. 11. Write the ordinals of *one, two, three, four, forty, eight, twenty, hundred, five, twelve.*

EXERCISE XXII.

Classify the adjectives in the following:—

1. "In the body politic, as in the natural body, morbid languor succeeds morbid excitement."—*Macaulay.* 2. "So thick a drop serene hath quenched their orbs."—*Milton.* 3. "His ain coat on his back is."—*Old Song.* 4. "He was a ready orator, an elegant poet, a skilful gardener, an excellent cook, and a most contemptible sovereign."—*Gibbon.* 5. "Tired nature's sweet restorer, balmy sleep."—*Young.* 6. "You gave good words the other day of a bay courser I rode."—*Shakespeare.* 7. "The poor man that loveth Christ is richer than the richest man."—*Bunyan.* 8. "Sole Eve, associate sole, to me beyond compare above all living creatures dear."—*Milton.* 9. "Fox beat half the lawyers in the House at their own weapons."—*Macaulay.*

EXERCISE XXIII.

Parse fully all the adjectives in the following:—

1. "The better part of valour is discretion; in the which better part I have saved my life."—*Shakespeare.* 2. "Act well your part; there all the honour lies."—*Pope.* 3. "The greater the new power they create, the greater seems their revenge against the old."—*Bulwer.* 4. "It was a very low fire indeed for such a bitter night."—*Dickens.* 5. "Some three or four of you go, give him courteous conduct to this place."—*Shakespeare.* 6. "Many a carol, old and saintly, sang the minstrels."—*Longfellow.* 7. "The morning comes cold for a July one."—*Carlyle.* 8. "I'll fill another pipe."—*Sterne.* 9. "Our host presented us round to each other."—*Thackeray.* 10. "He is one of those wise philanthropists."—*Jerrold.* 11. "We two saw you four set on four."—*Shakespeare.* 12. "This said, they both betook them several ways."—*Milton.* 13. "Blazing London seem'd a second Troy."—*Cowper.*

EXERCISE XXIV.

(1) Compare the following adjectives where they admit of it:—

Stout, thin, marvellous, calm, shy, lady-like, gentlemanly, wet, honourable, dead, near, full, prim, lovely, clayey, happy, sad, solar.

(2) Write the positive of

Next, more, inner, last, least, first, inmost, better.

EXERCISE XXV.

Parse fully the adjectives in the following :—

1. "This dress and that by turns you tried."—*Tennyson.* 2. "That sun that warms you here shall shine on me."—*Shakespeare.* 3. "Those thy fears might have wrought fears in me."—*Shakespeare.* 4. "Can the false-hearted boy have chosen such a tool as yonder fellow?"—*Dickens.* 5. "Look here, upon this picture, and on this; the counterfeit presentment of two brothers."—*Shakespeare.* 6. "My father lived at Blenheim then, yon little stream hard by."—*Southey.*

7. "The oracles are dumb;
No voice or hideous hum
Runs thro' the arched roof in words deceiving."—*Milton.*

8. "She stepped upon Sicilian grass,
Demeter's daughter, fresh and fair,
A child of light, a radiant lass,
And gamesome as the morning air."—*Jean Ingelow.*

EXERCISE XXVI.

Parse the nouns, pronouns, and adjectives in the following :—

(*a*) "Lord! Thou dost love Jerusalem,
Once she was all Thy own:
Her love Thy fairest heritage,
Her power Thy glory's throne."—*Moore.*

(*b*) "As proper men as ever trod upon neat's leather have gone upon my handiwork."—*Shakespeare.*

(*c*) "O, Sir, to wilful men,
The injuries that they themselves procure
Must be their schoolmasters."—*Shakespeare.*

(*d*) "True ease in writing comes from art, not chance,
As those move easiest who have learned to dance."—*Pope.*

(*e*) "Who said that I had given thee up?
Who said that thou wert sold?"—*Mrs Norton.*

EXERCISE XXVII. (The Verb, p. 34).

1. Define a verb. 2. What are the two great classes into which verbs are divided? 3. Define a transitive verb. 4. Name the ways in which an intransitive verb may become transitive. 5. What is the test for a prepositional verb? 6. What is an auxiliary? 7. Why are auxiliaries necessary? 8. What is voice? 9. What are the only verbs that can be in the passive voice? 10. Why? 11. How is the passive voice formed?

EXERCISE XXVIII.

Classify the verbs in the following into transitive and intransitive :—

(*a*) "Who reads
Incessantly, and to his reading brings not
A spirit and judgment equal or superior,
Uncertain and unsettled still remains."—*Milton.*

(*b*) "As yet a child, nor yet a fool to fame,
I lisped in numbers, for the numbers came."—*Pope.*

(*c*) "I think, articulate, I laugh and weep,
And exercise all the functions of a man;
How then should I and any man that lives
Be strangers to each other?"—*Cowper.*

(*d*) "A thing of beauty is a joy for ever;
Its loveliness increases; it will never
Pass into nothingness."—*Keats.*

(*e*) "He prayeth best, who loveth best
All things, both great and small;
For the dear God who loveth us,
He made and loveth all."—*Coleridge.*

EXERCISE XXIX.

Arrange the following verbs as prepositional or causative :—

1. The magistrate swore in the constables. 2. The goodness of the soil soon raised a crop. 3. I have spoken to a man who once baited a hook and drew in a pike. 4. The gardener will fell the tree, and lay out the borders. 5. The pirates having jeered at the threats, sank the ship. 6. Some of the children will fly kites, others swim boats. 7. Tom will run his pony up and down. 8. They glory in little faults, wink at great ones, and cough down the remonstrances of the wise men.

9. "A falcon, towering in her pride of place,
Was by a mousing owl hawk'd at and killed."—*Shakespeare.*

EXERCISE XXX.

Rewrite the first eight sentences in the foregoing exercise in the passive voice.

EXERCISE XXXI.

Give particulars of the tense of each of the verbs in the following :—

(*a*) "The king is come to marshal us, all in his armour drest."
—*Macaulay.*

(*b*) "I would not have believed it unless I had happened to have been there."—*Dickens.*

(*c*) "I am, I will, I shall be happy."—*Lytton.*

(*d*) You are fighting a shadow. (*e*) I shall have had enough of this. (*f*) Why came ye hither? (*g*) Knew ye not what they had lost? (*h*) We know not, neither do we care. (*i*) A man who had lost his way, stopped till a boy came sauntering along. (*k*) "Am I in the right road for London?" said the man. (*l*) "Yes," was the reply; "but you will not get there till you have walked twelve miles." (*m*) "I have been walking three hours already, and I shall have been travelling a whole day ere I reach my journey's end."

EXERCISE XXXII.

State the mood of each of the verbs in the following, and point out the gerunds and participles :—

(*a*) "I dare do all that may become a man:
Who dares do more is none."—*Shakespeare.*

(*b*) "Now, wherefore stopp'st thou me?"—*Coleridge.*

(*c*) "Truth from his lips prevail'd with double sway,
And fools who came to scoff remained to pray."—*Goldsmith.*

(*d*) "Well, sit we down,
And let us hear Bernardo speak of this."—*Shakespeare.*

(*e*) "I watched the little circles die."—*Tennyson.*

(*f*) "I am ashamed to observe you hesitate."—*Scott.*

(*g*) "Come unto these yellow sands,
And then take hands;
Curtsied when you have, and kissed,
(The wild waves whist)
Foot it featly here and there."—*Shakespeare.*

(*h*) "I do not think my sister so to seek."—*Milton.*

(*i*) "Cromwell, I did not think to shed a tear
In all my misery, but thou hast forc'd me
Out of thine honest truth to play the woman.
Let's dry our eyes, and thus far hear me, Cromwell."
—*Shakespeare.*

EXERCISE XXXIII.

Select the auxiliaries from the following sentences, and show the force of each :—

(*a*) "I did send to you for gold."—*Shakespeare.*

(*b*) "The king is come to marshal us."—*Macaulay.*

(*c*) "Full fathom five thy father lies;
Of his bones are coral made:
Those are pearls that were his eyes,
Nothing of him that doth fade."—*Shakespeare.*

(*d*) "The lark has sung his carol in the sky,
The bees have humm'd their noon-tide lullaby."—*Rogers.*

(*e*) "He was—whatever thou hast been,
He is—what thou shalt be."—*Montgomery.*

(*f*) "I have done the deed. Didst thou not hear a noise?"—*Shakespeare.*

(*g*) "Must I then leave you?"—*Id.*

(*h*) I shall be drowned if none will save me! (*i*) Will he not come again? (*k*) We have been thinking over the matter. (*l*) The soldiers are to be marching by six o'clock. (*m*) By Friday they will have been working four days. (*n*) Do try to come early. (*o*) He could have been there had he wished to have been seen by his old friends.

EXERCISE XXXIV.

Arrange the verbs in Exercises XXVII. to XXXIII. as strong or weak.

EXERCISE XXXV.

1. Of what verbs is the verb *be* made up? 2. Give the four ways in which this verb is used. 3. State the use of *be* in each of the following instances: (*a*) "Whatever is, is right."—*Pope.* (*b*) Thou art the man. (*c*) I shall be there. (*d*) They are to resign. (*e*) David was a bold man. (*f*) The men will be chosen by lot. (*g*) He is gone to his grave. (*h*) "Be off!" cried the old man to the boys who were teasing him.

EXERCISE XXXVI.

1. Give the mood auxiliaries. 2. Name the tense auxiliaries, and give the limitation of each. 3. Why are *can* and *may* called defective verbs? 4. In what tense is the verb *must* never used? 5. What was the original meaning of the word? 6. And what is its present idea?

EXERCISE XXXVII. (Adverbs, p. 57).

1. Define an adverb. 2. In what two ways may adverbs be classified? 3. Show the twofold function of a conjunctive adverb. 4. Give the classification of adverbs according to their meaning.

EXERCISE XXXVIII.

Arrange as simple or conjunctive the adverbs in the following:—

1. Come where the moonbeams linger. 2. Where are you going? 3. Where the bee sucks, there lurk I. 4. Come in. 5. Look out! Here comes the beadle, so let us run. 6. Who's there? 7. I know a bank whereon the wild thyme grows. 8. Then out spake bold Horatius. 9. I love my love because my love loves me. 10. Verily here are sweetly scented herbs, therefore will we set us down awhile till our friends leisurely return.

EXERCISE XXXIX.

Classify all the adverbs in the following:—

(*a*) "Once again we'll sleep secure."—*Shakespeare.*

(*b*) "My father lived at Blenheim then,
Yon little stream hard by."—*Southey.*

(*c*) "Thus have I yielded into your hand
The circle of my glory."—*Shakespeare.*

(*d*) "Now came still evening on."—*Milton.*

(*e*) "Now the great winds shoreward blow,
Now the salt tides seaward flow."—*M. Arnold.*

(*f*) "We no longer believe in St Edmund."—*Carlyle.*

(*g*) "What so moves thee all at once?"—*Coleridge.*

(*h*) "Vex not thou the poet's mind."—*Tennyson.*

EXERCISE XL.

Parse the adverbs in the following:—

(*a*) "The solemn peaks but to the stars are known,—
But to the stars, and the cold lunar beams."—*M. Arnold.*

(*b*) "My life is spann'd already."—*Shakespeare.*

(*c*) "You always put things so pleasantly."—*Bulwer.*

(*d*) "Slow and sure comes up the golden year."—*Tennyson.*

(*e*) "Not all the pearls Queen Mary wears,
Nor Margaret's still more precious tears,
Shall buy his life a day."—*Scott.*

(*f*) "Therefore make her grave straight."—*Shakespeare.*

(*g*) "Why holds thine eye that melancholy rheum?"—*Id.*

(*h*) A very inquisitive child once saucily asked of an exceedingly needy-looking man, "Where do you most generally dine?" Immediately the all but actually starving man replied somewhat sadly, though quite smartly withal, "Near anything I may get to eat."

EXERCISE XLI.

Parse fully the nouns, pronouns, adjectives, verbs, and adverbs in the following:—

(*a*) "Go out, children, from the mine and from the city,
Sing out, children, as the little thrushes do:
Pluck your handfuls of the meadow cowslips pretty,
Laugh aloud, to feel your fingers let them through."
—*Mrs Browning.*

(*b*) "None of us yet know, for none of us have yet been taught in early youth, what fairy palaces we may build of beautiful thought—proof against all adversity."—*Ruskin.*

EXERCISE XLII. (Prepositions, p. 58).

Select the prepositions in the following, and say what they connect and govern :—

1. In the corner of the box near the bench behind the door, is the picture of a man without a coat to his back. 2. Notwithstanding he had returned with wood, they sent for some more. 3. The lady in violet is in mourning. 4. Respecting the scholars, all but Charles read through the chapter concerning Galileo. 5. Whom are you writing to? 6. Come in, Puss, to your kittens. 7. That is the book I spoke about.

EXERCISE XLIII.

1. Define a preposition. 2. What words are affected by prepositions? 3. Give a list of simple prepositions. 4. Show the composition of the following prepositions: *but, beside, after, until, aboard, beneath, among, beyond.*

EXERCISE XLIV. (Conjunctions, p. 60).

1. Define a conjunction. 2. What is a subordinate conjunction? 3. Classify the conjunctions in the following :—

(*a*) "My hair is grey, but not with years,
Nor grew it white
In a single night."—*Byron.*

(*b*) "Neither a borrower nor a lender be."—*Shakespeare.*

(*c*) "Awake, arise, or be for ever fallen."—*Milton.*

(*d*) "Man never is, but always to be blest."—*Pope.*

(*e*) "Must I then leave you?"—*Shakespeare.*

(*f*) "Wealth may seek us, but wisdom must be sought."—*Young.*

(*g*) "I saw Mark Antony offer him a crown; yet it was not a crown neither."—*Shakespeare.*

EXERCISE XLV. (Syntax, p. 64).

1. What determines the "part of speech" a word is? 2. Define syntax. 3. Into what two parts may it be divided? 4. What two questions might be asked concerning each word in a sentence? 5. State the principal concords existing in the English language. 6. Name the chief instances of government in our language.

EXERCISE XLVI.

Give full particulars of all nominatives in the following quotations :—

(*a*) "So work the honey bees,
Creatures that by a rule in nature teach
The art of order to a peopled kingdom."—*Shakespeare.*

(*b*) "Clatters each plank and swinging chain."—*Scott.*

(*c*) "A white wall is the paper of a fool."—*G. Herbert.*

(*d*) "I that speak to thee am he."—*Bible.*

(*e*) "Thus now alone he conqueror remains."—*Spenser.*

(*f*) "He returned a friend who came a foe."—*Pope.*

(*g*) "Ah, then, what honest triumph flush'd my breast!
This truth once known—To bless is to be blest!"—*Goldsmith.*

(*h*) "Ho! gallant nobles of the League, look that your arms be bright."—*Macaulay.*

EXERCISE XLVII.

Explain the possessives in the following :—

(*a*) "She sent the deathless passion in her eyes
Thro' him, and made him hers, and laid her mind
On him, and he believed in her belief."—*Tennyson.*

(*b*) "Then shall man's pride and dulness comprehend
His actions', passions', being's use and end."—*Pope.*

(*c*) "Ere thou remark another's sin,
Bid thy own conscience look within."—*Gay.*

(*d*) "Anything that money would buy had been his son's."—*Thackeray.*

(*e*) "Though dark be my way, since He is my guide,
'Tis mine to obey, 'tis His to provide."—*J. Newton.*

EXERCISE XLVIII.

Give full particulars of all the objectives in the following :—

(*a*) "Your tanner will last you nine year."—*Shakespeare.*

(*b*) "There were some that ran, and some that leapt
Like troutlets in a pool."—*Hood.*

(*c*) "He has two essential parts of a courtier, pride and ignorance."—*Ben Jonson.*

(*d*) "I would gladly look him in the face."—*Shakespeare.*

(*e*) "Clearing the fence, he cried "Halloo!"

(*f*) "They made him captain, and he gave them orders to sail the boat six leagues south of the point."

EXERCISE XLIX.

1. How are most adjectives inflected? 2. In what two ways are adjectives used? Classify those in the following in accordance with your last answer :—

(*a*) "When I was dry with rage and extreme toil,
Breathless and faint, leaning upon my sword,
Came there a certain lord, neat, trimly dress'd."—*Shakespeare.*

(*b*) "Still more majestic shalt thou rise,
More dreadful from each foreign stroke;
As the loud blast that tears the skies
Serves but to root thy native oak."—*Thomson.*

(*c*) "They considered themselves fortunate in making the children happy, and in rendering the despairing hopeful."

EXERCISE L.

1. In what way is a participle an adjective? 2. What function of a verb does it retain? 3. What number is used with the distributives? 4. Say all that is necessary of the adjectives below:—

(*a*) "Each horseman drew his battle blade,
And furious every charger neighed."—*Campbell.*

(*b*) "He made me mad
To see him shine so brisk and smell so sweet,
And talk so like a waiting-gentlewoman."—*Shakespeare.*

(*c*) "Sweet Isle! within thy rock-girt shore is seen
Nature in her sublimest dress arrayed.—*E. Foskett.*

(*d*) "Into the valley of death
Rode the six hundred."—*Tennyson.*

(*e*) "A form more fair, a face more sweet,
Ne'er hath it been my lot to meet.—*J. G. Whittier.*

(*f*) "Hard lot! encompass'd with a thousand dangers;
Weary, faint, trembling with a thousand terrors,
I'm call'd, if vanquish'd, to receive a sentence
Worse than Abiram's."—*Cowper.*

EXERCISE LI.

Show the agreement of the pronouns with nouns in the following:—

(*a*) "On she came with a cloud of canvas,
Right against the wind that blew."—*Coleridge.*

(*b*) "Who said that I had given thee up?
Who said that thou wert sold?"—*Mrs Norton.*

(*c*) "She lov'd me for the dangers I had pass'd,
And I lov'd her that she did pity them."—*Shakespeare.*

(*d*) "The eye—it cannot choose but see;
We cannot bid the ear be still;
Our bodies feel, where'er they be,
Against, or with our will."—*Wordsworth.*

EXERCISE LII.

Show the concords of the antecedents and relatives in the following :—

(*a*) "Now glory to the Lord of Hosts, from whom all glories are."
—*Macaulay.*

(*b*) "Not a pine in my grove is there seen,
But with tendrils of woodbine is bound."—*Shenstone.*

(*c*) "This sword a dagger had, his page,
That was but little for his age."—*Butler.*

(*d*) "My banks they are furnished with bees,
Whose murmur invites one to sleep."—*Shenstone.*

(*e*) "Then palaces shall rise; the joyful son
Shall finish what his short-lived sire begun."—*Pope.*

EXERCISE LIII.

Show the concord of each verb in the following with its subject, and quote the rule in each case :—

(*a*) "I sing the birth was born to-night,
The author both of life and light."—*Ben Jonson.*

(*b*) "Blow, blow, thou winter wind,
Thou art not so unkind
As man's ingratitude."—*Shakespeare.*

(*c*) "Sundays the pillars are
On which heaven's palace arched lies."—*G. Herbert.*

(*d*) "Can storied urn or animated bust
Back to its mansion call the fleeting breath?"—*Gray.*

(*e*) "Our company were now arrived within a mile of Highgate."
—*Fielding.*

(*f*) "Neither a borrower nor a lender be."—*Shakespeare.*

EXERCISE LIV.

Point out the governing verbs and their objects in the following :—

(*a*) "He gave to misery all he had, a tear."—*Gray.*

(*b*) "They made me queen of the May."—*Tennyson.*

(*c*) "Thou hast a tongue, come, let us hear its tune."
—*Horace Smith.*

(*d*) "Past all dishonour,
Death has left on her
Only the beautiful."—*T. Hood.*

(*e*) "Methinks we must have known some former state."
—*L. E. Landon.*

(*f*) "To scatter plenty o'er a smiling land,
And read their history in a nation's eyes,
Their lot forbade."—*Gray.*

EXERCISE LV.

Explain fully the mood of each verb in the following:—

(*a*) "Had I a heart for falsehood framed,
I ne'er could injure you."—*Sheridan.*

(*b*) "The good of ancient times let others state;
I think it lucky I was born so late."—*Sydney Smith.*

(*c*) "Oh, then, while hums the earliest bee,
Where verdure fires the plain,
Walk thou with me, and stoop to see
The glories of the lane!"—*Eb. Elliott.*

(*d*) "They make obeisance and retire in haste,
Too soon to seek again the watery waste:
Yet they repine not—so that Conrad guides,
And who dare question aught when he decides?"—*Byron.*

EXERCISE LVI.

Distinguish between gerunds and infinitives in the following:—

(*a*) "To gild refined gold, to paint the lily,
To throw a perfume on the violet,
To smooth the ice, or add another hue
Unto the rainbow, or with taper light
To seek the beauteous eye of heaven to garnish,
Is wasteful and ridiculous excess."—*Shakespeare.*

(*b*) "To make mankind, in conscious virtue bold,
Live o'er each scene, and be what they behold:
For this the tragic muse first trod the stage,
Commanding tears to stream through every age."—*Pope.*

(*c*) "Good-night, good-night! parting is such sweet sorrow,
That I shall say good-night till it be morrow."—*Shakespeare.*

(*d*) "In framing an artist, art hath thus decreed,
To make some good, but others to exceed."—*Id.*

(*e*) "Giving is better than receiving."

EXERCISE LVII.

Explain all the adverbs, prepositions, and conjunctions in the following:—

(*a*) "Bunyan's famed Pilgrim rests that shelf upon:
A genius rare but rude was honest John."—*Crabbe.*

(*b*) "A second man I honour, and still more highly: him who is seen toiling for the spiritually indispensable; not daily bread, but the bread of life."—*Carlyle.*

(*c*) "This only grant me, that my means may lie
Too low for envy, for contempt too high."—*Cowley.*

(*d*) "A man that looks on glass,
On it may stay his eye;
Or, if he pleaseth, through it pass,
And then the heavens espy."—*G. Herbert.*

(*e*) "All precious things, discovered late,
To those that seek them issue forth;
For Love in sequel works with Fate."—*Tennyson.*

ANALYSIS (p. 86).

EXERCISE I.

1. What is a sentence? 2. Of what two parts must it consist? 3. What can form a subject? 4. Define a predicate. 5. What is necessary for the completion of some predicates? 6. Why are these completions called objects?

EXERCISE II.

Arrange in columns the subjects in the following, and say of what each consists:—

(*a*) The potato is wholesome. (*b*) Eat it. (*c*) "Hush!" said the mother. (*d*) "Hurrah!" rang from the ranks. (*e*) The lazy take most pains. (*f*) Thinking leads to action. (*g*) To learn meagrely means to beg eagerly. (*h*) Who loves not liberty? (*i*) Amassing wealth oft ruins health. (*k*) "Bravo!" shouted the audience. (*l*) Laughing is contagious.

EXERCISE III.

Supply subjects, and so make sentences of the following:—

(*a*) —— shall clothe a man with rags. (*b*) —— catch mice. (*c*) —— is a good dog. (*d*) —— tips the little hills with gold. (*e*) —— discovered America. (*f*) —— was killed by Brutus. (*g*) —— deserves play. (*h*) —— does not love his home? (*i*) —— makes a glad father. (*k*) —— fell great oaks.

EXERCISE IV.

Select the predicates in the following, and say of what each consists:—

1. A cheery old soul lives here. 2. It rains. 3. A live dog is better than a dead lion. 4. I am not the king. 5. The idle procrastinate. 6. The dead alone are happy. 7. We are all here. 8. Charity beareth all things. 9. Heroes die once. 10. No one loves a coward.

EXERCISE V.

Supply predicates to the following subjects:—

1. Short reckonings ——. 2. Boys ——. 3. A man ——. 4. Gold ——. 5. Diamonds ——. 6. A stitch in time ——. 7. David ——. 8. Lazy workmen ——. 9. Puss in boots ——. 10. Truth ——. 11. Beauty ——. 12. To be idle ——.

EXERCISE VI.

Select the objects in the following, and say of what each consists:—

(*a*) We loved him dearly. (*b*) The preacher cries "Prepare!" (*c*) Ruskin adores the beautiful. (*d*) Cats love to lie basking (*e*) Each man plucked a rose. (*f*) Who does not love singing? (*g*) Friends dislike saying good-bye! (*h*) Him they found in great distress. (*i*) He destroyed all. (*k*) She left none behind. (*l*) One sailor saved the other. (*m*) One good turn deserves another.

EXERCISE VII.

Select the objects, distinguishing between direct and indirect:—

1. Give the knave a groat. 2. Thrice he offered him the crown. 3. He handed his daughter down-stairs. 4. They handed the visitors programmes. 5. The weather promises the anglers fine sport. 6. The boatswain taught the midshipman swimming. 7. Grant us a holiday. 8. The fox paid the crow great attention. 9. Thomas posted his uncle a letter. 10. The sailor-boys often bring their friends curiosities. 11. Play the children a tune.

EXERCISE VIII.

Supply objects to the following:—

1. Waste brings ——. 2. Perseverance merits ——. 3. She taught the little —— a new ——. 4. The postman brought —— a ——. 5. Few men enjoy ——. 6. He gave the poor —— a new ——. 7. The Queen prorogued ——.

FORMS FOR THE ANALYSIS OF SENTENCES

SCHEME I.

Subject.	Predicate.	Object.
The sun	shines.	
The soldiers	were brave.	
A good son	obeys	his parents.
Ripe corn-fields	always rejoice	the farmer's heart.
The child	appears ill.	

SCHEME II.

Subject.	Enlargement.	Predicate.	Extension.	Object.	Enlargement.
Thompson	the carpenter	mended	very soon	the gate	broken.
The company	of huntsmen	had taken	early next morning	departure	their.
The princes	of Europe	have found	recently	a plan	better.
Parmenio	the Grecian	had done	once	something	pleasing to the multitude.

SCHEME III.

1. Maud Müller — *Subject.*
2. on a summer's day, — *Extension of predicate* (3).
3. Raked — *Predicate.*
4. the meadow — *Object.*
5. sweet with hay. — *Enlargement of object* (4).

1. But — (*connective word*).
2. knowledge — *Subject.*
3. to their eyes — *Extension of predicate* (7).
4. her ample — *Enlargement of object* (5).
5. page, — *Object.*
6. Rich with the spoils of time — *Enlargement of object* (5).
7. did unroll — *Predicate.*
8. ne'er, — *Extension of predicate* (7).

SCHEME IV.

Analyse :—

"Those who are conversant with books well know how often they mislead us, when we have not a living monitor at hand to assist us in comparing theory with practice."—*Junius.*

A.	1.	Those	*Subject* (6).
B.	2.	who	*Subject* (3).
	3.	are conversant with	*Predicate* (=*understand*).
	4.	books	*Object* (3).
A.	5.	well	*Extension of manner* (6).
	6.	know	*Predicate.*
C.	7.	how often	*Extension of time* (9).
	8.	they	*Subject* (9).
	9.	mislead	*Predicate.*
	10.	us,	*Object* (9).
D.	11.	when	(*Conjunction*).
	12.	we	*Subject* (13).
	13.	have	*Predicate.*
	14.	not	*Extension of negation* (13).
	15.	a living	*Enlargement* (16).
	16.	monitor	*Object* (13).
	17.	at hand	*Extension of place* (13).
	18.	to assist us in comparing theory with practice.	*Enlargement* (16).

A. Principal sentence.
B. Adjective sentence to (*A*) (1).
C. Noun sentence to (*A*) (6).
D. Adverbial sentence to (*C*) (9).

know how often they
at hand to assist us in

6).
3).
e (= *understand*).
n of *manner* (6).
e.
n of *time* (9).
9).
e.
13).
tion].
n of *negation* (13).
ent (16).
3).
n of *place* (13).
ent (16).

SCHEME V.

Analyse: "Various were the conjectures of the company on this occasion: some imagined he had mistaken the place of rendezvous, as he had never been at church since he had first settled in that parish; others believed he had met with some accident, in consequence of which his attendants had carried him back to his own house."—(Smollett.)

Sentence.	Kind.	Relation.	Subject.	Enlargement.	Predicate.	Extension.	Object.	Enlargement.
A. Various were the conjectures of the company on this occasion:	Simple		The conjectures	of the company	were various	on this occasion:		
B. some imagined	Principal		some		imagined		(*C*)	
C. he had mistaken the place of rendezvous, (as)	Noun sentence	Subordinate to (*B*)	he		had mistaken	(*D*)	the place	of rendezvous
D. he had never been at church (since)	Adverbial sentence of reason	Subordinate to (*C*)	he		had been	(1) never (2) at church (3) (*E*).		
E. he had first settled in that parish:	Adverbial sentence of time	Subordinate to (*D*)	he		settled	(1) first (2) in that parish;		
F. others believed	Principal	Co-ordinate with (*B*)	others		believed		(*G*)	
G. he had met with some accident,	Noun sentence	Subordinate to (*F*)	he		had met with		accident	(1) some (2) (*H*)
H. in consequence of which his attendants had carried him back to his own house.	Adjective sentence	Subordinate to (*G*)	attendants	his	had carried	(1) back to his own house (2) in consequence of which	him	

EXERCISE IX.

Analyse the following according to Scheme I. :—

(*a*) Cowards fear themselves. (*b*) He appears earnest. (*c*) Swimming teaches self-reliance. (*d*) To labour is to pray. (*e*) "Beware," said the sentry. (*f*) Make haste. (*g*) The bells are chiming. (*h*) George told his father the truth. (*i*) Stop. (*k*) Plumbers stop the leaks. (*l*) The pipe leaks. (*m*) The field yields the farmer a fortune. (*n*) Love not sleep. (*o*) Here we are. (*p*) The child brought the invalid a garland. (*q*) The captain will give the crew a warning. (*r*) Luna shows the traveller the way. (*s*) Phœbus loves gilding the corn-fields. (*t*) Chanticleer announces the morn. (*u*) Mary, call the cattle.

EXERCISE X.

Of what may enlargements consist?

Point out the enlargements, and say of what kind each is :—

1. A good little girl sat under a tree. 2. Wilful waste makes woful want. 3. A desire to excel actuates Smith, the foreman. 4. A ramble on a summer evening restores the drooping spirit. 5. Feeling sorry, he gave the poor old fellow a hearty meal. 6. William, the captain of the school, knowing the game, taught the new scholars the rules. 7. One man's meat is another man's poison. 8. Remembering your duty, visit the sick.

EXERCISE XI.

Supply enlargements in Exercise IX.

EXERCISE XII.

Select the extensions in the following, and say of what each consists :—

1. Sweetly sing soft songs to me. 2. In a whisper she gave them the order. 3. They filled the gardens quickly and completely. 4. Inch by inch the spider travelled. 5. I come to bury Cæsar. 6. Listen patiently to hear the nightingale. 7. Everything passed off successfully. 8. The tide came creeping up the beach. 9. The old man walks with two sticks.

EXERCISE XIII.

Supply extensions to Exercise IX.

EXERCISE XIV.

Analyse the following sentences according to Scheme II. :—

(*a*) "I will make thee beds of roses."—*C. Marlowe.*

(*b*) "Then came the Autumne all in yellow clad."—*Spenser.*

(*c*) "Give me my scallop-shell of quiet,
My staff of faith to walk upon."—*Raleigh.*

(*d*) "Thus clad and fortified, Sir Knight
From peaceful home set forth to fight."—*Butler.*

(*e*) "Dear Thomas, didst thou ever pop
Thy head into a tinman's shop?"—*M. Prior.*

(*f*) "One morn a Peri at the gate
Of Eden stood, disconsolate."—*T. Moore.*

(*g*) "The spirits of your fathers
Shall start from every wave."—*Campbell.*

(*h*) "The castled crag of Drachenfels
Frowns o'er the wide and winding Rhine."—*Byron.*

EXERCISE XV.

Number the parts of the following sentences according to Scheme III., and say what each is :—

(*a*) "Sometime we'll angle in the brook,
The freckled trout to take."—*M. Drayton.*

(*b*) "The shepherd swains shall dance and sing
For thy delight each May morning."—*C. Marlowe.*

(*c*) "Read in these roses the sad story
Of my hard fate, and your own glory."—*Carew.*

(*d*) "Thy gentle flows of guiltless joys,
On fools and villains ne'er descend."—*Johnson.*

(*e*) "The cheerfu' supper done, wi' serious face,
They, round the ingle, form a circle wide."—*Burns.*

EXERCISE XVI.

Analyse the following sentences :—

(*a*) "Attend, ye gentle powers of musical delight."—*Akenside.*

(*b*) "Through the trembling ayre
Sweet-breathing Zephyrus did softly play."—*Spenser.*

(*c*) "When then shall Hope and Fear their objects find?"—*Johnson.*

(*d*) "Close by the regal chair
Fell Thirst and Famine scowl
A baleful smile upon their baffled guest."—*Gray.*

(*e*) "The Sundays of man's life,
Threaded together on time's string,

Make bracelets to adorn the wife
Of the eternal glorious king."—*George Herbert.*

(*f*) "The trenchant blade, Toledo trusty,
For want of fighting was grown rusty."—*Butler.*

(*g*) "With beating heart to the task he went."—*Scott.*

(*h*) "How calmly gliding through the dark-blue sky,
The midnight moon ascends!"—*Southey.*

EXERCISE XVII.

1. What is a compound sentence? 2. How are co-ordinate sentences sometimes contracted? 3. Show that relative pronouns are sometimes used as conjunctions. 4. Analyse the following compound sentences according to Scheme II.:—

(*a*) "Of conversation sing an ample theme,
And drink the tea of Heliconian stream."—*Chatterton.*

(*b*) "Come forth into the light of things,
Let Nature be your teacher."—*Wordsworth.*

(*c*) "He gazed at the flowers with tearful eyes,
He kissed their drooping leaves."—*Longfellow.*

(*d*) "On piety, humanity is built;
And, on humanity, much happiness."—*Young.*

(*e*) "On the green bank I sat and listened long."—*Dryden.*

(*f*) "O, young Lochinvar is come out of the west,
Through all the wide Border his steed was the best,
And, save his good broadsword, he weapons had none;
He rode all unarmed, and he rode all alone."—*Scott.*

EXERCISE XVIII.

Expand the adjectives in the following into phrases:—

1. A merciful man considers his beast.
2. The mistress scolded the lazy servant.
3. A ragged man went down the lane.
4. The plague carried off the young ones.
5. Numerous birds were found dead.
6. Sailors dislike a dead calm.

EXERCISE XIX.

Expand the adverbs in the following into phrases:—

1. Green seldom tries the eye.
2. The soldiers rested there.
3. The man answered the charge easily.
4. Ill weeds grow apace.
5. Dead dogs never bark.
6. Come quickly.

EXERCISE XX.

Analyse the sentences in Exercises XVIII. and XIX.

EXERCISE XXI.

1. What is a complex sentence? 2. Define a subordinate sentence. 3. In what three ways can subordinate sentences occur? 4. How can subordinate sentences be co-ordinate? 5. Make the following simple sentences complex by expanding the adjective into an adjectival sentence:—

(*a*) Empty vessels make the most noise.
(*b*) The kitchen clock keeps time.
(*c*) Small strokes fell great oaks.
(*d*) A hard hand often owns a soft heart.
(*e*) The relentless reaper destroyed the lovely bloom.
(*f*) Is this the Sicilian robber?
(*g*) A modest violet grew in a shady bed.
(*h*) I said to my dearer comrade, "Hush!"

EXERCISE XXII.

Make subordinate sentences by the expansion of the adverbs in the following:—

1. He writes legibly.
2. The king behaved shamefully.
3. The rich deride the poor very seldom.
4. Men often think themselves immortal.
5. Demosthenes gradually became free of speech.
6. Stephenson overcame difficulties bravely.

EXERCISE XXIII.

Change the subjects or objects into sentences:—

1. It is good for us to be here.
2. He soon learnt to read.
3. To love one's child is natural.
4. Carelessness brings its punishment.
5. Being deserving should precede success.
6. Reigning in peace is more glorious than dying in war.
7. Borrowing means sorrowing.
8. Lending is not always befriending.

EXERCISE XXIV.

Analyse the following sentences according to Scheme IV.:—

(*a*) "The harp that once through Tara's halls
The soul of music shed,
Now hangs as mute on Tara's walls
As if that soul were fled."—*Moore.*

(*b*) "Then autumn winds rushing
Waft the leaves that are nearest,
But our flower was in flushing
When blighting was nearest."—*Scott.*

(*c*) "Her beads while she numbered, the baby still slumbered,
And smiled in her face, while she bended her knee.
'Oh! blessed be that warning, my child, thy sleep adorning,
For I know that the angels are whispering with thee.'"
—*S. Lover.*

EXERCISE XXV.

Analyse the following sentences according to Scheme V. :—

(N.B.—*This is the scheme prescribed by the Department for the scholarship examination.*)

(*a*) "And ye that byde behinde,
Have ye none other trust,
As ye of clay were cast by kynd,
So shall ye waste to dust."—*Sir T. Wyatt.*

(*b*) "Ah! yet, e'er I descend into the grave,
May I a small house and large garden have!
And a few friends, and many books, both true,
Both wise, and both delightful too!"—*Cowley.*

(*c*) "Ring ye the bells, ye young men of the town,
And leave your wonted labours for this day:
This day is holy; do you write it down,
That ye for ever it remember may."—*Drayton.*

(*d*) "This above all—to thine own self be true;
And it must follow, as the night the day,
Thou canst not then be false to any man."—*Shakespeare.*

EXERCISE XXVI.

Analyse, as in the preceding :—

(*a*) "Take physic, pomp;
Expose thyself to feel what wretches feel;
That thou may'st shake the superflux to them,
And show the heavens more just."—*Shakespeare.*

(*b*) "When God with us was dwelling here,
In little babes He took delight;
Such innocents as thou, my dear,
Are ever precious in His sight."—*G. Wither.*

(*c*) "That man is freed from servile bands,
Of hope to rise, or fear to fall;
Lord of himself, though not of lands,
And having nothing, yet hath all."—*Wotton.*

(*d*) "The seas are quiet when the winds give o'er;
So calm are we when passions are no more;
For then we know how vain it was to boast
Of feeling things too certain to be lost."—*Waller.*

EXERCISE XXVII.

Analyse, as before:—

(*a*) "Let me tell the adventurous stranger,
In our calmness lies our danger;
Like a river's silent running,
Stillness shows our depth and cunning."—*Durfey.*

(*b*) "Presently my soul grew stronger; hesitating then no longer,
'Sir,' said I, 'or madam, truly your forgiveness I implore;
But the fact is I was napping, and so gently you came rapping,
And so faintly you came tapping, tapping at my chamber door,
That I scarce was sure I heard you.'"—*Poe.*

(*c*) "'My Lord has need of these flowerets gay,'
The reaper said, and smiled;
'Dear tokens of the earth are they,
Where He was once a child.'"—*Longfellow.*

APPENDIX.

PART I.

CHAPTER I.—NARRATION.

To the Teacher.—Insist, from the beginning, on correct *form* in composition. The following points are the most important.

1. Pupil's name in the upper right-hand corner.

2. Title in the middle of the page (from left to right). The first word and each principal word in the title must begin with a capital letter.

3. Margin, of about an inch and a half at the top of the page; of about three-quarters of an inch on the left of the page; paragraph margin, half an inch to the right of the ordinary margin.

4. No margin at the right of the page, each line being well filled out, except, of course, the last line of the paragraph, which may end at any place.

5. A hyphen at the right to show the division of a word, when the line is not long enough to contain the whole of it it. A *syllable* must never be divided.

6. Correct terminal punctuation marks.

(1) Copy the following composition, observing carefully the *title, margins, capitals* and *punctuation.*

THE FOX AND THE RAVEN.

One day a raven had a large piece of cheese. Did he share it with those who had none? No. He said: "Oh that I could find a place in which to eat it alone! He flew to the woods and perched on the branch of a tree.

A Fox, passing by, saw him, and said: "I wish that I had some of that cheese! The old raven is stingy, and would not give me any if I should ask him. I will play him a trick."

At once the fox seated himself at the foot of the tree, and said: "What a beautiful bird you are! How glossy your plumage is! Do you know that I never have heard you sing? Is your voice as fine as your looks? Pray sing a little for me. Do not be bashful. Sing one of your favorite songs."

The raven began to think that the fox was a very pleasing fellow. He thought: "How charmed he will be to hear my voice!" So he opened his mouth to sing.

The instant he did so the cheese fell to the ground. The fox seized it at once and ran off, laughing at the foolish raven.

NOTE.—For a subsequent lesson, let the teacher write this on the blackboard in solid form, leaving out quotation marks and terminal punctuation marks, and require the pupils to replace them properly, and to break the composition into paragraphs.

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(2) Write the story from the following outline:—

THE BEE AND THE PIGEON.

Who fell into the brook? (bee.) Who saw this? (pigeon.) Where did she sit? (on a limb.) What did the pigeon do? (dropped a leaf.) What did the bee do? (Swam to it.) Who saved herself in this way? (bee.)

Who sat upon the limb at another time? (pigeon.) Who tried to shoot her? (hunter.) Who flew to him? (bee.) Who stung his hand? (bee.) What flew to one side? (the shot.) What became of the pigeon? (flew away.) Who had saved her life? (bee.)

(3) The Monkey and the Boots.

Who sat upon a tree? (monkey.) Who came through the woods? (man.) What did he place at the foot of the tree? (boots.) What did he then do? (departed.) Who saw this? (monkey.) What did he do? (climbed down and pulled on the boots.) What was in the boots? (glue.) Who returned suddenly? (the man.) What did the monkey try to do? (pull off the boots.) What was the result? (boots stuck fast.) Who caught the monkey easily? (the cunning man.)

(4) The Good Mower.

Who went into the field one day? (mower.) In what condition was the clover? (ripe.) What did he wish to do with the clover? (mow it.) What was there in the field? (bird's nest.) What lay in the nest? (seven little birds.) In what condition were the birds? (naked and helpless.) Who saw them? (the mower.) What did he leave? (clover about the nest.) Who now flew down to the young birds? (the parents.) What did the old birds do? (feed the young ones.) What soon grew? (the wings.) Who flew away? (the little birds.) Who felt happy? (the mower.)

To the Teacher.—If the children are not familiar with the story of Robinson Crusoe, read from the original such portions as are necessary to make the following lessons understood.

First tell, and then write a connected story from the following outline:

(5) The Shipwreck of Robinson Crusoe.

Fearful storm arises. Waves break over ship. Fear. Mighty shock—rock. Sailors cry: "Ship sprung leak!" Launch boat. All leap in. Wave upsets boat. Men sink. Robinson rises. Dashed against rock. Clings fast. Sees land. Wave retreats. Clambers on shore. Faints. Comes to. Calls. No reply. All drowned. Thanks God for rescue.

(6) The Island.

Robinson afraid wild beasts. No weapons. Hat and shoes lost. No Food. Hungry and thirsty. Searches, finds nothing.

Night now. Where go? No house, no cave. Thinks of birds. Finds tree, sleeps. Morning, hungry, thirsty. Seeks, finds spring. Climbs hill. Water all around. Island. Despair, starve. Sees wreck of ship.

(7) Crusoe Visits the Ship.

Water shallow, wades. Short distance, swim. Rope, climb on board. Barking of dog. Barry. Both glad. Seeks food, finds ship's biscuits, eats heartily. Builds raft. The load; biscuits, flint and tinder, carpenter's tools, sabre, two guns, powder, shot, clothing. Pushes off, splash. Alarmed. Only Barry. Swims, climbs on raft. One hour, lands. Sleeps in tree. Barry at foot.

(8) Other Visits to the Ship.

Morning, unloads. Go again. Get everything. Second load: two more guns, more powder, lead, kegs of nails, large auger, grindstone, sails, bedding. Puts up tents. Sharpens stakes. Drives them. Puts things in tent.

On third visit finds pair of shears, some knives, a bag of money. Latter useless (why?) Knives better. Starts, wind rises, hard work. Waves cover wreck, wash it away. Crusoe grieved.

(9) Crusoe Settles.

Among things brought: spy-glass, bible, pens, paper, ink. Makes diary, also almanac. Sets up cross as monument where first cast on shore. Must have better house. Finds cave in rock, higher ground, large, dry. Carries things to cave. Makes fence, protection. Around mouth of cave, half-circle. Twenty paces long, ten wide, no opening, ladder. Hard work.

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(10) The Fox and the Grapes.

A fox in search of prey came to a grape-vine on a trellis. The vine hung full of sweet grapes. The fox leaped up many times, for he wanted them badly. But they hung so high that all his leaping was in vain.

Some birds sat in a neighboring tree and laughed at his efforts. Finally he turned away with contempt, saying: "The grapes are too sour for me. I do not want them."

Write this fable from memory.

(11) THE OX AND THE CLOVER-FIELD. (Imitation.)

In the place of the fox, imagine an ox; instead of the grape-vine a clover-field which is surrounded by a hedge; instead of the birds imagine cows. Now write a fable in imitation of The Fox and the Grapes.

(12) THE BOY AND THE NEST.

In the place of the fox, the grape-vine, the grapes, and the birds, imagine the following persons and things: boy, tree, bird's nest, girls. Write the fable.

CHAPTER II.—LETTER-WRITING.

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(1) By custom a letter is made to consist of the following parts:—

1. Heading	{ Place. Date.
2. Introduction	{ Address. Salutation.
3. Body.	
4. Conclusion	{ Complimentary Clause. Signature.

(2) LETTER OF FRIENDSHIP.

(Heading.)
WINNIPEG, July 16, 1891.

(Introduction.)
My dear Sister,—

. . . . . .

(Body.)

. . . . . .

(Conclusion.)
Your affectionate brother,
WILLIAM SMITH.

Copy this form carefully observing the position, capitals and punctuation of par', and then make it several times from memory.

(3) BUSINESS LETTER.

(Heading.
TORONTO, ONT., July 3, 1888.

(Introduction.)
W. T. PRESTON, ESQ.,
Brandon, Man.

(Body.)
Dear Sir: I shall feel much obliged if you will kindly favor me with some information respecting, etc.

(Conclusion.)
Yours respectfully,
A. J. DARK.

Copy this form, carefully observing the position, capitals and punctuation of parts, and then make it several times from memory.

LETTER EXERCISES.

(4) JOHN TO JAMES.

Yesterday John had a great pleasure. Two rabbits were given him by a neighbor. One was white, the other gray. James must look at them also. He will certainly be pleased. John will build them a little house.

Put the above in the form of a letter from John to James. Remember the parts of a letter and their position and punctuation.

(6) MARY TO SARAH.

Mary has left her arithmetic at school to-day. She is in great trouble about it. To-morrow she must hand in the solution of some problems. Sarah is asked to lend her book. As soon as the work is done Sarah shall receive the book back again unsoiled. Mary will be glad to return the favor.

Put the above in the form of a letter from Mary to Sarah.

(6) HENRY TO FRANK.

Who came from Kingston to-day on a visit? (Henry's friend William.) How long can he stay? (only three days.) Whom would he like to see? (Frank.) But where can he not go? (to Frank.) What has happened to him? (taken cold.) What should Frank do, therefore? (come to Henry.) Who desires this very much? (William.) What does Henry hope? (that Frank will come.)

Put the above in the form of a letter from Henry to Frank.

(7) Write Frank's reply to Henry's letter.

(8) Write these letters from the following outlines :—

(From a girl to the grocer, Mr. William Amos, ordering goods.)

I write by mother's desire—please send 2 lbs. tea—4 lbs. sugar—7 lbs. rice—3 lbs. butter—last tea sent was not good—mother will pay more to have it better—send bill with goods.

(9) FROM THE SAME.

Goods received—bill not enclosed—mother wishes it as she prefers to settle her accounts at once—please send it by mail.

(10) William Mason, whose residence is Millbrook, Ontario, encloses two dollars to W. F. Luxton, Winnipeg, Manitoba, as the subscription price of the "Weekly Free Press" for one year. Write his letter.

SUPERSCRIPTION.

STAMP.

MISS FRANCES SMITH,

217 Brown Street,

Weston, Ont.

REGISTER STAMP.	STAMP.

MESSRS. POTTER & COX,

Portage la Prairie,

Box 317. *Manitoba.*

(11) Copy the above forms carefully observing the position and punctuation of parts.

(12) Write superscriptions, or envelope addresses, to your father, your sister, your teacher; your grocer, your doctor; your friend who lives in Augusta, Georgia.

For additional forms and exercises see last pages.

ARRANGEMENT.

Arrange the following detached sentences properly, and form connected fables:—

(1) THE FOX AND THE RAVEN.

The favor of a song from you would doubtless show that your voice is equal to your other accomplishments. A fox observed a raven on the branch of a tree with a piece of cheese in her mouth. The fox snatched up the cheese in triumph, and left the raven to lament her vanity. The fox considered how he might possess himself of this. The raven was deceived with his speech, and opened her mouth to sing, and the cheese dropped. "I am glad," said he, "to see you this morning, for your beautiful shape and shining feathers are the delight of my eyes." He decided to try flattery.

(2) THE WOLF AND THE LAMB.

The lamb replied that she was not then born. The wolf was resolved to quarrel, and fiercely demanded why she durst disturb the water which he was drinking. The wolf was disconcerted by the force of this truth, and changed the accusation, and said, six months ago he had been slandered by the lamb. A wolf and a lamb were accidentally quenching their thirst at the same rivulet. The wolf said, then it must have been the lamb's father, or some other relation, and then seized her and tore her to pieces. The lamb, trembling, replied that that could not be, for the water came from him to her. The wolf stood towards the head of the stream. and the lamb at some distance below.

Determine the proper order of facts and topics in the following. Events should follow of course, the order of time. Remarks upon character and influence should come last:—

(3) JOHN MILTON.

John Milton died November 8, 1674. In 1667 he published his great poem, "Paradise Lost." In 1643 he married Mary Powell. His father was a scrivener. At the age of twelve Milton was sent to St. Paul's School, he was firm, decided, and independent. He was born December 9, 1608. Mary Powell was the daughter of an Oxfordshire royalist. In 1671 he published "Samson Agonistes." He was buried in the chancel of St. Giles. Incessant study injured his eyesight. He was the author of several other poems and many treatises in prose. He was first placed under the care of a private tutor, After the death of his mother in 1637 he went abroad. By his first marriage he had three daughters. His prose writings were chiefly political. He was simple and frugal in his habits. About the year 1664 he became totally blind. He visited France, Switzerland, and Italy. He was afterwards sent to Christ's College, Cambridge. Divorced from his first wife, he was subsequently twice married. He had vast learning, a lofty imagination, and a musical ear. "Paradise lost" is the greatest poem in the English language.

(4) OLIVER GOLDSMITH.

His chief poem, "The Deserted Village." Served as an usher in a school. Published his poem "The Traveller," in

1764. College life. Made a tour of Europe on foot, and returned to England in 1756. After serving as usher, he settled in London and began to write. School life. His novel "Vicar of Wakefield," appeared in 1766. Born in Ireland, 1728. Studied medicine at Edinburgh. Died in 1774. Wrote for various periodicals. Wrote a drama in 1773, "She Stoops to Conquer," and gained great applause. Got into debt at Edinburgh, and was forced to flee. Buried in the Temple Church. Character. From Edinburgh he went to Leyden, Holland, 1754.

CHAPTER III.—DESCRIPTION.

To the Teacher.—The purpose of the following set of lessons is to teach the pupils to observe carefully and to express accurately the results of their observation. The materials and hints furnished are to be considered simply as suggestive of types of profitable work.

(1) Hints.

(1) Ask the pupils to observe the object carefully, then to state the results of their observation. Record these on the blackboard in whatever order given by the pupils. The need of proper arrangement of material will probably become evident at once. Let the pupils, under guidance if necessary, arrange the material in proper order. Let this arranged material be divided into topics suitable for paragraphs. These topics will serve as hints when another object of a similar kind has to be described. An oral description following the order of topics should now be given by one or more pupils. Next let a written description be given by all pupils, due attention being given to

heading, margins, etc. Finally let the composition be carefully corrected.

Each exercise may require two or more lessons to complete it. The first may be given to the observation of the object and the formation of the topical outline, the second to the oral and written description from the topical outline, and the third to the correction of the writen exercises.

(2) Oranges.

Matter given by pupils.—Kind of fruit; a little larger than apples; outside called the peel; used for food; found in West Indies, and in southern parts of Europe and United States; nearly round; raised in warm climates; inside or pulp is soft, juicy and sweet; when ripe is of a deep yellow color; seeds are in tough cells in the centre.

Matter arranged by pupils.—What they are, climate where raised, where obtained, size, shape, color, peel, pulp, seeds, cells, use.

Topical Outline.

- **ORANGES**
  - **What they are.**
  - **Climate where raised.**
  - **Where obtained.**
  - **General appearance**
    - Size—larger than apple.
    - Shape—nearly round.
    - Color—deep yellow.
  - **Parts . . .**
    - Peel—rough, oily.
    - Pulp—soft, juicy, sweet.
    - Seeds—many in centre.
    - Cells—tough, contain seeds.
  - **Use . . .** Food, uncooked.

ORANGES.

Oranges are a kind of fruit raised in a warm climate in different countries. They are obtained from the southern parts of Europe and of the United States, and also from the West Indies.

In size, oranges average a little larger than apples. They are nearly round, and when ripe are of a deep, yellow color.

The outside of an orange is called the rind or peel. It is rough and oily. The inside consists of the pulp, seeds and cells. The pulp is soft, juicy and usually sweet; the seeds are in the centre enclosed in a tough substance called cells.

Oranges are used for food and when fully ripe are very pleasant to the taste.

(3) *Topical Outline.*

CHERRIES
- **What they are.**
- **How they grow.**
- **General appearance**
  - Size—hazel-nut.
  - Shape—nearly round.
  - Color—various.
- **Kinds.** . . . Wild, cultivated.
- **Parts** . . .
  - Skin—thin, tender.
  - Pulp—soft, juicy, sweet, bitter.
  - Seed—single stones.
- **Use** . . . Food, when ripe, cooked or uncooked.

(4) APPLES.

Topical Outline.—What they are. How they grow. When they ripen. Shape. Size. Color. Skin. Pulp. Seeds. Use.

(5) WATERMELONS.

Outline.—Where produced. Shape. Rind. Pulp. Seeds.

Produced: Temperate climates, on vines.

Shape: Oval, short or long, round.

Rind: Dark green, light green, striped, thick or thin.

Pulp: Pale red, deep red, yellow, soft, sweet, very juicy.

Seeds: Black, brown, white, tipped with black, surround the core.

(6) *Topical Outlines.*

(*a*)	(*b*)	(*c*)
Name.	Name.	Class.
General appearance.	Parts.	Description.
Parts.... Root. Stem. Leaf. Flower. Fruit.	Growth. Uses. Habits. Locality.	Cultivation { Where. How. When.
Uses.		Uses.
Where found.		Locality.
		History.

(7) Describe according to any of the plans outlined:—

a pear.	a potato.	wheat.	a maple.
a plum.	a beet.	barley.	a poplar.
a berry.	a turnip.	rye.	an oak.
a grape.	an onion.	oats.	a pine.
a cucumber.	a pea.	corn.	a cedar.

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(8) DESCRIPTION OF ANIMALS.

Observe a dog carefully, then write a description of it under one of these outlines:—

(*a*)	(*b*)	(*c*)
Form.	Class.	Class.
Size.	General Description.	Structure.
Color and Covering.	Particular description.	Habits.
Parts.	Food.	Uses.
Uses.	Uses.	Locality.
Habits.	Habits.	

(9) THE WHALE.

(Material obtained by personal observation, by study of good pictures or by reading full descriptions.)

Class: Mammal, how it differs from a fish.

Structure: Size, head, covering.

Habits: Breathing, food.

How caught: Harpooned.

How disposed of: Blubber, whalebone, flesh.

The whale is the largest of all animals, and has on that account been called "the monarch of creation." It is a mammal, resembling a fish in appearance, but differing from one in being warm-blooded, in requiring to breathe air, and in suckling its young.

It is from sixty to ninety feet in length, and about thirty feet round. Its mouth is very large, and in the head there are blow-holes a foot long. In the upper jaw, the whalebone supplies the place of teeth. All over the body there is a thick covering of fat called "blubber," which is in some places twenty inches thick.

It can remain beneath the water for an hour, but requires to come to the surface to breathe. This it does through its blow-holes, throwing up a fountain of water visible some miles off. As it swims along, it keeps its huge jaws open, and thus obtains its food in the shape of small fish, lobsters, etc., which become entangled in the whalebone.

The whale-fishery is carried on in this manner: A number of small boats are sent out from the whaling vessel with a harpooner in each. He stands in the bow, and as the boat approaches the whale he plunges the harpoon into it. Attached to the harpoon is about a mile of rope. When the whale is struck it dives, carrying the harpoon with it. Soon it comes to the surface to breathe, and, receiving another harpoon, dives again. This is continued till the whale is killed.

The blubber and whalebone alone are cut off. From the blubber an oil is extracted; The whalebone is manufactured into many useful articles, and the flesh is frequently eaten by the Esquimaux.

NOTE.—Before writing learn as much as possible by observation, by reading, and by inquiry about the object

to be described. Arrange material according to one of the plans or outlines given. Put separate topics in separate paragraphs. Let every sentence be carefully thought out before it is written.

In describing an animal, the order may be :—

Class to which it belongs. Carnivorous or herbivorous, for example ; compare with other objects of the same class.

Size, shape, color. (General description.)

Where found.

Parts. Head, neck, body, legs, feet. (Particular description.)

Food.

Habits.

Character. Disposition, strength, agility, etc.

Uses. If any.

(10) Describe, according to any of the plans outlined above :—

a cat.	a hen.	a fly.	a fish.
a sheep.	a goose.	a bee.	a frog.
a cow.	an owl.	a spider.	a clam.
a horse.	a hawk.	a butterfly	an oyster.

(10) COMPARISONS.

Describe the difference between a dog and a horse ; a cat and a rat ; a cow and a fox ; a wolf and a pig ; a squirrel and a hare ; an elephant and a deer ; observing these headings :—

Food, habits, sounds, coat or skin, peculiarity of appearance, size, color.

Material:—The dog eats flesh and meal ; the hare lives upon grass and herbs.

The dog is domesticated, bold and intelligent ; the hare is mild, timid and unintelligent.

The dog barks ; the hare is generally silent, but, when in pain, squeals.

The dog has a coat of hair; the hare has one of fur.

The dog has a long tail; the hare has a small tuft.

The dog varies considerably in size; the hare is generally of one size and much smaller than the dog.

The dog differs in color; the hare is invariably brown or white.

(12) PLANTS AND ANIMALS. (Similarity.)

Life is common to both animals and plants; and in the possession of that attribute they are both distinguished from things inanimate.

Plants, as well as animals, require food to maintain them in existence, and, like them, are furnished with vessels to convey nourishment to the different parts of their system; the circulation of the sap in the one, and that of the blood in the other, presenting one of the most striking analogies between them. They breathe by means of the leaves, which thus perform the functions of lungs, and they also absorb and exhale moisture abundantly.

In many other respects plants exhibit a close resemblance to animals. They are benumbed by cold and revived by heat; frost or poison deprives them of life; and in adapting themselves to the situation in which they are placed, in closing or shifting their leaves on symptoms of danger, and in various other ways, they display qualities that are very like what in animals we call instinct.

Finally, in its development, a plant passes through successive stages of existence, just as an animal goes through a progress from birth to death. Both are at first comparatively feeble. Both acquire, as they advance, greater power of action or resistance. Both must, after a certain period of time, sink under the same decay of their faculties, and go back to be "resolved into the elements."

(13) Compare an owl and a duck (*a*) as to parts and description of parts, (*b*) as to uses of parts, (*c*) as to habits.

(14) Compare cork and sponge (*a*) as to appearance, (*b*) as to qualities, (*c*) as to uses which depend on those qualities, (*d*) as to mode of growth.

(15) Compare a blade of grass and an oak leaf.

DESCRIPTION OF COMMON OBJECTS.

(16) *Topical Outlines.*

(*a*)	(*b*)	(*c*)
What it is.	Size.	Appearance.
What it is made of.	Color.	Qualities.
What it is used for.	Parts.	Materials.
	Uses.	Process of manufacture.
		Uses.

(17) Describe according to any of the plans outlined:

a chair.	an umbrella.	paper.
a rifle.	a plough.	pens.
a buggy.	a spade.	ink.

PICTURE LESSONS.

To the Teacher.—For the first exercises, select pictures large enough for all in the class to see. Let the pupils tell what the picture shows, then what it suggests. After the picture has been observed carefully, let them make out a suitable plan or outline for the story, which may then be developed by each pupil in his own way.

Pictures selected from the school text-books, or cut from old books and papers, will furnish ample material. Care should be taken to select, as a rule, such as tell a story. At first there should not be many figures in the picture.

(18) EXAMPLE.

What persons do you see in this picture? What is each person doing? What animals do you see? What is each animal doing? What title might be given to this picture? Give a name to each person and animal. In

order to tell the story in the picture, what shall we speak of first? What next? What then? etc. Looking at these heads, John may tell the story the picture suggests to his mind. Mary may tell the story suggested to her. Each pupil may now write the story in his own way.

WORD PICTURES.

(19) Read the following carefully. Close your eyes and try to see the picture clearly in your mind. Write a description of your mental picture:—

NELLY.

Nelly sat under the apple tree,
  And watched the shadow of leaves at play,
And heard the hum of the honey bee,
  Gathering sweets through the sunny day,

Nelly's brown hands in her lap were laid;
  Her head inclined with a gentle grace;
A wandering squirrel was not afraid
  To stop and peer in her quiet face.

Nelly forgot that her dress was old,
  Her hands were rough and her feet were bare;
For round her the sunlight poured its gold
  And her cheeks were kissed by the summer air,

And the distant hills in their glory lay,
  And soft to her ear came the robin's call;
'Twas sweet to live on that summer day.
  For the smile of God was over all.

Musing under the spreading branches of an old apple tree sits rosy-cheeked Nelly, forgetful of her old dress, bare feet, and folded rough brown hands. Shadows of leaves play about her. Call of robin and hum of bee float in the summer air. Far off lie purple hills. Calm peace and golden sunshine are everywhere.

(20) Long lines of cliff breaking have left a chasm;
And in the chasm are foam and yellow sand;
Beyond, red roofs about a narrow wharf
In cluster; then a moulder'd church; and higher
A long street climbs to one tall-tower'd mill;
And high in heaven behind it a gray down
With Danish barrows; and a hazel-wood,
By autumn hunters haunted, flourishes
Green in a cuplike hollow of the down.—*Tennyson.*

---

(21) Under a spreading chestnut tree
The village smithy stands;
The smith, a mighty man is he,
With large and sinewy hands
And the muscles of his brawny arms
Are strong as iron bands.

His hair is crisp, and black and long,
His face is like the tan;
His brow is wet with honest sweat;
He earns whate'er he can,
And looks the whole world in the face,
For he owes not any man.—*Longfellow.*

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(22) The breaking waves dashed high
On a stern and rock-bound coast,
And the woods against a stormy sky
Their giant branches tossed;

And the heavy night hung dark
The hills and waters o'er.
When a band of pilgrims moored their bark
On the wild New England shore.—*Mrs. Hemans.*

TOPICAL ANALYSIS.

(23) The topical analysis of a selection sets forth the essential idea in each paragraph or stanza. It discovers the skeleton or plan in the author's mind when he composed the selection. These headings may be stated in pro-

positional form, by a sentence; or in a titular form, by a phrase or word. Headings of equal rank in thought should have the same form of expression.

(24) Gold.

(1) In appearance, gold is yellow, opaque, and brilliant.

(2) Gold is principally found in hot climates; in Brazil, Peru, and Mexico. Part of the western coast of Africa is called the Gold coast, from the quantity of gold dust which is brought down by the natives to trade with. Gold is also found among the sand of many African and American rivers. A small quantity of gold is also found in Hungary and Saltzburg.

(3) By experiment we find that gold is malleable; that is can be extended by beating; that it is ductile, tenacious and heavy. When thrown into a fire it is fusible; that is, it will melt; but is indestructible; that is it cannot be consumed.

(4) Gold is used for many purposes. When mixed with copper, it is used as coin and for ornamental purposes. For the latter it is well adapted both by its brilliancy and beauty, and from its not being liable to tarnish. Gold when beaten in thin leaves is employed for gilding.

Analysis
1.—Appearance.
2.—Geographical situation.
3.—Properties.
4.—Uses.

(25) The House in the Meadow.

It stands in a sunny meadow,
The house, so mossy, and brown,
With its cumbrous old stone chimneys,
And the gray roof sloping down.

The trees fold their green arms around it—
The trees a century old—
And the winds go chanting through them,
And the sunbeams drop their gold.

The cowslips spring in the marshes,
The roses bloom on the hill,
And beside the brook in the pasture,
The herds go feeding at will.

ANALYSIS

- **Where it stands** . { Meadow.
- **How it looks** . . { Mossy, brown, chimneys, roof.
- **What surrounds it** { Trees, marshes, hill, brook, cowslips, roses, herds,

Prepare topical analysis of the following selections:—

(26) The Crow and the Pitcher.

A crow, ready to die with thirst, flew with joy to a pitcher which he beheld at some distance. When he came to it, he found water, indeed, but so near the bottom, that, with all his stooping and straining, he could not reach it. He then endeavoured to overturn the pitcher; but his strength was not sufficient for this. At last, observing some pebbles near the place, he cast them one by one into the pitcher, and thus by degrees raised up the water to the brim, and satisfied his thirst.

Many things that cannot be affected by strength may be accomplished by a little ingenuity.

(27) Excelsior.

The shades of night were falling fast,
As through an Alpine village passed
A youth, who bore, 'mid snow and ice,
A banner with the strange device
Excelsior!

His brow was sad: his eye beneath
Flashed like a falchion from its sheath,
And like a silver clarion rung
The accents of that unknown tongue,
Excelsior!

In happy homes he saw the light
Of household fires gleam warm and bright;
Above, the spectral glaciers shone,
And from his lips escaped a groan,
Excelsior!

"Try not the pass," the old man said;
"Dark lowers the tempest overhead,
The roaring torrent is deep and wide!"
And loud that clarion voice replied,
Excelsior!

"O stay!" the maiden said, "and rest
Thy weary head upon this breast."
A tear stood in his bright blue eye,
But still he answered with a sigh,
Excelsior!

"Beware the pine-tree's withered branch!
Beware the awful avalanche!"
This was the peasant's last good night.
A voice replied, far up the height,
Excelsior!

—*Longfellow.*

Additional exercises may be selected from the lessons in reading and history.

To the Teacher.—As seat exercises preparatory to the regular class exercises in reading and history, these topical analyses are most helpful. The substance of these lessons may at a later period be reproduced from these outlines.

CHAPTER IV.—REPRODUCTION.

(1) Reproduction of another's thoughts in our own words may be given in three ways—by a condensed, an equivalent, or an expanded statement of them.

ABSTRACT.

(2) An abstract is a condensed statement of another's thought. The most important ideas are presented but the details are omitted.

In making an abstract the following rules should be observed :—

1. Make a topical analysis of the composition to be condensed.
2. Omitting illustrative, repetitionary and amplifying details, select only the cardinal thoughts and arrange these in the author's order.
3. Consider the relative importance of these thoughts, and decide how much space can be given to each.
4. Express these thoughts accurately, distinctly, concisely, without repetition, and without ornament.

(3) THE LION, THE WOLF AND THE FOX.

Material.—A lion, having surfeited himself with feasting, was seized with a dangerous disorder. The beasts of the forest flocked in great numbers to express their concern on the occasion; and scarcely one was absent except the fox. The wolf, an ill-natured and malicious animal, embraced the opportunity to accuse him of disrespect and disloyalty to his Majesty, so that the lion's wrath was beginning to kindle.

At this moment the fox happened to arrive, and discovered what had been going on, from having overheard a part of the wolf's discourse. He therefore very cunningly excused himself in the following manner: "Some people," said he, "may pretend great affection for your Majesty, and think they do you a service by idle words. For my part, I have been unable to present myself sooner, on account of my endeavors to find a cure for your trouble. I have consulted every physician I could find, and they all agree that the only remedy is a plaster made of part of a wolf's skin, taken warm from his back and applied to your Majesty's stomach."

It was immediately agreed that the experiment should be made, and the unfortunate wolf accordingly fell a victim to his own malicious intention.

We may learn from this, that if we would be safe from harm ourselves, we should never meditate mischief against others.

Analysis.—The sick lion, the visitors, the wolf's scheme against the absent fox, the absentee's fortunate arrival, his artful excuse, the prescription, the experiment, the moral.

Abstract.—A sick lion was visited by all the beasts of the forest except the fox, whom the wolf accordingly accused of disloyalty. The absentee, chancing to arrive, artfully pleaded that he had been consulting the doctors, who were agreed that the only remedy was fresh wolf skin applied to the stomach. The wolf thus became the victim of his own wicked design. Evil recoils upon the evil-doer.

(4) **Material.**—"In the old days (a custom laid aside
With breeches and cocked hats) the people sent
Their wisest men to make the public laws;
And so, from a brown homestead, where the Sound
Drinks the small tribute of the Mianas,
Waved over by the woods of Rippowams,
And hallowed by pure lives and tranquil deaths,
Stamford sent up to the councils of the State
Wisdom and grace in Abraham Davenport."
—*Whittier.*

Abstract.—More than a hundred years ago, it was the custom to choose the wisest men to make the laws, so Stamford sent Abraham Davenport to the Legislature.

The lessons in reading, literature, history, and geography furnish sufficient materials for the making of abstracts.

PARAPHRASE.

(5) Paraphrase is the reproduction of an author's complete thought in other language. Its object is to bring out the full significance of a passage. It requires close attention to every word and phrase, meaning and shade of meaning.

The following rules for paraphrasing should be observed:

1. Study the selection word by word, thought by thought, to secure a full and accurate understanding of it.

2. By change of expression seek to reproduce what is involved in the original, and no more.

3. Let every change be made for the sake of greater clearness.

4. Reproduce as far as possible the tone and spirit of the original.

(6) **Material.**—"And last of all he was seen of me also, as of one born out of due time. For I am the least of the Apostles, that am not meet to be called an apostle, because I persecuted the church of God. But by the grace of God I am what I am: and His grace which was bestowed upon me was not in vain; but I labored more abundantly than they all: yet not I, but the grace of God which was with me. Therefore, whether it were I or they, so we preach, and so ye believed."

—*I. Corinthians, xv. 8-11*

Paraphrase.—"Last of all, when the roll of Apostles seemed to be complete, was the sudden appearance to me; a just delay, a just humiliation for me whose persecution of the congregation of God's people did indeed sink me below the level of the Apostles, and rendered me unworthy even of the name, and makes me feel that I owe all to the undeserved favor of God. A favor, indeed, which was not bestowed in vain, which has issued in a life of exertion, far exceeding that of all the Apostles, from whose number some would wish to exclude me; but yet, after all, an exertion not the result of my own strength, but of this same Favor toiling with me as my constant companion. It is not, however, on any distinction between myself and the other Apostles, that I would now dwell. I confine myself to the one great fact of which we all alike are the heralds, and which was alike to all of you the foundation of your faith."—*Dean Stanley.*

(7) **Material.**—

THE HAPPY LIFE.

1. How happy is he born and taught
That serveth not another's will—
Whose armour is his honest thought,
And simple truth his utmost skill!

2. Whose passions not his masters are,
Whose soul is still prepared for death—
Not tied unto the worldly care
Of public fame or private breath!

3. Who envies none that chance doth raise,
Or vice; who never understood
How deepest wounds are given by praise;
Nor rules of state, but rules of good;

4. Who hath his life from humors freed,
Whose conscience is his strong retreat:
Whose state can neither flatterers feed,
Nor ruin make accusers great.

—*Sir Henry Wotton.*

Paraphrase.—1. How happy, by birth as well as by education, is the man who is not obliged to be a slave to the will of another—whose only armour is his honesty and simple goodness, whose best and utmost skill lies in plain straightforwardness.

2. How happy is the man who is not the slave of his own passions, whose soul is always prepared for death, who is not tied to the world or the world's opinion by anxiety about his public reputation or the tattle of individuals.

3. Happy, too, because he envies no man who has been raised to rank by accident or by vicious means; because he never understood the sneer that stabs while it seems to praise; because he cares nothing for rules of expediency or of policy, but thinks only of what is good and right.

4. Who has freed himself from obedience to humours and to whims, whose conscience is his sure stronghold; whose rank is not exalted enough to draw flatterers, or to tempt accusers to build their own greatness upon his fall.—*Meiklejohn.*

(8) **Paraphrase** the following:—

(*a*) "Here rests his head upon the lap of earth,
A youth to fortune and to fame unknown."

(*b*) "Lives of great men all remind us
We can make our lives sublime;
And departing leave behind us
Footprints on the sands of time."

(*c*) "We rise by things that are 'neath our feet,
By what we have mastered of good, and gain
By the pride deposed, and the passion slain,
And the vanquish'd ills that we hourly meet."

(*d*) "For loyalty is still the same,
Whether it win or lose the game:
True as the dial to the sun,
Altho' it be not shin'd upon."

(*e*) "Ring out the old, ring in the new,
Ring, happy bells, across the snow:
The year is going, let him go:
Ring out the false, ring in the true.

Ring out false pride in place and blood,
The civic slander and the spite:
Ring in the love of truth and right,
Ring in the common love of good."

(*f*) "He that hath no rule over his own spirit is like a city that is broken down, and without walls."

(*g*) "Things are not so ill with you and me as they have been, half owing to the number who lived faithfully a hidden life, and rest in unvisited tombs."

(*h*) "A juggler is a wit in things; and a wit, a juggler in words."

AMPLIFICATION.

(9) Amplification is the opposite of the Abstract. It is an expanded statement of another's thought. Things left unsaid or only hinted at in the original are fully and positively expressed in the Amplification. Much of the detail in narrative and descriptive writing is of the nature of amplification and is invented or imagined for the purpose of giving not only more body to the account, but more life and reality.

(10) **Material.**—Joliet and Marquette found themselves about a mile and a-half from the Wisconsin. They carried their canoes across and at once began their long journey down the unexplored river.

Amplification.—"After carrying their canoes a mile and a-half over the prairie and through the marsh, they launched them on the Wisconsin, bade farewell to the waters that flowed to the St. Lawrence, and committed themselves to the current that was to bear them they knew not whither,—perhaps to the Gulf of Mexico, perhaps to the South Sea or the Gulf of California. They glided calmly down the tranquil stream, by islands choked with trees and matted with entangling grape vines; by forests, groves and prairies,—the parks and pleasure-grounds of a prodigal nature; by thickets and marshes and broad, bare sand-bars; under the shadowing trees, between whose tops looked down from afar the bold brow of some woody bluff. At night, the bivouac—the canoes inverted on the bank, the flickering fire, the meal of bison-flesh or venison, the evening pipes and slumber beneath the stars; and when in the morning they embarked again, the mist hung on the river like a bridal veil then melted before the sun, till the glassy water and the languid woods basked breathless in the sultry glare."—*Parkman.*

(11) **Material.**—Years ago a ship sailed from New York to the East Indies. Among the passengers were two school children going out to their mother whose health was failing through grief at separation. Nothing was ever afterwards heard of the vessel.

Amplification.—Many years ago, on a beautiful September morning, a ship sailed out of the harbor of New York, bound for the East Indies. She was loaded with the products of American industry, and was expected to bring back a cargo of coffee and spices. The captain was a young man full of energy and ambition. He was the only son of a widowed mother. On board were two passengers, a boy and a girl, the children of a missionary in India. They had been at school in America, but had been summoned to their distant home by the news that their mother grieved so sorely over the separation from her children that her life was in danger.

The days sped on and lengthened into weeks, but the good ship did not reach port. Months passed, but no tidings of the missing vessel came to either shore. On one side, an aged

woman, watching for a sail that never came, cried to the sea, "Bring back my boy." On the other side, a dying mother moaned, "Give back my dear ones." But the sea gave no sign. Years have rolled away, and both mothers have gone where there is "no more sea"; but still the waves hide their cruel secret.

(12) **Amplify** the following sentences:—

(*a*) A fox having, in vain, attempted to pluck some grapes that hung just out of his reach, remarked that they were doubtless sour and not worth such effort.

(*b*) Columbus returned to Spain in 1493, having spent some months in exploring the delightful regions dreamed of by many, and now first thrown open to European eyes.

(13) **Amplify** the following paragraph:—

Arabia may be conceived as a triangle of irregular dimensions. Far the greater part of it is stony and sandy, scorched by the intense rays of a tropical sun. Noxious winds blow over it. The rainfall is scanty—the dew, in the main, nourishing the rare and hardy plants that grow in the clefts of the rocks. The wells and springs are the secret treasure of the desert.

(14) **Amplify** in prose the following poem:—

THE BEGGAR MAID.

Her arms across her breast she laid;
  She was more fair than words can say:
Bare-footed came the beggar maid
  Before the King Cophetua.
In robe and crown the King stepped down,
  To meet and greet her on her way;
"It is no wonder," said the lords,
  "She is more beautiful than day."

As shines the moon in clouded skies,
  She in her poor attire was seen:
One praised her ankles, one her eyes,
  One her dark hair and lovesome mien.

So sweet a face, such angel grace,
In all that land had never been:
Cophetua swore a royal oath:
"That beggar maid shall be my queen."

Descriptive and narrative passages from the lessons in reading, literature, geography and history will furnish sufficient materials for exercises in amplification.

PART II.

CHAPTER I.—WORDS.

"I hate false words, and seek with care, difficulty, and moroseness those that fit the thing."—*Landor.*

"The importance of care, patience, scrupulous minuteness, in the study and choice of words, cannot easily be overstated; it is by such a habit alone that eminent authors have written what the world could accept as true and trustworthy.

—*Genung.*

(1) Accurate Use.

Choose words that say precisely what is meant—words that are exactly commensurate with the thought. This accurate use can only be attained by careful observation of the practice of good authors and constant comparison of synonyms.

Examples.—"The attempt was found to be impracticable." *Impracticable* means impossible of accomplishment. Any one may *attempt* anything; carrying it out is a different thing. The word used should have been *design* or *plan.*

"The veracity of the statement was called in question." *Veracity* belongs to the person; *truth*, to the statement. The *truth* of the statement is admitted upon the *veracity* of the person making it.

Character, Reputation. Character lies in a man: it is the mark of what he is; reputation depends upon others; it is what they think of him. It is possible for a man to have a fair reputation who has not in reality a good character; although men of really good character are not likely to have a bad reputation.

(2) *Exercises.*

Show clearly the distinctions in meaning of the following synonyms, and write a sentence in which each is properly used:—

Two, couple; fault, defect; safe, secure; certain, sure; excuse, apology; haste, hurry; handsome, beautiful; lie, untruth; find, discover; want, need; deny, refuse; custom, habit; aware, conscious; delay, defer; strong, powerful; enemy, foe; adversary, antagonist; bad, wicked, evil; injury, damage, hurt, harm, mischief.

(3) Superfluous Use.

Words which add nothing to the sense, or to the clearness should be struck out.

(*a*) Do not use additional words which the sense does not require.—(Redundancy.)

Examples.—"Every man *on the face of the earth* has duties to perform." The italicized phrase is superfluous. Where else could the man be? "I go, but I return *again*." *Again* is redundant, as "return" means *come again*.

(*b*) Do not repeat the same idea in different words.—

Examples.—"The whole nation applauded his magnanimity *and greatness of mind*." "Greatness of mind" is simply a translation of "magnanimity," and is unnecessary. "The effects and *consequences* of such corruption and *degeneracy* are deplorable and *lamentable*," should be written thus: "The effects such of corruption are deplorable."

(4) *Exercises.*

Rewrite these sentences omitting all superflous words:—

Another old veteran has departed. Emma writes very well for a new beginner. Thought and language act and react mutually upon each other. I will give you my advice and counsel gratis and charge you nothing. The world is fitly compared to a stage, and its inhabitants to the actors who perform their parts. Hence, he must necessarily, therefore, be in error. I never was so astonished before in the whole course of my existence. He had the entire monopoly of the whole salt trade.

(5) PRESENT AND INTELLIGIBLE USE.

Choose pure English words in good, standard, present use.

(*a*) Avoid the use of slang words or expressions. These sometimes cover positive ignorance of the words of polite diction. Slang is sometimes intended to save the necessity of thinking, and it answers the purpose. Examples.—Stunning. rot, bosh, awfully jolly, cut up, smell a rat, perfectly splendid, etc.

(*b*) Avoid the use of foreign words and phrases unless they express ideas for which there are no fitting terms in English. Examples.—It was *comme il faut.* Having acquired the *savoir faire*, he is never afraid of making a *faux pas,* and in every conversation plunges *in medias res.*

(*c*) Avoid the use of obsolete or old-fashioned words, such as peradventure, erst, beholden, vouchsafe, methinks, etc.

(*d*) Prefer simple words. Large words do not increase the size of small thoughts. Compare "He proceeded to his residence and there perused the volume," with "He went home and read the book"; "An individual was precipitated," with "A man fell"; "They called into requisition the services of a physician," with "They sent for the doctor."

(*e*) Do not use poetic diction in prose. Do not call horses, steeds or chargers; waves, billows; twilight, gloaming; anger, ire; tired, aweary; before, ere; valley, vale; etc.

(6) *Exercises.*

Point out any violations of Present and Intelligible Use in the following sentences. Rewrite the sentences in good English:—

It is awfully warm. That duck of a bonn quite too lovely for anything; it's perfectly sweet. He remarked *en passant* that his friend had much *esprit de corps*. That is a *sine qua non*. Uncle Rufus was upon his ear and the boys looked down in the mouth. The house was burglarized. The audience did'nt enthuse worth a cent. The conflagration extended its devastating career. His spirit quitted its earthly habitation. I regret that the multiplicity of my engagements precludes me from accepting your polite invitation. Parliament, during this session, was mainly occupied with the Emerald Isle. Woods into whose inmost recesses we should have quaked alone to penetrate, in his company were glad as gardens, through their most awful umbrage; and there was beauty in the shadows of the old oaks.

SENTENCES.

(1) A sentence is a combination of words expressing a single complete thought.

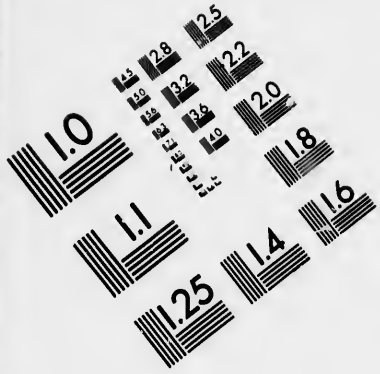
(2) GRAMMATICAL CLASSIFICATION.

Grammatically, sentences are known as Simple, Compound and Complex.

(*a*) A Simple sentence contains but one subject and one predicate.

(*b*) A Compound sentence contains two or more independent statements.

(*c*) A Complex sentence contains one independent statement, and one or more subordinate statements called clauses.



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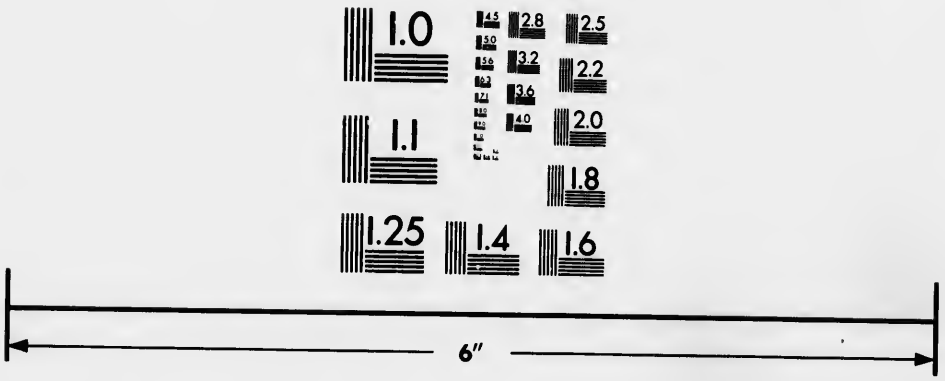

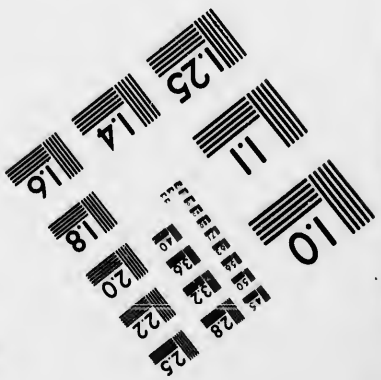

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(3) Rhetorical Classification.

Rhetorically, sentences are known as Loose or Periodic. These, according to the number of words in them, may be Long or Short; according to their structure they may, or may not be Balanced.

(4) A Loose sentence is one that is so constructed that it may be brought to a close at two or more places and still be complete in sense.

Example.—The Puritans looked with contempt on the rich | and the eloquent, | on nobles | and priests. We made our way up the mountain, | riding in the shade of lofty birches, | occasionally crossing the path of some clear mountain stream, | but hearing no human voice | and seldom even the chirp of bird or insect.

(5) A Periodic sentence is one that is so constructed that the complete meaning is suspended till the close.

Example.—On the rich and the eloquent, on nobles and priests, the Puritans looked with contempt. On whatever side we contemplate Homer, what principally strikes us is his wonderful invention.

(6) When similar or related elements of thought have similar forms of expression the structure is said to be Balanced. Balance may occur between phrases, clauses, and sentences.

Phrases. Ex.—For his sake the Almighty had proclaimed his will *by the pen of the Evangelist* and *the harp of the prophet.*

Clauses. Ex.—They habitually ascribed every event to the will of the Great Being, *for whose power nothing was too vast,* for *whose inspection nothing was too minute.*

Sentences. Ex.—If they were unacquainted with the works of philosophers and poets, they were deeply read in the oracles of God. If their names were not found in the registers of heralds, they were recorded in the Book of Life. If their steps were not accompanied by a splendid train of menials, legions of ministering angels had charge over them.

(7) Effects of Different Kinds of Sentences.

(*a*) The advantage of the Loose form lies in its being like conversation, and hence easy and naturally happened upon without effort. It is adapted to narrative, letter writing, and popular addresses.

(*b*) The advantage of the Periodic form lies in the fact that the idea is skilfully kept back till the close and thus the reader's attention is concentrated and sustained. It is used to impart stateliness and dignity to weighty subjects, and to light subjects neatness and finish.

(*c*) The Balanced structure is easy to interpret and remember, inasmuch as the similarly constructed clauses lend emphasis to each other, and make it easy to fix the points that are of most importance. It is suited to satire or to essays in which persons or things are contrasted. It is not suitable for narration or description.

(*d*) Short sentences contribute to liveliness; long ones to dignity. The former are more easily understood, and so are likely to be more quickly forgotten. The latter require closer attention, and so are more favorable to impression. The Short sentence is especially adapted to summaries, to passages where important points have to be made, passages of definition or discrimination, or on which much of the thought hinges. The Long sentence is serviceable for introducing details filling out a previously suggested thought. It gives opportunity for climax.

(*e*) Too many Loose sentences give an impression of carelessness; too many Periodic ones make the style stiff and monotonous; too many Short ones make it abrupt and disjointed. In excessive Balance there is danger that the facts may be distorted to secure the desired construction.

(*f*) Variety in sentence structure should be the aim, as the mind soon tires of the continuous use of any one type.

(8) Exercises.

Change the following Periodic sentences into Loose sentences :—

Unless the measure is clearly constitutional, I shall not vote for it. Mythology has it, that in order to render Achilles invulnerable, he was, when a child, dipped in the Styx. Either every murmurer at government must be prevented from diffusing discontent, or there can be no peace. The sad sincerity, the fine insight, and the amazing vividness and picturesque felicity of the style, make the "Reminiscences" a remarkable book.

(9) Change the following Loose sentences into Periodic sentences :—

We occupied two days in the passage, arriving at Owen Sound at ten o'clock. He drew as was his wont, his rough mantle over his head; he wrapped his face in its ample folds; he came out from the sheltering rock, and stood beneath the cave to receive the Divine communication. He does not write from hearsay, but from sight and experience; it is the scenes that he has lived and labored amid that he describes. Language is a dead letter till the spirit within the poet himself breathes through it, gives it voice, and makes it audible to the very mind.

(10) Change the following into sentences with Balanced structure :—

The mind is crippled and contracted by perpetual attention to the same ideas; just as any act or posture, long continued, will disfigure the limbs. He defended him when alive though enemies clamored against him, and when he died he praised him amidst the silence of his friends. One may make himself rich and yet have nothing, or he may be poor in one sense and yet be very rich.

(11) Construct a Loose and a Periodic sentence about :—

Iron, Frenchman, snow, happiness. apple.

(12) Form sentences with Balanced structure about:—Poetry and painting, fame and fortune, summer and winter, history and geography, innocence and guilt, bravery and courage, Irishmen and Frenchmen.

QUALITIES OF A GOOD SENTENCE.

(13) As regards the arrangement of its parts there are three qualities which a sentence should possess: *Unity*, *Clearness*, and *Emphasis*.

(14) Unity.

Unity is that property in a sentence which keeps all its parts in connection with, and logically subordinate to, the principal assertion.

To secure this the subject should be changed as little as possible; ideas that have but little connection should be expressed in separate sentences and not crowded into one; and long parentheses should be avoided. The rule is, "to beware of distracting from the effect of the main statement by particulars not immediately relevant."

Example.—"This great and good man died on the 17th of September, 1683, leaving behind him the memory of many noble actions, and a numerous family, | of whom three were sons; | one of them, George, the eldest, heir to his father's virtues, as well as to his principal estates in Cumberland, where most of his father's property was situate, and shortly afterwards elected member for the county, | which had for several generations returned this family to serve in Parliament."

There are at least four distinct and equal subjects in this; to say nothing of the heterogeneous structure of the individual clauses.

Example.—Prisoner at the bar, nature has endowed you with a good education and respectable family connections,

instead of which you go around about the country stealing ducks. Better: Prisoner at the bar, you possess a good education and respectable family connections. This fact should incite you to lead a decent if not exemplary life; but, instead, you go about the country stealing ducks.

(15) *Exercises.*

Correct these sentences so as to maintain unity:—

Dr. Kane described the Arctic silence as sometimes almost dreadful; and one day at dinner, while Thackeray was quietly smoking and Kane was fresh from his travels, he told them a story of a sailor reading Pendennis. His companion was a short, stout man, with a gray beard and bushy hair; and as they approached the top, Rip heard noises like peals of thunder. The doctor was called, and the sick man rallied, but as night came on, the storm increased, and no word came from the fort. The place was approached through a pasture-field,—we had found it by mere accident,—and where the peninsula joined the field (we had to climb a fence just there), there was a cluster of chestnut and hickory trees.

(16) CLEARNESS.

Clearness requires that the parts of a sentence—words, phrases, clauses—should be so arranged as to leave no possibility of doubt as to the writer's meaning.

Words, phrases, and clauses that are closely related, should be placed as near to each other as possible, that their mutual relation may clearly appear.

(*a*) **Adverbs.** Ex.—"I *only* saw two birds." Does this mean "I saw them but did not hear them sing; or "I saw two birds *and no more?*" If the latter, write: "I saw *only two* birds."

(*b*) **Phrases.** Ex.—"He went to town, driving a flock of sheep *on horseback.*"

Corrected:—

"He went to town, on horseback, driving a flock of sheep."

(*c*) **Pronouns.** Ex.—"The figs were in small wooden *boxes which* we ate."

Corrected:—

"The *figs which* we ate were in small wooden boxes."

(*d*) **Participles.** Ex.—"I saw my old school-fellow by mere accident when I was in London at the exhibition, walking down Regent Street." Who was walking?

Corrected:—

"When I was in London at the Exhibition, I, by mere accident, saw my old school-fellow walking down Regent Street."

(*e*) **Clauses.** Ex.—"Please tell my mother, *if she is at home,* I shall not hurry back." Does this mean: "If she is at home, please tell her," or, "I shall not hurry back, if she is at home"?

(*f*) **Repetition of Words.** Ex.—"I think he likes me better than you"; *i.e.* either "than you like me" or "than he likes you."

(17) *Exercises.*

Correct the following sentences, pointing out the error:—

Here is a fresh basket of eggs. Then the Moor, seizing a bolster, filled with rage and jealousy, smothers her. Did you take that book to the library which I loaned you? The horses became fatigued, and after holding a council they decided to go no farther. The farmer went to his neighbor and told him that his cattle were in his fields. And thus the son the fervent sire addressed. A piano for sale by a lady about to cross the Channel in an oak case with carved legs. If fresh milk does not agree with the child, boil it. I cannot tell you, if you ask me, why I did it.

(18) It is a help to Clearness, when the first part of the sentence prepares the way for the middle and the middle for the end, in a kind of ascent. This ascent is called Climax.

Example.—"To gossip is a fault; to libel, a crime; to slander, a sin." "It is an outrage to bind a Roman citizen; to scourge him is an atrocious crime; to put him to death is almost parricide; but to crucify him—what shall I call it?"

(19) It is a help to Clearness to maintain the same construction throughout the different parts of a sentence that are joined together in the same connection.

Example.—The opponents of the Government are naturally, and *not without justification* (justifiably), elated at the failure of the attempt. They accused him of being *bribed* (receiving bribes from) by the king, and *unwilling* (neglecting) to take the city.

"He has good reason *to believe* that the delay was not *an accident* but premeditated, and *for supposing* that the fort, though strong both *by art* and *naturally* would be forced by the *treachery of the* governor and the *indolent* general to capitulate within a week." Corrected: "He has good reason *to believe* that the delay was not *accidental* but premeditated, and *to suppose* that the fort, though strong both by art and *nature* would be forced by the *treachery* of the governor and the *indolence* of the general to capitulate within a week." *Or*, "He has good reason *for believing* that the delay was not accidental but premeditated, and *for supposing* that the fort, though strong both *artificially* and *naturally* would be forced by the *treacherous governor* and *indolent general* to capitulate within a week."

(20) *Exercises.*

Correct the following sentences, pointing out the errors:

He then drew a pioture of Christ's sufferings, His death, His crucifixion, His trial before Pilate, and His ascent up Calvary. I sink into the bosom of the grave, it opens to receive me, my race is run, my lamp of life is nearly extinguished. What pen can describe the tears, the lamentations, the agonies, the animated remonstrances of the unfortunate prisoners! Believing that his honor demanded this sacrifice, and in the hope of satisfying his creditors, he determined on selling all his estates, and, as soon as this was done, to quit the country. With the intention of fulfilling his promise and intending also to clear himself from suspicion, he determined to ascertain how far the testimony was corroborated, and the motives of the prosecutor.

(21) EMPHASIS.

The problem of emphasis is how to place a word, or phrase, or clause that it shall have its proper distinction

or lack of distinction according to its significance. Any word, or combination of words, placed in a position different from that which it usually occupies arrests the reader's attention and is thereby rendered emphatic. Thus the principal subject belongs naturally at the beginning of the sentence and to be made emphatic must be put out of its usual position and placed towards the end. The predicate verb, adjective or object, which belongs naturally in the latter part of the sentence, acquires especial distinction by being placed at the beginning. An abverbial word or phrase, whose unemphatic place is before its verb, is emphasized by being placed at the end, and still more by being placed at the beginning.

(*a*) **Subject.** Ex.—"The wages of sin is death." Here subject and predicate have changed their places. "On whatever side we contemplate Homer, what principally strikes us is *his wonderful invention.*" Here the subject is placed last.

(*b*) **Predicate.** Ex.—"*Blessed* are the merciful." "*Sweet* are the uses of adversity."

(*c*) **Subject and Verb.** Ex.—"There *is not*, and there *never was*, on this earth, a work of human policy so well deserving of examination, as the Romar Catholic Church."

(*d*) **Adverb.** Ex.—"This procedure modifies the result *considerably.*" "*Slowly* and *sadly* we laid him down."

(22) *Exercises.*

Change the following sentences so that the italicised words may stand in emphatic positions:—

Thou fall'st a blessed *martyr*, then, if thou fall'st. He was silenced *at last* though he was *insolent.* Silently the lovely *stars* blossomed, one by one, in the infinite meadows of heaven. They brought *home* her *dead* warrior. To know some Latin, even if it be nothing but a few Latin roots, *is useful.* The business will task your skill and *fidelity.*

(23) THE PARAGRAPH.

A Paragraph is a connected series of sentences constituting the development of a single topic.

Three qualities are to be aimed at in its construction: **Unity, Continuity,** and **Proportion.**

(24) UNITY.

As a paragraph is a distinct division of the discourse, complete in itself and exhaustive of its topic, its primary requisite must be Unity. This forbids the introduction of any sentence or detail that has not a manifest connection with the leading topic.

The subject of the paragraph is usually set forth in the opening sentence, which is ordinarily a comparatively short one. Sometimes it is delayed till the close, following the analogy of the periodic sentence.

(25) CONTINUITY.

Continuity requires that the sentences making up the paragraph should be so arranged as to carry the line of thought naturally and suggestively from one to the other. The bearing of one thought on another should be clearly indicated; and the topic should be brought to a complete and properly rounded conclusion.

To preserve Continuity in the paragraph, the exact relation of the constituent sentences to one another, as also the relation between the paragraphs themselves, must be distinctly indicated. The principal means by which explicit reference is made from sentence to sentence are conjunctives and conjunctive phrases, demonstrative words and phrases, and repetitions, *e.g.*, "consequently," "however," "thus," "moreover," "on the contrary," "further," "under the circumstances," "in this manner," etc.

(26) PROPORTION.

As all statements should have bulk and prominence according to their importance, a due proportion needs to be maintained between principal and subordinate ideas in the paragraph. Every part should be so treated as to show for just what it naturally is, in rank, and in its relation to the whole. When a subordinate or illustrative idea is expanded, either in volume or emphasis, beyond its proportion, it becomes a digression, and detracts from the effect of the main topic.

These three qualities are illustrated in the following extract from one of Addison's essays:—

(27) "There are many more shining qualities in the mind of man, but there is none so useful, as discretion; it is *this, indeed*, which gives a value to all the rest, which sets them at work in their proper times and places, and turns them to the advantage of the person who is possessed of them. Without *it*, learning is pedantry, and wit impertinence; virtue itself looks like weakness; the best parts only qualify a man to be more sprightly in errors, and active to his own prejudice.

"Nor does discretion only make a man the master of his own parts, but of other men's. The *discreet* man finds out the talents of those he converses with, and knows how to apply them to proper uses. *Accordingly*, if we look into particular communities and divisions of men, we observe that it is the *discreet* man, not the witty, nor the learned, nor the brave, who guides the conversation and gives measures to the society. A man with great talents but *void of discretion*, is like Polyphemus in the fable, strong and blind, endued with an irresistible force, which, for want of sight, is of no use to him."

(*a*) In the first of these paragraphs, discretion is viewed subjectively, as affecting other qualities of the mind; in the second, objectively, as affecting its possessor's relation to society. The subject of each paragraph is set forth in the opening sentence.

(*b*) The Unity of each is complete—no new topic being started throughout either.

(*c*) The Continuity is well preserved by pronouns, particles and repetitions as the italicised words show.

(*d*) Proportion is shown by the bulk and prominence accorded the ideas. In the first sentence of the first paragraph, after the topic has been stated, the advantage of having discretion is set forth; and, in the second sentence, the disadvantage of being without it is considered. There is practically no difference between these sentences so far as bulk is concerned. The usefulness of discretion being the topic of the paragraph, the sentence stating this is deemed more important than the other, and prominence is given it by placing it first. The second paragraph may be examined in the same manner.

CHAPTER II.—DESCRIPTION.

(1) Description is verbal portraiture of objects. It seeks to accomplish by words what the artist does by drawings. It endeavors to bring an object before the mind of the reader with something of the vividness with which the writer originally perceived it.

(2) Hints.

(*a*) Before attempting to describe an object, become perfectly familiarized with it, either by examining the original, or by studying good pictures and reading full descriptions of it.

(*b*) Assume that the person who is to read the description has never seen the object described, and wishes to know how it appears and what are its distinguishing parts, qualities, uses, etc.

(*c*) Select the point of view from which the object is to be contemplated. The character, number, and minuteness of details depend upon the nearness or remoteness of the point of view. Everything must be examined from this point if unity is to be preserved.

(*d*) Prepare an outline giving the smallest number of characteristic details consistent with adequate presentation. Arrange these with more or less conformity to some of the plans suggested in pages 10–19. The order will be that which the reader would employ could he examine the object described.

(*e*) Expand this outline into the completed description, with due regard to unity and proportion. Think out carefully every sentence before it is written.

(*f*) Be sure that every descriptive word is accurately used, and that each adds something to the picture produced in the mind of the reader.

NARRATION.

(3) Narration is an orderly and connected account of the particulars that make up a transaction. The order of time is the general basis of every narrative. Sometimes in a complex narrative this order must yield to that of dependence—cause and effect determining the succession.

(4) The particulars embraced in the account of a transaction will generally refer to the following heads: *The*

time, the place, the persons or instruments concerned, the event itself, the manner and accompanying circumstances, reflections on the causes and consequences. Not all of these particulars apply to every transaction, nor is the order a fixed one.

(5) HINTS.

(*a*) Fix clearly in the mind what was done by each actor, or group of actors, and in what order it was done.

(*b*) Find out whether what was done by one person, or set of persons, led to what was done by the other, and arrange such events in the order of cause and effect, unless the order of time is of more importance.

(*c*) Prepare an outline or skeleton containing the details indispensable to the main interest of the narrative.

(*d*) In expanding this outline, keep in view the end from the beginning so that every part be shaped and proportioned with reference to these. Introduce no event that does not spring from the first cause, and tend to the great effect. Make each detail a link joined to the one going before and the one coming after, in fact, make all the details into one entire chain which the reader can take up as a whole, carry about with him and retain as long he pleases.

(*e*) Keep up all the threads of the narrative by bringing up each in its turn to the leading epochs in the story.

(6) The following outlines suggest some of many plans adopted in narration:—

BIOGRAPHY.

(*a*) 1. **Description.**—Brief general statement of position and character.

2. **Birth and early life.**—Time and place of birth; parentage, the surroundings of childhood; anecdotes.

3. **Education.**—School, university, or other place of education; companions; influences bearing on the mind; considerations leading to the choice of vocation.

4. **Career.**—Different stages and appointments; events in public life; characteristic labors; events in private life; friendships; work, etc.

5. **Death.**—Its cause and accompanying circumstances; age; burial.

6. **Character.**—Estimate of, in detail; the lessons of the life.

(*b*) 1. **Description.**

2. **Narrative,** including—

(*a*) Parentage, (*b*) Birth, (*c*) Education, (*d*) Events of Life, (*e*) Death.

3. **Character.**

4. **Influence.**

(*c*) THE LANDING OF THE PILGRIM FATHERS.

Scheme.	*Expanded Notes.*
1. **Time.**—1620.	Describe the state of America at this period. The appearance of the country.
2. **Persons.**—The Pilgrim Fathers	Who were they? Why were they called Puritans? Why did they leave England? Describe their characters and manners.
3. **Place.**—Massachusetts.	Describe the appearance of the country. Its wildness. Its inhabitants. Its apparent unfitness for settlement.

4. **Event.**—The landing of the Pilgrim Fathers.

5. **Manner.**—How they sailed across the Atlantic in the Mayflower. Drew up codes of laws. Landed at Plymouth. Winter. Indian chief's present. Governor Bradford's present in return. Frightened Indians. Cleared the wood. Raised crops:

Describe the terrors of the voyage. The anxiety of the adventurers to reach land. Their fear of the Indians. The wildness of the country. Their consternation when they received the Indian's present. Explain what it all meant. Describe the different aspect of the country after the settlement had been made.

Full narrative from these expanded notes.

CHAPTER III.—FIGURES OF SPEECH.

(1) A figure of speech is a deviation from the plain and ordinary mode of speaking, for the sake of greater effect.

Figures are divided into two classes: those that promote clearness and concreteness, and those that promote emphasis.

The chief figures that promote clearness and concreteness are, *Simile*, *Metaphor*, *Synecdoche*, *Metonymy*, *Personification* and *Allegory*. Those that promote emphasis are, *Interrogation*, *Hyperbole* and *Antithesis*.

(2) SIMILE.

The readiest means of illustrating an object or action is by representing it as like something else. This expressed

resemblance in some one point between two objects of different kinds or species is called Simile.

Examples.—His words fell soft, *like snow upon the ground.* It stirs the heart *like the sound of a trumpet.* She told me her story once; *it was as if a grain of corn that had been ground and bolted had tried to individualize itself by a special narrative.*

(3) Metaphor.

A Metaphor is a figure in which the objects compared are treated by the mind as *identical* for the time being. A simile treats them as *resembling* one another; and the mind keeps the two carefully apart.

Example.—The wish is *father* to the thought. Conscience is *a thousand* swords. The *white light* of truth.

Metaphor. The day is done; and the darkness
Falls from the wings of night,

Simile. . . . As a feather is wafted downward
From an eagle in his flight.

Be careful not to use mixed metaphors.

Example.—"This is the arrow of conviction, which like a nail driven in a sure place, strikes its roots downwards into the earth, and bears fruit upwards."

(4) Synecdoche.

Synecdoche is that figure of speech by which some striking part of an object is put for the whole or a whole for the part.

Examples.—They put to sea with fifty *sail* (ships). He was a cut-throat (murderer). Man (his body) returns to the dust. The *canvas* glows. All *hands* (men) to the pumps.

(5) Metonymy.

Metonymy names, not the object, but some accompaniment of it so closely related in idea as to be naturally interchangeable with it.

Examples.—The *crown* for the *king*, the *ermine* for *the bench of judges*, *red tape* for *official routine*. Beware of *the bottle* (drinking.) Lend me your *ear* (attention.)

(6) Personification.

Personification is that figure by which, under the influence of strong feeling, we attribute life and mind to irrational animals and lifeless things as if they were persons.

Examples.—The sea *saw* it. The earth *smiles*. He stilled the *angry* tempest. *Pale* Fear, *green-eyed* Jealousy, *white-handed* Hope, *whispering* winds.

(7) Allegory.

An Allegory is a prolonged use of metaphor and personification in the form of a story. Bunyan's "Pilgrim's Progress," founded on the metaphor that the Christian life is a perilous journey, is an Allegory.

(8) Interrogation.

Interrogation asks a question, not for the purpose of obtaining information, nor even as an indication of doubt, but in order to affirm or deny more strongly. Its emphasis lies in its virtual challenge to the hearer or reader.

Examples.—Is life so dear, or peace so sweet as to be purchased at the price of chains and slavery? What! gentlemen, was I not to foresee, or foreseeing was I not to endeavor to save you from all these multiplied mischiefs and disgraces?

(9) Hyperbole.

Hyperbole exaggerates for the sake of emphasis. It arises from strong emotion and should be used sparingly.

Examples.—O Hamlet, thou hast *cleft my heart in twain*. They were *swifter than eagles*, they were *stronger than lions*.

(10) Antithesis.

Antithesis places things in opposition to heighten their effect by contrast.

Examples.—If you would seek to make one rich, study not to *increase* his stores but to *diminish* his desires. Though poor, luxurious; though submissive, vain. Wit laughs *at* things, humor laughs *with* them.

ADDITIONAL LETTER-FORMS.

The following headings, introductions, etc., of letters, are designed to show what is now regarded as the most approved arrangement and style of these parts; and they may serve as models, according to circumstances.

Some of the most common forms of address are Sir, Dear Sir, My dear Sir, Respected Sir, Sirs, Dear Sirs, Gentlemen, Ladies, Madam, Dear Madam, etc.; Dear Susan, My Dear Friend, My dear Mr. Smith, My dear Mrs. Smith, Mother, Brother, etc., according to the relations of respect, intimacy, or affection existing between the parties. Note that the form of address *Madam*, *Dear Madam*, is as applicable to *unmarried* as to *married* ladies.

The conclusion may be Yours, Yours truly, Most truly yours, Very truly yours, Yours respectfully, Respectfully, Sincerely yours, Your friend, Your obedient servant, etc.; Yours affectionately, Your affectionate friend, Your loving brother, sister, etc., followed by the name of the writer. The closing will vary with the varying relations of the parties.

96 PEARL ST., NEW YORK,
July 27, 1890.

MESSRS. NICHOLS & HALL,
32 Bromfield St., Boston.

Dear Sirs,—

. . . . . .

I am, Gentlemen,
Respectfully yours,
DAVID B. SMITH, JR.

My Dear Friend,—

. . . . . .

Yours truly,
ISAAC H. HAMLIN.

To the HON. THE MINISTER OF EDUCATION,
Toronto, Ont.

Sir,—

. . . . . .

I have the honor to be, Sir,
Your obedient servant,
EDWARD EVANS.

Dear Madam,—

. . . . . .

Sincerely yours,
HENRY VARNUM.

MISS AMELIA D. COOK.
18 Rideau Street, Ottawa.

My Dear Sister,—

. . . . . .

Your affectionate brother,
WILLIAM.

Exercises.

1. Write a letter to your teacher narrating your experiences during your last vacation.

2. Write and tell your duties at school—your amusements or recreations—your walks, books, thoughts or observations.

3. Write and tell about a visit to a museum or public garden—the objects of interest, etc.

4. Write about the days of your childhood—your earliest recollections—your first days at school—your impressions—your ideas about that period of your life.

5. Write and tell about an evening party—the number—the amusements—the music—the pleasures of social intercourse.

NOTES OF INVITATION AND REPLY.

Informal notes are written in the first person.

MORDEN, August 3, 1891.

My dear Mr. WILLIAMS:

Mr. Harry Hall and a few others of our old college friends are to dine with me on Wednesday next at six o'clock. May I ask you to join us on that occasion? I am sure that all will be much pleased to meet you.

Sincerely yours,
THOMAS CROSSEN.

MORDEN. August 4. 1891.

My dear Mr. CROSSEN:

I beg to thank you for your kind invitation for Wednesday next, which I gladly accept. It always affords me great pleasure to meet old college friends.

Ever yours,
A. J. WILLIAMS.

Formal notes are written in the third person. The place, or date, or both, are written at the bottom, left-hand side. No signature is added.

Mr. Mulock, having business of particular importance to communicate, will be glad if Mr. West can make it convenient to call upon him this afternoon at three o'clock.
257 Main Street,
Tuesday, August 4.

Mr. West respectfully acknowledges Mr. Mulock's note and will wait upon him as proposed.
234 James Street,
August 4.

Dr. and Mrs. Allen present their compliments to Mr. and Mrs. Henry, and request the pleasure of their company on Monday evening, the 10th inst.
7 Ann Street,
July 3.

Mr. and Mrs. Henry have pleasure in accepting the kind invitation of Dr. and Mrs. Allen for the 10th inst.
24 Spring Street,
July 4.

Mrs. Johnson presents her compliments to Mr Black and requests the pleasure of his company at dinner on Thursday next at 7 o'clock.
35 Banks Street,
July 7.

Mr. Black begs to thank Mrs. Johnson for her kind invitation to dinner on Thursday next and regrets that a previous engagement will prevent him from accepting it.
18 Elm Street,
July 8.

Exercises.

1. Write a note to a relative or friend, returning thanks for a present which he has just sent to you.

2. Write a note requesting an interview. State clearly the time and place.

3. Write a note of apology to your teacher for some thoughtless act.

4. Write a note to a business man, introducing a friend who is a stranger in the city.

5. Write to your father, supposing him to be away from home. Tell him all the home news.

6. Write to the publisher of a daily newspaper, asking him to discontinue sending the paper to you.

7. Write an informal note to a friend in a distant town inviting him or her to make you a visit.

8. Write a note to accompany a Christmas gift which you send to a friend.

9. Write to a bookseller ordering some book. State what money you inclose.

10. Write an informal note congratulating a friend on his having won a prize at school.

11. Write a letter renewing your subscription to a daily newspaper. Tell how much you inclose and in what form.

12. Write a formal note in your mother's name, inviting your teacher to dine. Name the day and hour.

13. Write a formal note accepting an invitation to dinner.

14. Write a formal note declining an invitation to accompany a person to a concert.

15. Apply for a situation as clerk. State briefly your qualifications.

16. Describe a real or imaginary voyage across the Atlantic.

17. Write a confidential letter from a child to Santa Claus.

18. Write Santa Claus' reply to the child.

19. Write the various introductions and conclusions that might be used in writing to: your sister, brother, cousin; a physician, clergyman, lawyer; a member of parliament, the publishers of this book; an intimate friend.

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