

7. The subtle spider that from overhead,
 Hung like a spy on human guilt and error,
 Suddenly turned, and up its slender thread
 Ran with a nimble terror. — HOOD.
8. They are never alone that are accompanied with
 noble thoughts.
9. He was a man whom nothing could turn aside from
 the path which duty pointed out.

LESSON LXXX.

THE RIGHT WORD IN THE RIGHT PLACE.

Study carefully the use of the following words, and construct sentences of your own to show that you understand the meaning of each word:—

- EAGER. A shrewd trader is eager for profit.
- EARNEST. A lawyer is earnest in his pleading.
- PERMANENT. Durable materials should be united with
- DURABLE. graceful architecture in that which is
 designed to be permanent.
- ECONOMICAL. We must not conclude that, because one
- FRUGAL. is frugal and economical, he must also
- PARSIMONIOUS. be parsimonious and niggardly.
- HAUGHTY. Arrogant manners often accompany a
- ARROGANT. haughty carriage.
- DILIGENT. They were industrious in their pursuits,
- INDUSTRIOUS. and diligent in their researches.
- SORROW. You feel sorrow while your friend is ill,
- GRIEF. grief when he dies.

LESSON LXXXI.

ADJECTIVE PRONOUNS.

1. We looked at many houses, but few houses seemed suitable.
2. We looked at many houses, but few seemed suitable.
3. We called both boys, but neither boy came.
4. We called both boys, but neither came.

What noun is used twice in the first sentence? How many times does the same noun occur in the second sentence? What part of speech is *few* in the first sentence? How is it used in the second sentence? Of what noun does it take the place?

What part of speech are *both* and *neither* in the third sentence?

In place of what word is *neither* used in the fourth?

Adjectives like *many*, *few*, *both*, and *neither*, when they take the place of the nouns which they qualify, or are used instead of them, are called ADJECTIVE PRONOUNS.

The principal adjective pronouns are *all*, *any*, *another*, *both*, *each*, *either*, *enough*, *few*, *former*, *latter*, *last*, *little*, *many*, *much*, *neither*, *none*, *one*, *other*, *some*, *same*, *such*, *this*, *that*, *these*, *those*.

When they accompany the noun, they are parsed as adjectives ; when they represent the noun, they are parsed as pronouns.

Mention the adjective pronouns in the following sentences, and state the noun which each represents : —

1. That which made these men, and men like these, cannot die.
2. Known to me well are the faces of all.

3. For many are called, but few are chosen.
4. There is a calm for those who weep.
5. He that plants trees loves others besides himself.
6. The mountain and the squirrel
Had a quarrel,
And the former called the latter, "Little Prig."
7. Have love, not love alone for one;
But man as man thy brother call;
And scatter, like the circling sun,
Thy charities on all. — SCHILLER.

LESSON LXXXII.

COMPOSITION.

HOW SEEDS GROW INTO PLANTS.

Plant a handful of beans in moist earth. Keep them in a very warm place, and examine one every day.

Study carefully the following hints, and make a record of what you observe.

First Day. After soaking the beans in water for a few hours, break one open and notice its parts. The thick seed leaves are called *cotyledons*. These are inclosed in a covering or coat. At the upper end they are connected with a stemlet called the *radicle*. Above this you will see a tiny bud or plumule.

Second Day. Dig up one of the sprouting seeds. Take a needle and carefully separate the parts. You will probably find the upper end of the radicle bent over, and you will notice the wrinkled leaves of the plumule.

Third Day. Dig up another bean. Split it open, and see if the stem or radicle is growing. How do the tiny leaves of the plumule look?

Fourth Day. Dig up a fourth bean, and see how the plantlet is getting ready for life in two worlds, — the atmosphere above and the soil beneath. Measure the young leaflets and the tiny roots.

Fifth Day. Probably your beans are now above the ground. The skin has become a small dry husk, and the two thick seed leaves are turning green.

Sixth Day. The tiny wrinkled leaves have grown greener and larger. They are heart-shaped; and between their stems is a little bud that will soon shoot up, and put out other leaves.

Seventh Day. For a week, the plant has been living on the food stored up in the thick seed leaves. Now it has long fibrous roots and green leaves; henceforth it can get its food from the soil and the air.

LESSON LXXXIII.

HOW TO PARSE PRONOUNS.

To parse a pronoun, state: —

1. *Class* — personal, interrogative, relative (conjunctive), or adjective, and why.
2. *Gender* — masculine, feminine, or neuter, and why.
3. *Person* — first, second, or third, and why.
4. *Case* — nominative, possessive, or objective, and why.

NOTE. — It is not necessary to state the person of interrogative pronouns.

MODEL FOR ORAL EXERCISE.

Who is this youth? Surely he has never gone down into the depths! I know all the aspects of those who have passed through the dark valley. By what right is he among us? — HAWTHORNE.

WHO is an interrogative pronoun because it is used in asking a question; it is of the masculine gender and singular number because its antecedent, *youth*, is masculine and singular; it is in the nominative case because it is the subject of the verb *is*.

HE is a personal pronoun because it shows by its form that it is of the masculine gender, third person, singular number, and nominative case. It is the subject of the verb *has gone*.

I is a personal pronoun because it shows by its form that it is of the first person, singular number, nominative case. It is here of the masculine gender because the speaker is a male, and it is the subject of the verb *know*.

THOSE is an adjective pronoun because it stands for the noun *persons*, which it would qualify if it accompanied it; it is here of the masculine gender because it denotes persons of the male sex; it is of the third person because it denotes those spoken of; it is of the plural number because it denotes more than one; it is in the objective case because it is the object of the preposition *of*.

WHO is a relative pronoun because it introduces the clause *who have passed through the dark valley*; it is of the masculine gender, third person, plural number, because its antecedent, *those*, is of the masculine gender, third person, plural number; it is in the nominative case because it is the subject of the verb *have passed*.

HE is a personal pronoun because it shows by its form that it is of the masculine gender, third person, singular number. It is in the nominative case because it is the subject of the verb *is*.

Us is a personal pronoun because it shows by its form that it is of the first person, plural number, objective case. It is the object of the preposition *among*.

A shorter method of oral parsing is suggested in lesson on parsing nouns.

The form given in Lesson LXV. for a written parsing exercise will be available here, except that one more column will be needed for person.

Parse the pronouns in the following sentences:—

1. He met with a great many strange adventures, which would be well worth your hearing if I had leisure to narrate them as minutely as they deserve.

2. O sweet is the new violet, that comes beneath the skies,

And sweeter is the young lamb's voice to me that cannot rise,

And sweet is all the land about, and all the flowers that blow,

And sweeter far is death than life to me that long to go. — TENNYSON.

3. Continue thou in the things which thou hast learned and hast been assured of, knowing of whom thou hast learned them. — BIBLE.

4. And but for those vile guns,
He would himself have been a soldier.

SHAKESPEARE.

5. How happy is he born or taught,
That serveth not another's will;
Whose armor is his honest thought,
And simple truth his utmost skill. — WOTTON.

6. Our acts our angels are, or good or ill,
Our fatal shadows that walk by us still.— FLETCHER.

7. And then the brook noted that none of these lived to themselves alone. The tree gave its fruit to the birds, and afforded quiet, shaded resting places for their nests. The birds brooded and fed their little ones. The rabbits and squirrels were busy carrying home food to their families. The elder, which bloomed beside her, gave its blossoms to make tea for a sick child, as she learned from the talk of two little girls who came for them. She was restless, they said, and it would soothe her to sleep. All were busy, all contented. — CHILDREN'S HOUR.

LESSON LXXXIV.

KINDS OF SENTENCES.

1. Harold bought an interesting book.
2. Harold bought a book that interested him.
3. Harold bought a book, and his mother read it to him.

By what is the noun *book* modified in the first sentence? In the second? How do the sentences differ in form? Point out the principal clause of the second sentence. Point out the modifying clause.

How many sentences make up the third? Is one a principal and the other a modifying clause, or are they of equal importance? By what are they connected?

A sentence like the first, which consists of a single statement, is called a **SIMPLE SENTENCE**.

A sentence like the second, which contains a clause that modifies some other word in the sentence, is called a COMPLEX SENTENCE.

A sentence like the third, which consists of two or more sentences of equal importance connected by a conjunction, is called a COMPOUND SENTENCE.

State if each of the following sentences is simple, complex, or compound. In the case of complex and compound sentences point out the clauses.

1. Men have done brave deeds,
And bards have sung them well.
2. How can we expect a harvest of thought who have not had a seedtime of character? — THOREAU.
3. The toll gatherer lived with his family in a house on the bridge.
4. The streams were full of trout then, and the moose and the elk left their broad tracks on the sands of the river. — WARNER.
5. Only he can be trusted with gifts who can present a face of bronze to expectations. — THOREAU.

LESSON LXXXV.

COMPOSITION.

PLANT GROWTH.

Plant in warm, moist earth six seeds each, of the pea, the corn, the squash, the morning-glory. Examine one every day, and study carefully the various changes. Write down exactly what you see as you watch the growth of your seedlings.

From the record of your observations give an account of how seeds grow into plants. Describe:—

1. The swelling of the seed.
2. The bursting of the outer covering.
3. The form and color of the first leaves.
4. The growth of the stem, of the root.
5. The appearance of the second leaves.
6. The young plant.

Remember that ideas only slightly connected in sense should not be crowded into one sentence.

LESSON LXXXVI.

PUNCTUATION. — THE COMMA.

A comma is placed after each phrase or clause in a series of phrases or clauses alike in grammatical construction; thus, —

This lovely land, this glorious liberty, these benign institutions, are ours to enjoy, ours to preserve.

The same vigor of thought, the same form of expression, the short sentences, have been developed.

A parenthetical word, phrase, or clause is separated from the rest of the sentence by commas; thus, —

True eloquence, indeed, does not consist in mere speech.

Speak for, not against, the principles of love and peace.

There were, surely, always pretenders in science.

Words, phrases, and clauses used out of the natural order are usually separated from the rest of the sentence by commas; thus, —

In believing attainment possible, you will make it so.

On these plains, thousands of cattle range.

*Explain the use of the comma in the following sentences.
Write the sentences from dictation.*

1. A form more fair, a face more sweet,
Ne'er hath it been my lot to meet.
2. On that plain, in rosy youth, they had fed their
father's flocks.
3. There, where a few torn shrubs the place disclose,
The village preacher's modest mansion rose.
4. Of all the solitary insects I have ever remarked, the
spider is the most sagacious.
5. Next to Washington, Greene was the ablest com-
mander in the Revolutionary army. — J. T. HEADLEY.
6. Concentration is the secret of strength in politics,
in war, in trade. — EMERSON.
7. Dead silence succeeded the bellow of the thunder,
the roar of the wind, the rush of the waters, the moaning
of the beasts, the screaming of the birds.
8. When there was any extraordinary power of per-
formance, when great national movements began, when
heroes existed, the human soul was in earnest. — EMERSON.
9. Natural history may, I am convinced, take a pro-
found hold upon practical life by its influence over our finer
feelings. — HUXLEY.
10. The great make us feel, first of all, the indifference
of circumstances. — EMERSON.
11. Modern times, with all their boasted progress, have
never produced as strong a man as Samson, as meek a man
as Moses, as wise a man as Solomon.
12. Beyond all wealth, honor, or even health, is the
attachment we form to noble souls. — DR. ARNOLD.

LESSON LXXXVII.

REVIEW.—NOUNS AND PRONOUNS.

1. Express in your own words the chief distinctions between common and proper nouns. Apply your explanation to the nouns *city* and *Rome*.

2. From the selection "The Blue Jays," Lesson LXXII., select examples of collective, abstract, and verbal nouns.

3. The plural of nouns is usually formed by adding *s* or *es* to the singular. Explain the following plurals: *loaves*, *mice*, *cities*, *teeth*, *knives*.

4. Write the plural of *box*, *pencil*, *piano*, *gulf*, *ox*, *poppy*, *journey*.

5. State the gender of the following nouns: *countess*, *tiger*, *tree*, *founder*, *island*.

6. Explain the term *objective case*. Distinguish between predicate nominative and objective complement.

7. Mention the different classes of pronouns, and illustrate each.

8. What is the difference in use between *my* and *mine*? Give illustrations.

9. Are the possessive forms of pronouns spelled with an apostrophe? Illustrate.

10. What is the peculiar use of absolute possessive pronouns? Illustrate.

11. Mention the compound personal pronouns, and tell how each is formed.

12. Write sentences containing *who* as a relative, *who* as an interrogative, *which* as a relative, *which* as an interrogative.

LESSON LXXXVIII.

KINDS OF ADJECTIVES.

There was *an English* poet who speaks of *the dim, religious* light transmitted through *painted* glass. I have always admired *this* richly *descriptive* phrase. — HAWTHORNE.

What word does each adjective in the above sentence modify?

Adjectives like *English, dim, religious, painted, and descriptive*, that qualify or describe a noun or pronoun, are called QUALIFYING OR DESCRIPTIVE ADJECTIVES.

Adjectives like *an, the, and this*, that limit the meaning of a noun or pronoun, are called LIMITING ADJECTIVES.

Descriptive adjectives are sometimes derived from other parts of speech ; as, proper adjectives from proper nouns, *French* from *France, American* from *America*, etc.

Participles are sometimes used as adjectives ; as, —

The *frightened* deer fled from the *pursuing* hunter.

Such words may be called DESCRIPTIVE ADJECTIVES OR PARTICIPIAL ADJECTIVES.

Two words are sometimes joined together by a hyphen to form one descriptive adjective ; as, —

The *star-spangled* banner in triumph shall wave
O'er the land of the free and the home of the brave.
I fetched my *sea-born* treasures home.

Such adjectives are sometimes called COMPOUND ADJECTIVES.

Limiting adjectives are divided into four classes : —

1. Articles : a and an, *indefinite* ; the, *definite*.

2. Numeral adjectives : (a) Those indicating definite number ; as, *four* girls, *both* men, the *third* chair, etc. This class is sometimes subdivided into *Cardinal*, as *one, two, three, four*, etc., and *Ordinal*, as *first, second, third, fourth*, etc. (b) Those indicating number, but indefinite, as *any* man, a *few* friends, *all* boys, *no* child, *many* flowers, etc.

3. Distributive adjectives : *each* hand, *every* paper, *either* river, *neither* book, etc.

4. Demonstrative adjectives : *this* pen, *that* desk, *these* readers, *those* spellers.

Limiting adjectives (except articles) may be used instead of the nouns which they limit. They are then called ADJECTIVE PRONOUNS.

Mention the adjectives in the following sentences. State to what class each belongs, and what word it modifies.

1. A quiet, quaint, and ancient town

Among the green Alsatian hills.

2. How inspiring are the odors that breathe from the upland turf, from the rock-hung flower, from the hoary and solemn pine !

3. And there, too, was the bluster of the wind, and the chill and watery clouds, and the blazing sun, all taking their turns to make Hercules uncomfortable.

4. Naught he heard

But the strange twittering of a strange green bird

Within an Indian ship. — WILLIAM MORRIS.

5. He saw at a distance the lordly Hudson, far, far below him, moving on its silent but majestic course, with the reflection of a purple cloud, or the sail of a lagging bark, here and there sleeping on its glassy bosom, and at last losing itself in the blue highlands, — IRVING.

6. A little child,
A little meek-faced, quiet, village child,
Sat singing at her cottage door at eve
A low, sweet sabbath song. — THOMAS WESTWOOD.
7. I love to hear thine earnest voice,
Wherever thou art hid,
Thou testy little dogmatist,
Thou pretty Katydid! — HOLMES.
8. I see the convent's gleaming wall
Rise from its grove of pine,
And towers of old cathedrals tall,
And castles by the Rhine. — LONGFELLOW.
9. A shining Hour, with golden plumes, was laden
with a deed
Of generous sacrifice a child had done for one in
need. — MRS. GORDON.
10. The riches of the Commonwealth
Are free, strong minds and hearts of health;
And more to her than gold or grain,
The cunning hand and cultured brain. — WHITTIER.

LESSON LXXXIX.

THE RIGHT WORD IN THE RIGHT PLACE.

1. Mark Twain told a funny story.
2. My umbrella has a queer handle.
3. Puss is an odd name for a boat.

Which adjective means amusing? Which means unusual?
Which means to differ in some odd way from the ordinary?
Which is derived from a word meaning twisted?

Separate the following words into groups, according to their meaning:—

queer	good	lovely
odd	elegant	pretty
funny	majestic	splendid
bright	exquisite	delicious
awful	grand	delightful
severe	handsome	pleasant
horrid	beautiful	real
superb	excellent	magnificent

Which of these words are properly applied to large objects?

Which of these words do you apply to things pleasing to the senses? Which refer to unpleasant objects?

Which of these words are properly applied to flowers? To fruit? To articles of dress? To buildings? To mountains? To pictures? To music?

Which express fear? Love? Reverence? Which describe habits? Character?

Illustrate by original sentences the exact use of real, awful, splendid, lovely, delicious, horrid, funny, queer, odd.

Complete the following sentences by inserting for the blanks appropriate words:—

1. He heard the ——— thunder of battle.
2. The camel is an ——— looking animal.
3. Yesterday was a ——— day.
4. She has a ——— headache.
5. The oriental nations have ——— customs.
6. He told a ——— story.
7. This chocolate is ———.
8. The book has a ——— cover.

9. They have moved into a — house.
10. Aunt Harriet brought home from Europe a — lace collar.
11. Marjorie is a — child.
12. Her mother is a very — woman.
13. She is a very — companion.
14. The scenery of the Yosemite Valley is —.
15. The Alps are —.
16. The pine is a — tree.
17. We saw many — cathedrals.
18. The sunset was —.
19. The cook makes — bread.
20. The music of the opera was —.
21. Tiffany's exhibit at the Chicago Fair was —.
22. The display of silver was very —.
23. Jackanapes is an — title for a book.
24. We met a — tramp.
25. Try to keep your writing desk in — order.

LESSON XC.

STUDY OF A POEM.

LITTLE BY LITTLE.

"Little by little," an acorn said,
As it slowly sank in its mossy bed,
"I am improving every day,
Hidden deep in the earth away."
Little by little each day it grew ;
Little by little it sipped the dew ;
Downward it sent out a thread-like root ;
Up in the air spread a tiny shoot.

Day after day, and year after year,
Little by little the leaves appear ;
And the slender branches spread far and wide,
Till the mighty oak is the forest's pride.

Far down in the depths of the dark-blue sea
An insect train works ceaselessly :
Day by day they are building well,
Each one alone in his little cell.
Moment by moment, and day by day,
Never stopping to rest or to play.
Rock upon rock they are rearing high,
Till the top looks out on the sunny sky,
And the summer sunbeams gayly smile
On the buds and flowers of a coral isle.

"Little by little," said a thoughtful boy,
"Moment by moment, I'll well employ,
Learning a little every day,
And not misspending my time in play ;
And still this rule in my mind shall dwell :
'Whatever I do, I will do it well.'
Little by little, I'll learn to know
The treasured wisdom of long ago ;
And one of these days, perhaps, will see
That the world will be the better for me."

Where did the acorn sleep? What did it sip? What did it
send down into the earth? What sprung up into the air? What
appeared day after day? What spread far and wide? How are
coral islands built? What lessons did the boy learn from the
acorn and the coral polyp? What rule did he adopt? How
may we learn wisdom? Will a good and studious boy grow into

a worthy and wise man? Will the world be better because he lived?

Write a composition on "The Acorn and the Boy."

1. Tell how the acorn grew into an oak tree. Describe the bursting of the shell, the growth of the root and stem, the appearance of the leaves, the development of the branches.
2. Tell how a boy may grow into a useful man. Describe his progress in school, the habits he forms, the work he is planning to do, his influence on those around him.

LESSON XCI.

COMPARISON OF ADJECTIVES.

1. William caught a large bass, James a larger one, but Harry's was the largest.
2. We thought the road through the woods short, we found the path across the field shorter, but the walk along the beach was the shortest.

What is added to the adjective *large*, in the first sentence, to enable us to express our comparison of James's fish and William's? Of Harry's and James's and William's?

What is added to the adjective *short* to enable us to express the comparison of the field path with the wood road? Of the beach walk with both the other ways?

The annexing of *er* and *est* to adjectives to indicate different degrees of quality or quantity is called COMPARISON OF ADJECTIVES.

Adjectives like *large* and *short*, which simply express the quality or quantity of an object without reference to any other, are said to be of the POSITIVE DEGREE.

Adjectives like *larger* and *shorter*, which denote that the object possesses the property in a greater or less degree compared with one other, are said to be in the COMPARATIVE DEGREE.

Adjectives like *largest* and *shortest*, which denote that the object possesses the property in the highest or lowest degree of all that are considered, are said to be in the SUPERLATIVE DEGREE.

Most adjectives of one syllable (and some of more than one) form the comparative by adding *er*, and the superlative by adding *est*, to the positive.

Write sentences, using the following adjectives in the comparative or the superlative degree. Form the comparative or superlative by annexing er or est.

CAUTION. — In annexing *er* or *est* to the positive degree of an adjective, observe the rules for spelling that relate to final letters ; thus, *large, larger ; happy, happiest.*

kind	high	bright
fair	narrow	strong
happy	long	gentle
brave	pure	strange
noble	slight	cold

Adjectives, particularly most of those of more than one syllable, are also compared by means of the adverbs *more* and *most*, and *less* and *least*; thus, —

<i>Positive,</i>	An ambitious man.
<i>Comparative,</i>	A more ambitious man.
<i>Superlative,</i>	The most ambitious man.
<i>Positive,</i>	An expensive trip.
<i>Comparative,</i>	A less expensive trip.
<i>Superlative,</i>	The least expensive trip.

Select eight of the following adjectives, form the comparative of each by the use of more or less, and use it in a sentence. Form the superlative of each of the remaining seven by the use of most or least, and use each in a sentence.

patient	peaceful	fragrant
curious	blithesome	gracious
beautiful	gorgeous	graceful
fantastic	drowsy	pleasant
steadfast	solemn	stately

Commit to memory the comparatives and superlatives of the following adjectives, which are said to be compared irregularly, and be prepared to write them : —

POSITIVE.	COMPARATIVE.	SUPERLATIVE.
good	better	best
bad	worse	worst
ill		
much	more	most
many		
little	less	least
fore	former	{ foremost
		{ first
hind	hinder	hindermost
far	farther	farthest
near	nearer	{ nearest
		{ next
late	{ later	latest
	{ latter	last
old	{ older	oldest
	{ elder	eldest

Point out the adjectives in the following sentences. Give the degree of comparison. Tell what each modifies.

1. Youngest of all was he of the men who came in the Mayflower.

2. Our debts and our sins are always greater than we think for. — FRANKLIN.

3. Next to the lightest heart, the heaviest is apt to be most playful. — HAWTHORNE.

4. A blue smoke went curling up from the chimney, and was almost the pleasantest part of the spectacle to Ulysses. — TANGLEWOOD TALES.

5. He that is greatest among you, let him be servant unto the least. — BIBLE.

6. They are poor

That have lost nothing : they are poorer far
Who, losing, have forgotten : they most poor
Of all, who lose, and wish they might forget.

7. Though home is a name, a word, it is a strong one : a stronger than magician ever spoke, or spirit answered to, in strongest conjuration. — DICKENS.

8. But our love was stronger by far than the love
Of those who were older than we,
Of many far wiser than we. — POE.

9. Our sincerest laughter

With some pain is fraught ;
Our sweetest songs are those that tell of saddest
thought. — SHELLEY.

10. There purer streams through happier valleys flow,
And sweeter flowers on holier mountains blow.

PIERPONT.

LESSON XCII.

COMPOSITION.—COMPARISON.

EXERCISES IN THE USE OF ADJECTIVES.

1. *Write sentences about the following objects. In what respects are they alike? How do they differ? Which do you like best? Why?*

A leaf and a flower.

A watch and a clock.

A sled and a boat.

A pencil and a pen.

2. *Study the following substances, and write sentences describing their qualities and important uses.*

Gold and iron.

Cotton and wool.

Wheat and coffee.

Leather and rubber.

3. *Study the following animals, and compare them with respect to their size, habits, and value to mankind.*

The horse and the camel.

The dog and the fox.

The bee and the butterfly.

The parrot and the canary.

LESSON XCIII.

STUDY OF A DESCRIPTION.

THE VAN TASSEL HOUSE.

It was one of those spacious farmhouses, with high-ridged but lowly-sloping roofs, built in the style handed down from the first Dutch settlers; the low projecting eaves forming a piazza along the front capable of being closed up in bad weather. Under this were hung flails, harness, various utensils of husbandry, and nets for fishing

in the neighboring river. Benches were built along the sides for summer use; and a great spinning wheel at one end and a churn at the other, showed the various uses to which this important porch might be devoted.

From this piazza the wandering Ichabod entered the hall, which formed the center of the mansion and the place of usual residence. Here, rows of resplendent pewter, ranged on a long dresser, dazzled his eyes. In one corner stood a huge bag of wool ready to be spun; in another, a quantity of linsey-woolsey just from the loom. Ears of Indian corn, and strings of dried apples and peaches, hung in gay festoons along the wall, mingled with the gaud of red peppers; and a door left ajar gave him a peep into the best parlor, where the claw-footed chairs and dark mahogany tables shone like mirrors. Andirons, with their accompanying shovel and tongs, glistened from their covert of asparagus tops; mock oranges and conch shells decorated the mantelpiece; strings of various-colored birds' eggs were suspended above it; a great ostrich egg was hung from the center of the room; and a corner cupboard, knowingly left open, displayed immense treasures of old silver and well-mended china. — IRVING.

After studying carefully the foregoing description, write out from memory:—

1. What Ichabod saw as he approached the Van Tassel house.
2. What he noticed after entering the house.

Avoid closing sentences and clauses with short and unimportant words.

LESSON XCIV.

ADJECTIVE PHRASES.

1. The trees *along the road* have been trimmed.
2. We reached the fence *across the pasture*.
3. A field *of clover* attracted a swarm *of bees*.

What trees have been trimmed? By what phrase is the noun *trees* limited? By what is the noun *fence* limited? What kind of field is mentioned? What words qualify the noun *field*? What kind of swarm is mentioned? What words qualify the noun *swarm*?

Expressions like *along the road*, *across the pasture*, *of clover*, *of bees*, are called PHRASES. Because such phrases are introduced by prepositions, they are called PREPOSITIONAL PHRASES.

When they perform, as in the sentences above, the office of an adjective, and qualify or limit a noun, they are called ADJECTIVE PHRASES.

Point out the prepositional adjective phrases in the following sentences, and mention the nouns which they limit: —

1. The apples are ripe in the orchard,
The work of the reaper is done,
And the golden woodlands redden
In the light of the dying sun. — WINTER.
2. Ideas are the great warriors of the world. — GARFIELD.
3. April cold with dropping rain
Willows and lilacs brings again,
The whistle of returning birds,
And trumpet lowing of the herds. — EMERSON.

4. Order is the sanity of the mind, the health of the body, the peace of the city, the security of the state.

SOUTHEY.

5. A man's own good breeding is the best security against other people's ill manners. — LORD CHESTERFIELD.

6. Mirth and cheerfulness are but the reward of innocence of life.

7. Dreams are the bright creatures of poem and legend, who sport on earth in the night season, and melt away in the first beam of the sun. — DICKENS.

8. And cradled there in the scented hay,
 In the air made sweet by the breath of kine,
 The little child in the manger lay,
 The child that would be king one day
 Of a kingdom not human but divine.

LONGFELLOW.

An adjective phrase may be sometimes substituted for an adjective ; thus, —

1. Country roads are often muddy.
 Roads in the country are often muddy.
2. I noticed an interesting item.
 I noticed an item of interest.
3. The prize was a scientific book.
 The prize was a book on science.

Rewrite the following sentences, changing each adjective into an equivalent adjective phrase : —

1. It was a summer evening.
2. Their knell was rung by fairy hands.
3. He climbed the tower by the wooden stairs.

4. The boy seemed almost lifeless.
5. The world still wants light-hearted men.
6. Speechless they gazed upon the sky.
7. The northern hurricane swept across the prairie.
8. Build up heroic lives.
9. The oak trees bent before the fury of the wind.
10. Heavenly blessings fall upon thy head.

LESSON XCV.

HOW TO PARSE ADJECTIVES.

To parse an adjective, state :—

1. *Class*—descriptive (proper or participial), or limiting (article, numeral, distributive, or demonstrative).
2. *Degree of Comparison*—positive, comparative, or superlative.
3. *Use*—the noun which it modifies, or the verb which it completes and the noun or pronoun to which it relates.

MODEL FOR EXERCISE.

I learned this night how fragrant the English elder is while in bloom. — BURROUGHS.

THIS is a demonstrative adjective, and limits the noun *night*.

FRAGRANT is a descriptive adjective, positive degree, completes the verb *is*, and relates to the noun *elder*.

THE is a definite article, and limits the noun *elder*.

ENGLISH is a proper adjective, and qualifies the noun *elder*.

Parse the adjectives found in the exercises arranged for Lessons LXXXVI., XCIV.

LESSON XCVI.

DIARIES AND JOURNALS.

To keep a diary, make notes of what happens during each day, putting down every trifling event in the order of its occurrence.

To keep a journal, select the incidents that seem to you worth remembering, and add to the account your own thoughts and feelings.

MODEL FROM JOHN GREENLEAF WHITTIER.

Margaret Smith's Journal.

MAY 14, 1678.

I was awakened this morning by the pleasant voice of my cousin. She had thrown open the window looking toward the sunrising, and the air came in soft and warm, and laden with the sweets of flowers and green-growing things.

When we went below, we found on the window a great bunch of flowers of many kinds, very fresh, and glistening with the dew.

APRIL 24, 1679.

A vessel from London has just come to port, bringing Rebecca's dresses for the wedding, which will take place about the middle of June. Uncle Rawson has brought me a long letter from Aunt Grindall, with one also from Oliver, pleasant and lively, like himself. No special news from abroad that I hear of. My heart longs for Old England more and more.

It is supposed that the freeholders have chosen Mr.

Broadstreet for their governor. The vote, uncle says, is exceedingly small, very few people troubling themselves about it.

Keep a diary for a week, telling exactly what happened Sunday, Monday, Tuesday, Wednesday, Thursday, Friday, Saturday.

Select the more important incidents, and write three pages of a journal.

LESSON XCVII.

CHOICE OF WORDS.

Study the words in each of the following pairs till you think that you understand their meaning. Then use each of the words so as to show that you can discriminate between them.

SPECIMEN.	A cabinet of minerals consists of speci-
SAMPLE.	mens : a piece of any one of them is a sample of its class.
NECESSITY.	There is no necessity for deception.
NEED.	I have no need to beg.
BALANCE.	A balance was struck, and the remainder
REMAINDER.	of the estate divided.
OCCASION.	Her beauty was the occasion of the war.
OPPORTUNITY.	Seize the opportunity that offers.
THIEF.	He came like a thief in the night.
ROBBER.	An organized band of robbers infested the place.

LESSON XCVIII.

KINDS OF ADVERBS.

An adverb is a word used to modify the meaning of a verb, an adjective, or another adverb (Lesson XLIII.).

Adverbs are divided, according to their use in the sentence, into four classes, — *simple, interrogative, conjunctive, and modal.*

A simple adverb is one used to modify directly the meaning of a verb, an adjective, or an adverb.

She sings well.

The work is very useful.

We marched rather slowly.

An interrogative adverb is one used to ask a question with reference to time, place, or manner.

When shall we three meet again?

Why do you not attend school more regularly?

How did you work the last example?

Point out the adverbs that are used in the above sentences to ask questions.

A conjunctive adverb is one used to introduce an adverbial clause, and connect it to the word which it modifies.

The old moon laughed and sung a song

As they rocked in the wooden shoe.

What words in the principal clause does the clause, *as they rocked in the wooden shoe*, modify? What kind of word is *as*? What kind of sentence do the two lines make?

By what clause are the verbs *rock* and *sing* modified? What word introduces the dependent clause? What kind of sentence do the lines make?

A modal adverb is one used to change or modify the meaning of an entire sentence, rather than to modify a single word.

The tender grace of a day that is dead
Will never come back to me. — TENNYSON.

We can not all be masters, nor all masters
Can not be truly followed. — SHAKESPEARE.

Read the quotation from Tennyson, omitting the word *never*. Read it again, putting the word *never* in its place. What does the word *never* do?

Read the lines from Shakespeare, omitting the word *not*. Read them again as printed above. What does the word *not* do?

Ideas of time, place, manner, etc., are sometimes expressed by several words taken together, making a PHRASE ADVERB.

We are going by and by.
We learned that long ago.

The words *yes* and *no*, and some other words and phrases of like meaning, are abridged forms for entire sentences, and are called RESPONSIVES.

Mention all the adverbs in the following sentences, and tell to which class each belongs, and why: —

1. Oh! brightly, brightly glow thy skies
In summer's sunny hours! — THURSTON.

2. I knew the spot upon the hill
Where checkerberries could be found ;
I knew the rushes near the mill
Where pickerel lay that weighed a pound. — FIELD.
3. When the moon shone, we did not see the candle :
So doth the greater glory dim the less.
SHAKESPEARE.
4. Tenderly, gently, by his own
He knew and judged another's heart. — WHITTIER.
5. Swiftly, swiftly flew the ship,
Yet she sailed softly too :
Sweetly, sweetly blew the breeze,
On me alone it blew. — COLERIDGE.
6. When Freedom from her mountain height
Unfurled her standard to the air,
She tore the azure robe of night,
And set the stars of glory there. — DRAKE.
7. It is an ancient Mariner,
And he stoppeth one of three :
“ By thy long beard and glittering eye,
Now wherefore stopp'st thou me ? ” — COLERIDGE.

Write ten sentences, each containing one of the following, used as an interrogative adverb : how, when, where, why.

Write ten sentences, each containing one of the following, used as a conjunctive adverb : as, why, when, where, whence, whereby, wherefore, whereon, while, whenever.

Write ten sentences, using in each one of the following modal adverbs :—

Of affirmation : *surely, verily, yes, truly, positively.*

Of negation : *no, not, never, nowise, nay.*

Of doubt : *perhaps, probably, possibly, haply, perchance.*

Of cause : *why, hence, whence, wherefore, consequently, therefore.*

CAUTION. — Certain adverbs may be of different classes, according to their use in the sentence.

LESSON XCIX.

SIMPLE ADVERBS.

Simple adverbs are divided into four classes, — of *time*, of *place*, of *degree*, of *manner*.

Adverbs of *time* are such as answer the questions, When? How long? How often?

He is going away to-morrow.

I shall always remember you.

We use this book frequently.

Adverbs of *place* are such as answer the questions, Where? Whither? Whence?

Bring the pencil here.

Go forth, little book.

Adverbs of *degree* are such as answer the questions, How much? In what degree? To what extent?

The journey was very delightful.

His health is greatly improved.

The story is partly true.

Adverbs of *manner* are such as answer the questions, How?
In what way?

The steamer moved slowly away.
We were needlessly alarmed.

Construct sentences illustrating the use of the following words :—

ADVERBS OF TIME.

to-day	now	never
formerly	hereafter	then
recently	always	lately

ADVERBS OF PLACE.

there	somewhere	around
abroad	whither	away
elsewhere	backward	whence

ADVERBS OF DEGREE.

greatly	equally	so
very	partly	sufficiently
entirely	mostly	somewhat

ADVERBS OF MANNER.

gently	hopefully	fast
carefully	silently	somehow
thoughtfully	softly	otherwise

*Point out and classify the adverbs in Lesson LXIV.
Tell what words they modify, in each case naming the part
of speech.*

LESSON C.

COMPOSITION.—A LETTER.

HIGHAM BY ROCHESTER, KENT,

June 23, 1861.

MY DEAR WILKIE:—

I shall remain in town on Thursday, and return with you on Friday. We can settle our train when we meet on Wednesday.

The country is most charming, and this place very pretty. I am sorry to hear that the hot east winds have taken such a devastating blow into No. 12 Harley Street. They have been rather surprising, if anything in weather can be said to surprise.

I don't know whether anything remarkable comes off in the air to-day, but the bluebottles (there are nine in this room) are all banging their heads against the window glass in the most astonishing manner. I think there must be a competitive examination somewhere, and these nine have been rejected.

Ever affectionately,

CHARLES DICKENS.

TO MR. WILKIE COLLINS.

P.S.—I reopen this to state that the most madly despondent bluebottle has committed suicide, and fallen dead on the carpet.

You may imagine yourself living at No. 12 Harley Street. Write a letter to Charles Dickens, telling him about the city in June. Describe the weather, the shops, the parks, and the people.

LESSON CI.

FORMS OF ADVERBS.

A few adverbs are roots (not formed from simple words) ; as, *ill, well, off, not, now.*

Some adverbs are formed from other words by various changes, as *once, twice*, etc., from *one, two*, etc. ; thus, *how, why, where, here, there*, etc., *abed, betimes, to-day, underground, perchance*, etc.

Many are formed by the adding of a suffix ; as, *homeward, backward, likewise, alway, straightway, besides.*

The greater number of adverbs are formed by means of the suffix *ly*, meaning "in the manner of."

This suffix *ly* is a softened form of the word *like*, still found in a few words ; as, *childlike, warlike, Godlike*, etc.

Adverbs are formed from adjectives in four ways ; viz., —

1. By adding *ly* to the adjective ; as, —

The prisoner stood up in a hopeless way,

The prisoner stood up hopelessly.

In this way many adverbs are formed from participial adjectives ; as, *falteringly, decidedly*, etc.

2. When the adjective ends in *le*, drop the *le* before annexing *ly*; thus, —

The case was settled in an equitable manner.

The case was settled equitably.

The old miser died a miserable death.

The old miser died miserably.

3. When the adjective ends in *ic*, add *al* before annexing *ly*; thus, —

His speech seemed to act like magic words.

His speech seemed to act magically.

4. Many words are used either as adjectives or as adverbs without changing the form ; thus, —

He is the best boy.

He behaves best.

We have traveled a long way.

We have traveled long.

Write sentences containing the following words used as adjectives. Write sentences containing adverbs formed from these words.

sudden

visible

comic

noble

joyous

sympathetic

courageous

angry

terrible

frantic

contemptible

happy

stammering

prophetic

energetic

Tell whether the Italicized words in the following sentences are used as adjectives or adverbs, and why : —

1. He is an *early* riser.
2. They arrived *early*.
3. He went *yonder*, toward the tree.
4. *Yonder* house is his home.
5. Do not run so *fast*.
6. That is a *fast* train.
7. He is *no* idler.
8. I was entertained *well*.
9. The boy is always *well*.
10. You should study *better*.
11. Are you not *better*?
12. He has a *hard* life, with *little* pleasure.
13. He labors *hard*, and rests *little*.
14. Do not stay so *long* away.
15. The way was *long*.

LESSON CII.

COMPARISON OF ADVERBS.

A few adverbs may be compared like adjectives and in the same three ways:—

1. Regularly, by annexing *er* and *est*:—

POSITIVE.	COMPARATIVE.	SUPERLATIVE.
soon	sooner	soonest
late	later	latest

2. By means of the adverbs *more* and *most* and *less* and *least*:—

POSITIVE.	COMPARATIVE.	SUPERLATIVE.
steadily	more steadily	most steadily
harshly	less harshly	least harshly
severely	more severely	most severely

3. Irregularly, by change of word:—

POSITIVE.	COMPARATIVE.	SUPERLATIVE.
well	better	best
ill	worse	worst
much	more	most
little	less	least
forth	further	furthest
far	farther	farthest

Write sentences, using adverbs in the positive degree, and other sentences, using the same adverbs in the comparative or superlative degree.

LESSON CIII.

ADVERBIAL PHRASES.

1. Behind the cloud the starlight lurks,
Through showers the sunbeams fall.
2. The wave is breaking on the shore,
The echo fading from the chime.

Where does the starlight lurk? By what is the verb *lurks* modified? What kind of phrase is *through showers*? Why? By what is the verb *is breaking* modified? What phrase modifies the verb *is fading*?

Phrases like *behind the cloud, through showers, on the shore, from the chime*, used like adverbs, are called ADVERBIAL PHRASES.

An adverbial phrase is sometimes preceded by an adverb, which modifies the rest of the phrase, or some part of it; as, —

Night's silvery veil hung *low*
On Jordan's bosom. — WILLIS.

Mention the adverbial phrases in the following sentences, and tell what each modifies : —

1. Pleasantly under the silver moon, and under the silent, solemn stars, ring the steel shoes of the skaters on the frozen sea, and voices, and the sound of bells.
2. When the weather is fair and settled, the mountains are clothed in blue and purple, and print their bold outlines on the clear evening sky.
3. On one side of the church extends a wide, woody dell, along which raves a large brook among broken rocks and trunks of fallen trees.

4. The glory of the sunset heaven
On land and water lay, —
On the steep hills of Agawam,
On cape, and bluff, and bay. — WHITTIER.
5. Above the pines the moon was slowly drifting,
The river ran below;
The dim Sierras, far beyond, uplifting
Their minarets of snow. — BRET HARTE.

6. With exquisite taste, simplicity, and pathos he has narrated the fabulous traditions of early ages, and given to them that appearance of reality which only a master hand could impart.

ADVERBS CHANGED TO PHRASES.

An adverb may sometimes be changed to an equivalent adverbial phrase ; thus, —

1. The visitors were treated kindly.
The visitors were treated with kindness.
2. When will you return ?
At what time will you return ?

Rewrite the following sentences, changing the adverbs in Italics to equivalent adverbial phrases : —

1. Then speak at once, and *fearlessly*.
2. *Gently* the breeze tosses the curls of his hair.
3. *Firmly* and *honestly* make your mark.
4. *Sadly* rose the morning of the year.
5. Thirty nobles saddled *speedily*.
6. The next wave dashed the ship *violently* upon the rocks.
7. *Vainly* did they turn to go.

8. *Silently*, under cover of night, the troops withdrew.
9. The man walked *hurriedly* down the street.
10. She called *loudly* for aid.

LESSON CIV.

HOW TO PARSE ADVERBS.

To parse an adverb, state : —

1. *Class* — whether simple, interrogative, conjunctive, or modal. If simple, state whether of time, of place, of degree, or of manner.
2. *Degree of Comparison* — whether positive, comparative, or superlative. Many adverbs cannot be compared.
3. *Use* — the word it modifies, the question it asks, the clause it introduces, or the sentence whose meaning it modifies.

MODEL FOR ORAL OR WRITTEN EXERCISE.

1. Why do the people cheer so loudly?
2. They always cheer when the Governor passes.

WHY is an interrogative adverb, and is used to ask a question.
SO is an adverb of degree, and modifies the adverb *loudly*.

LOUDLY is an adverb of manner, positive degree, and modifies the verb *cheer*.

ALWAYS is an adverb of time, and modifies the verb *cheer*.

WHEN is a conjunctive adverb ; it introduces the clause *when the Governor passes*, and modifies the verbs *cheer* and *passes*.

Parse the adverbs in Lesson XCIII.

LESSON CV.

PUNCTUATION.—THE COMMA.

Words or phrases contrasted are separated by commas ; thus, —

Strong proofs, not a loud voice, produce conviction.

Language is not made, but grows.

Expressions denoting persons or things addressed are separated from the rest of the sentence by commas ; thus, —

Go to the ant, thou sluggard ! consider her ways.

Charge, Chester, charge ! On, Stanley, on !

My Lords, I could not have said less.

Words and phrases in apposition are separated from each other and from the rest of the sentence by commas, unless they may be regarded as a proper name or a single phrase ; thus, —

“An elm,” says the poet Holmes, “is a little forest on a single stem.”

Cortes, the conqueror of Mexico, was a brave man.

I spoke with the man himself.

He himself led the troops.

*Justify the use of the comma in the following sentences.
Write the sentences from dictation.*

1. Industry, and not mean savings, produces wealth.
2. The carriage, as well as the horse, was very much injured.
3. Continued exertion, and not hasty efforts, leads to success.
4. Here Washington, our first President, lies buried.
5. False delicacy is affectation, not politeness.

5. There is no terror, Cassius, in your threats.

6. I come to bury Cæsar, not to praise him.

SHAKESPEARE.

7. Ring out, wild bells, to the wild sky! — TENNYSON.

8. Where are the flowers, the fair young flowers that
lately sprung and stood

In brighter light and softer airs, a beauteous sister-
hood? — BRYANT.

9. Now the bright morning star, day's harbinger,
Comes dancing from the East, and leads with her
the flowery May. — MILTON.

10. Under her great leader, William of Orange, Hol-
land advanced to a glorious triumph.

11. Homer, the greatest poet of antiquity, is said to
have been blind.

12. Learning is the ally, not the adversary, of genius.

LESSON CVI.

STUDY OF SELECTION.

"I'LL FIND A WAY, OR MAKE IT."

It was a noble Roman,
In Rome's imperial day,
Who heard a coward croaker
Before the castle say,
"They're safe in such a fortress:
There is no way to shake it!"
"On, on," exclaimed the hero:
"I'll find a way, or make it!"

Is Fame your aspiration ?
Her path is steep and high ;
In vain he seeks her temple,
Content to gaze and sigh.
The shining throne is waiting ;
But he alone can take it
Who says with Roman firmness,
“ I'll find a way, or make it ! ”

Is Learning your ambition ?
There is no royal road :
Alike the peer and peasant
Must climb to her abode.
Who feels the thirst for knowledge,
In Helicon may slake it,
If he has still the Roman will
“ To find a way, or make it ! ”

JOHN G. SAXE.

Read the first stanza. What two persons are represented as speaking? What does the noble Roman say?

Read the second stanza. How is the path to the Temple of Fame described? Will the man who gazes and sighs ever reach it? For whom is the throne of Fame waiting?

Read the third stanza. Is there a royal road to Learning? Must the poor and the rich alike climb to her abode? What do you understand by “ I'll find a way, or make it ” ?

Tell in your own words the story of the noble Roman, and apply his motto to the efforts of —

1. Boys who wish to become men of action.
2. Boys who wish to become men of thought.

LESSON CVII.

REVIEW. — ADJECTIVES AND ADVERBS.

1. What is an adjective?
2. How are adjectives classified? How are they compared? Point out and classify the adjectives in the selection entitled, "I'll Find a Way, or Make it."
3. What is a cardinal numeral? An ordinal numeral? Illustrate.
4. Write a sentence in which an adjective in the predicate modifies the subject.
5. Define an adverb. How are adverbs classified? How are they compared?
6. Write four sentences to illustrate the different classes of adverbs.
7. Write a sentence in which an adverb modifies a verb. An adjective. Another adverb.
8. Parse the *Italicized* words in the following sentences : —

1. *When* shall we three meet again?
2. The lowing herd winds *slowly* o'er the lea.
3. *Truly* the world does move.
4. The rain is falling *where* they lie.
5. She looks *cold*.
6. The sky is *blue*.
7. Name the *seven* wonders of the world.
8. Lo! *while* we are gazing, in *swifter* haste
Stream *down* the snows, *till* the air is *white*. — BRYANT.
9. Books that you may carry to the fire, and hold *readily* in your hand, are the *most useful*, after all.

LESSON CVIII.

VERBS AND VERBALS.

1. Dogs bark.
2. Grass is green.
3. The picture hangs over the mantel.

The verb *bark* in the first sentence asserts an action of dogs.

The verb *is* in the second sentence asserts a condition of grass.

The verb *hangs* in the third sentence asserts a position of picture.

A verb asserts something, usually an action, a condition, or a position, of its subject.

4. The name of the girl reading is Helen.
5. We found a child resting in a hammock.
6. The box, filled with gold coins, was given to the minister.
7. To escape was his only thought.

The word *reading* assumes an action, but does not assert it.

The word *resting* assumes, but does not assert, the position of the child.

The word *filled* assumes, but does not assert, a condition of the box.

To escape expresses an action in a general way, but does not assert it of any particular object.

Words used like *reading*, *resting*, *filled*, and *to escape*, — to assume the action, condition, or position of a subject, or to express it in a general way, — are called VERBALS.

Verbals are divided into two classes according to their forms, — *participles* and *infinitives*.

Verbals commonly ending in *ing* are PRESENT PARTICIPLES, as *reading, resting*; those commonly ending in *ed* or *en* (and some others) are PAST PARTICIPLES, as *filled*.

A participle with its complement is called a PARTICIPIAL PHRASE; as, *resting in a hammock, filled with gold coins*.

Verbals commonly preceded by the preposition *to*, as, *to escape*, are INFINITIVES, or VERBS IN THE INFINITIVE MODE.

An infinitive with its complement is called an INFINITIVE PHRASE; as, *to launch the boat was a long task*.

Mention the verbs, participles, and infinitives in the following sentences : —

1. He had learned to speak the truth, to ride, to shoot, to do with little sleep and less food. — MOTLEY.

2. To think is to speak low; to speak is to think aloud. — MAX MÜLLER.

3. He struggled against the stream for a little, and then drifted with the current, lamenting, but no longer resisting.

4. Keep plodding, 'tis wiser than sitting aside,
And dreaming and sighing, and waiting the tide.

5. A drowsy, dreamy influence seems to hang over the land, and to pervade the very atmosphere.

6. Startled at the stillness broken by reply so aptly spoken. — POE.

7. He went through life bearing the load of a people's sorrows upon his shoulders, with a smiling face. — MOTLEY.

8. Then shook the hills with thunder riven!

Then rushed the steed to battle driven!

And louder than the bolts of heaven

Far flashed the red artillery! — CAMPBELL.

9. Irving came amongst us, bringing the kindest sympathy, the most artless, smiling good will. — THACKERAY.

10. They are like those little nooks of still water which border a rapid stream, where we may see the straw and bubble riding quietly at anchor, or slowly revolving in their mimic harbor, undisturbed by the rush of the passing current. — IRVING.

LESSON CIX.

TRANSITIVE AND INTRANSITIVE VERBS.

1. Snow protects plants.
2. Washington defended our country.
3. The boys will see the mountains.

Snow protects what? Could we say snow protects, and not say it protects something? Washington defended what? Could Washington defend, and not defend something? What will the boys see? Can any one see, and not see something? What kind of complement is *plants*? *Country*? *Mountains*?

Verbs like *protects*, *defended*, and *will see*, which require an object to complete their meaning, are called TRANSITIVE VERBS.

4. The horses run.
5. The rain fell gently.
6. The train will stop here.

What is asserted of horses? Of rain? Of train? Do the horses run anything? Will the train stop anything? Do these verbs require objects to complete their meaning?

Verbs like *run*, *fell*, and *will stop*, which are used so as not to require an object to complete their meaning, are called INTRANSITIVE VERBS.

Most intransitive verbs make a complete assertion, as in the fourth, fifth, and sixth sentences.

A few intransitive verbs require an attributive complement ; as, —

7. Henry is a big boy.
8. Mary looks sad.
9. The velvet feels smooth.

What word in the seventh sentence explains the subject? What word limits the subject in the eighth? What word in the ninth limits the subject?

Verbs like *is*, *looks*, *feels*, followed by an attributive complement, are called INCOMPLETE INTRANSITIVES.

The principal incomplete intransitives are *be*, *become*, *appear*, *seem*, *feel*, *look*, etc.

A few verbs may be transitive used in one sense, and intransitive used in another ; as, —

Trans. The man runs a factory.

Intrans. The man runs away.

Trans. The girl stopped me.

Trans. The girl spoke a few words.

Intrans. The girl stopped and spoke to me.

Tell of each verb in the following sentences whether it is transitive or intransitive : —

1. The poet lived in a quaint old house near the river.
2. Very delicious was their fragrance in the morning breeze.
3. Water cooleth the brow and cooleth the brain,
And maketh the faint one strong again. — JOHNSON.
4. Talent is something, but tact is everything.

JEFFREY.

5. Absence destroys trifling intimacies, but it invigorates strong friendships.

6. Pomona loves the orchard ;
And Liber loves the vine ;
And Pales loves the straw-built shed
Warm with the breath of kine. — MACAULAY.

7. The boy critic loves the story ; grown up, he loves the author who wrote the story. — THACKERAY.

8. Now the wild, white horses play,
Champ and chafe and toss in the spray.

MATTHEW ARNOLD.

9. They heard the clarion's iron clang,
The breeze which through the roses sang. — CROLY.

10. The fairest action of our human life
Is scorning to revenge an injury. — CAREW.

11. Only the actions of the just
Smell sweet, and blossom in the dust. — SHIRLEY

12. Oft in the stillly night
Ere slumber's chain has bound me,
Fond memory brings the light
Of other days around me. — MOORE.

13. Triumphal Arch that fill'st the sky
When storms prepare to part,
I ask not proud Philosophy
To teach me what thou art. — CAMPBELL.

14. I am monarch of all I survey,
My right there is none to dispute ;
From the center all round to the sea
I am lord of the fowl and the brute. — COWPER.

LESSON CX.

THE MODES OF VERBS.

1. James writes a letter.
2. James wrote a letter.
3. James will write a letter.

Each of the verbs above asserts an action of James as a fact.

A verb used like *writes*, *wrote*, or *will write*, to assert something as a fact, is said to be in the INDICATIVE MODE.

4. James may write a letter.
5. James can write a letter.
6. James must write a letter.

The verb *may write* asserts the possibility or contingency of James writing, but does not assert a fact.

The verb *can write* asserts the ability of James to write.

The verb *must write* asserts the obligation or necessity resting on James to write.

A verb used like *may write*, *can write*, *must write*, — to assert possibility, contingency, ability, obligation, or necessity, — is said to be in the POTENTIAL MODE.

7. James would write if he knew how.

The verb *would write* asserts the contingency or possibility of James writing: the condition is expressed by *knew*. The idea that the sentence conveys is, that James does not know how.

A verb used like *knew* in a clause — to assert something as merely thought of, as conditioned or doubtful, or which implies that the contrary is true — is said to be in the SUBJUNCTIVE MODE.

The clause containing the subjunctive mode is never used alone, but always limits a principal clause.

8. James, write a letter.

The verb *write* in the eighth sentence expresses a command.

A verb used like *write*, to express a command, is said to be in the IMPERATIVE MODE.

We see that, in the example above, the same verb may be used to assert the action in different manners. The manner of asserting is called the MODE OF THE VERB.

The use of the various modes in interrogative and exclamatory sentences will be considered in a later lesson.

State whether the verbs in the following sentences are in the indicative, potential, subjunctive, or imperative mode, and why.

1. The night-blooming cereus blooms and fades in a single night.

2. If you do this in earnestness and sincerity, it may possibly repair the mischief which your avarice has occasioned. — TANGLEWOOD TALES.

3. Live truly, and thy life shall be

A great and noble creed. — BONAR.

4. Had there been only one child at the window of Tanglewood, gazing at this wintry prospect, it would perhaps have made him sad. — TANGLEWOOD TALES.

5. If ever I should wish for a retreat, whither I might steal from the world and its distractions, and dream quietly away the remnant of a troubled life, I know of none more promising than this little valley. — IRVING.

6. Part thy blue lips, northern lake !

Moss-grown rocks, your silence break ! — WHITTIER.

7. Grief may bide an evening guest ;
But joy shall come with early light. — BRYANT.
8. Dreary are the years when the eye can look no
longer
With delight on nature, or hope on human kind.

BRYANT.

9. He determined to revisit the scene of the last evening's gambol, and, if he met with any of the party, to demand his dog and gun. — IRVING.

10. When a man can look upon the simple wild rose, and feel no pleasure, his taste has been corrupted.

BEECHER.

In the foregoing sentences, state whether the verbs are transitive or intransitive. Tell the objects of the transitive verbs and the attributive complements of the intransitive verbs.

LESSON CXI.

THE TENSES OF VERBS.

1. I laugh now.
2. I laughed yesterday.
3. I will laugh to-morrow.

The verb *laugh* represents the action as taking place in the present time.

A verb used to represent something as occurring at the present time is said to be in the PRESENT TENSE.

The verb *laughed* represents the action as taking place at some past time. The idea of time conveyed by *laughed* is not limited to yesterday. It extends to any time in the past ; as, *I laughed a minute ago ; I laughed ten years ago.*

A verb used to represent something as having occurred in the past is said to be in the PAST TENSE.

The verb *will laugh* represents the action as future. The idea conveyed by *will laugh* is not limited to to-morrow. It extends to any time in the future ; as, *I will laugh in five minutes*, or *I will laugh five years from now*.

A verb used to express something that will occur in the future is said to be in the FUTURE TENSE.

4. I have laughed to-day.
5. I had laughed yesterday.
6. I shall have laughed before to-morrow.

The verb *have laughed* represents the action as completed at the present time.

A verb used to represent an action as having been completed or perfected at the present time is said to be in the PRESENT PERFECT TENSE.

The verb *had laughed* represents the action as being completed before some past time which is mentioned.

A verb used to represent an action as completed before some past time mentioned is said to be in the PAST PERFECT TENSE.

The verb *shall have laughed* declares that the action will be completed before some definite time in the future : that time must be stated or implied. Of course, such definite time need not be to-morrow. We could say, *I shall have laughed before five minutes elapse*, or *I shall have laughed before I die*. In the last sentence, the future time is indefinite and implied, and may be very remote.

A verb used to represent an action as having taken place before some definite time in the future is said to be in the FUTURE PERFECT TENSE.

We see from the preceding six examples that the same verb may be used to express the action as taking place at different times.

That form or variation of the verb that expresses the time of the action is called TENSE.

As there are three divisions of time,—the present, the past, and the future,—so there are three primary or simple tenses,—the *present*, the *past*, and the *future*.

The three compound or perfect tenses are the *present perfect*, the *past perfect*, and the *future perfect*.

Tell the tense of each verb in the following sentences :—

1. Next Christmas, I shall have been at school four years.

2. I had a thing to say,
But I will fit it with some better time.

SHAKESPEARE.

3. Before the letter reaches him, he will have left the country.

4. The scouts had parted on their search,
The castle gates were barred. — SCOTT.

5. Breathes there a man with soul so dead,
Who never to himself hath said,
This is my own, my native land? — SCOTT.

6. Pomona was the especial patroness of the apple orchard.

7. So the little coral workers,
By their slow but constant motion,
Have built up those pretty islands
In the distant dark-blue ocean.

8. From sunrise unto sunset,
All earth shall hear thy fame :
A glorious city thou shalt build,
And name it by thy name. — MACAULAY.

9. The clanging sea fowl came and went,
 The hunter's gun in the marshes rang ;
 At nightfall from a neighboring tent
 A flute-voiced woman sweetly sang.

WHITTIER.

Tell the tense of each verb in exercise, Lesson CX., and in exercise, Lesson CXI.

LESSON CXII.

CHOICE OF WORDS.

Construct sentences to illustrate the use of the following words:—

- | | |
|-------------|--|
| SUFFER. | He was suffered to remain for some time |
| ALLOW. | unmolested, then he was allowed a hear- |
| PERMIT. | ing, and finally permitted to depart. |
| ACCOMPLISH. | Nothing satisfactory was accomplished, |
| EXECUTE. | though the commander's orders were |
| | strictly executed. |
| PERFORM. | You can best perform that office. |
| ACHIEVE. | Some are born great ; some achieve great- |
| | ness. |
| RIDICULE. | We ridicule what offends our taste ; we de- |
| DERIDE. | ride what seems to merit our scorn. |
| ACQUIRE. | He acquired honor, reputation, and fortune ; |
| OBTAIN. | but we cannot know the efforts he made |
| | to obtain them. |
| PERSEVERE. | Persevere in spite of discouragement ; per- |
| PERSIST. | sist in spite of opposition. |

LESSON CXIII.

PUNCTUATION.—THE COMMA.

Place a comma where a word is understood, unless the connection is very close; thus,—

Curiosity allures the wise; vanity, the foolish; and pleasure, both.

Labor brings pleasure; idleness, pain.

Place a comma after a subject and its modifiers, only when it is necessary to prevent ambiguity; thus,—

The best monuments of the virtuous are their actions.

He who teaches, often learns himself.

A quotation closely connected in grammatical construction is separated from the rest of the sentence by a comma; thus,—

Then the first sound went forth, "They come, they come."

It hurts a man's pride to say, "I do not know."

I say to you, "You are not an honest man."

The members of a compound sentence are usually separated by a comma when one of them expresses the condition upon which the other statement is made; thus,—

Make up your mind to do a thing, and you will surely do it.

Fill your heart with goodness, and you will find that the world is full of good.

*Justify the use of the comma in the following sentences.
Write the sentences from dictation.*

1. Plants are formed by culture ; men, by education.
2. The Greeks excelled in poetry ; the Romans, in jurisprudence.
3. War is the law of violence ; peace, the law of love.
4. Worth makes the man ; the want of it, the fellow.

POPE.

5. Ignorance is the curse of God ; knowledge, the wing wherewith we fly to heaven. — SHAKESPEARE.

6. The rolling rock leaves its scratches on the mountain ; the river, its channel in the soil ; the animal, its bones in the stratum ; the fern and leaf, their modest epitaph in the coal. — EMERSON.

7. It is customary to say, "Take care of the small sums, and the large will take care of themselves."

SUMNER.

8. A dewdrop falling on the wild sea wave
Exclaimed in fear, "I perish in this grave."

TRENCH.

9. An old French sentence says, "God works in moments." — EMERSON.

10. He who pursues pleasure only, defeats the object of his creation.

LESSON CXIV.

COMPOSITION.

MECHANIC ART IN THE ANIMAL CREATION.

Spiders are geometricians, as are also bees, whose cells are so constructed, as, with the least quantity of material, to have the largest-sized spaces and the least possible loss of interstices. The mole is a meteorologist ; the nautilus

is a navigator, for he raises and lowers his sails, casts and weighs anchor, and performs other nautical evolutions; while the whole tribe of birds are musicians. The beaver may be called a builder or architect; the marmot is a civil engineer, for he not only constructs houses and aqueducts, but also drains to keep them dry; caterpillars are silk spinners; wasps are paper manufacturers; the indefatigable ants are day laborers; the monkey, a ropedancer; dogs are hunters; pigs, scavengers; and the torpedo and eel are electricians.

Find out all you can concerning the habits and work of some animal; then write a composition, combining the ideas you have gathered: —

1. By observation.
2. By conversation.
3. By reading.

Here is a thoughtful boy's account of what he saw on the window: —

HOW WASPS BUILD THEIR NESTS.

One spring day, a wasp came between the blind and the window, and after much buzzing began to build. She first laid down, beneath the under edge of the upper sash, a patch of paper about a third of an inch in diameter; then, standing on this, she raised cup-shaped edges all about her, increasing outward and downward, like the cup of an acorn, and then drawing together a little, until a little house was made just about the size and shape of a white-oak acorn, except that she left a hole in the bottom, where she might go in and out.

Then she began at the top, and laid another cover of paper over the first, just as far away as the length of her legs made it easy for her to work. Now it was clear that she made the first shell as a frame or a scaffold on which she might stand to make the second. She would fly away, and after a few minutes come back, with nothing that could be seen, either in her feet or in her jaws. But she at once set to laying her paper stuff, which came out of her mouth, upon the edge of the work she had done before. As she laid the material, she walked backward, building and walking, until she had laid a patch a little more than an eighth of an inch wide and half or three-quarters of an inch long. When laid, the pulp looked like wet brown paper, which soon dried to an ashen gray and still resembled coarse paper. As she laid the material, she occasionally went over it again, putting a little now here and there in the thin places; generally the work was well done the first time.

So the work went on. The second paper shell was about as large as a pigeon's egg; then a third was laid as large as a hen's egg; then another still larger. After a time, the wasp seemed to go inside to get her material, and it appeared that she was taking down the first house, and putting the paper on the outside. If so, she did not bring out pieces and patch them together as a carpenter, saving of work, would do; but she chewed the paper up, and made fresh pulp of it, just as the first was made.

Compare your account with that of the young naturalist, and then rewrite your composition, trying to express simply and accurately the information you have acquired.

LESSON CXV.

REGULAR AND IRREGULAR VERBS.

PRESENT TENSE.	PAST TENSE.	PAST PARTICIPLE.
laugh	laughed	laughed
call	called	called
break	broke	broken
draw	drew	drawn

What is added to the present tense of the verb *laugh* to form the past tense? What is added to the present tense to form the past participle?

How are the past tense and past participle of the verb *call* formed from the present tense?

A verb whose past tense and past participle are formed by annexing *ed* to the present tense is called a **REGULAR VERB**.

Is the past tense of *break* formed by adding *ed* to the present? How is the past participle formed? Are the past tense and past participle of *draw* formed regularly?

A verb whose past tense and past participle are not formed by annexing *ed* to the present tense is called an **IRREGULAR OR STRONG VERB**.

Form the past tense and past participle of the following regular verbs :—

smile	talk	refer
bestow	imply	charge
reform	gather	authorize
transact	respect	prosper
destroy	invite	discover

Learn the past tense and past participle of each of the following irregular verbs :—

PRESENT.	PAST.	PAST PART.	PRESENT.	PAST.	PAST PART.
be (am)	was	been	lay	laid	laid
begin	began	begun	leave	left	left
blow	blew	blown	lie	lay	lain
break	broke	broken	rise	rose	risen
choose	chose	chosen	run	ran	run
come	came	come	say	said	said
do	did	done	see	saw	seen
draw	drew	drawn	set	set	set
drive	drove	driven	sit	sat	sat
eat	ate	eaten	sing	sang	sung
fall	fell	fallen	slay	slew	slain
fly	flew	flown	steal	stole	stolen
freeze	froze	frozen	take	took	taken
give	gave	given	tear	tore	torn
go	went	gone	throw	threw	thrown
grow	grew	grown	wear	wore	worn
know	knew	known	write	wrote	written

For a full list of irregular verbs, see p. 329.

A number of verbs conjugated regularly, are sometimes spelled in an abbreviated form, with *t* instead of *ed*; as, *spelt*, *spilt*, etc.

A few verbs have two forms,—the regular and the irregular. Such verbs are called REDUNDANT; as,—

	PRESENT.	PAST.	PAST PART.
<i>Reg.</i>	light	lighted	lighted
<i>Irreg.</i>	light	lit	lit

A REDUNDANT VERB is one whose past tense or past participle is formed regularly as well as irregularly.

A DEFECTIVE VERB is one that lacks either the past tense or the past participle, or both.

The defective verbs have no present participle, and the auxiliaries are never used as infinitives.

LIST OF DEFECTIVE VERBS.

PRESENT.	PAST.	PRESENT.	PAST.
beware	—	shall	should
can	could	will	would
may	might	wis	wist
must	—	wit	—
ought	—	wot	—
—	quoth		

Beware is used only in the imperative and in the infinitive (and the tenses compounded with it ; as, *should* [*to*] *beware*, etc.).

Do and *will* as auxiliaries have only the present and past tenses ; *have* as an auxiliary uses all its principal parts. As principal verbs, they have all the forms.

Meseems, *methinks*, are used in present and past tenses only : the prefix *me* is the dative of the pronoun [*to me*] ; as if, *It seems to me*, etc. These are idiomatic.

Wis and *wist* are rarely found except in old authors.

Wit and *wot* are ancient, the form *to wit* being now used only as an infinitive, meaning *namely*, or *that is to say*.

Worth (an old verb meaning *to be*, *to become*, *to happen*) is now used only in such expressions as, *Woe worth the day*, etc., in which the verb is in the imperative mode and the noun in the dative ; as if, *Woe be to the day*. — WEBSTER.

Quoth is used only in the past indicative and in the first and third persons, the subject always following the verb ; as, *Quoth he*.

LESSON CXVI.

THE RIGHT WORD IN THE RIGHT PLACE.

1. Howard learned to skate last winter.
2. My brother will teach me to skate next winter.

Which verb signifies past time? Which refers to future time?
Do you notice any other difference in the meaning of *learned* and *will teach*?

Which verb signifies to receive instruction?

Which signifies to give instruction?

Complete the following sentences:—

1. Miss Pratt — us to sketch from nature.
2. What have you — to draw from the cast?
3. Carl has — to play the violin.
4. Alice is — to speak French.
5. Who — your Sunday-school class last sabbath?
6. John Stuart Mill — to read Latin when he was younger than any of you.
7. Robert Louis Stevenson — to compose by imitating good sentences.
8. Ruskin is said to — — to draw by playing with a key on the carpet.

Construct sentences illustrating the use of the following words:—

teach	will teach	will learn
taught	have taught	may learn
teaching	learn	is learning
are teaching	learned	are learning
can teach	have learned	can learn

Explain the meaning of the verbs teach and learn in each of the following quotations :—

1. Little monitor, by thee
Let me learn what I should be ;
I'll learn the round of life to fill,
Useful and progressive still.
2. One lesson, Nature, let me learn of thee ! — ARNOLD.
3. New occasions teach new duties ; Time makes
ancient good uncouth ;
They must upward still, and onward, who would
keep abreast with Truth. — LOWELL.

LESSON CXVII.

STUDY OF SELECTION.

A SENSITIVE DOG.

I formerly possessed a large dog, who, like every other dog, was much pleased to go out walking. He showed his pleasure by trotting gravely before me with high steps, head much raised, moderately erected ears, and a tail carried aloft, but not stiffly. Not far from my house a path branches off to the right, leading to the hothouse, which I used often to visit for a few moments, to look at my plants. This was always a great disappointment to the dog, as he did not know whether I would continue my walk ; and the sudden and complete change of expression which came over him as soon as my body swerved in the least toward the path — and I sometimes tried this as an experiment — was laughable.

His look of dejection was known to every member of the family, and was called his "hothouse face." This consisted in the head drooping much, the whole body sinking a little and remaining motionless, the ears and tail falling suddenly down; but the tail was by no means wagged. With the falling of his ears and of his great chaps, the eyes became much changed in appearance, and I fancied they looked less bright. His aspect was that of piteous, hopeless dejection; and it was the more laughable as the cause was so slight. Every detail in his attitude was in complete opposition to his former joyous yet dignified bearing, and I can explain it in no other way except through the principle of contrast. — CHARLES DARWIN.

What does Mr. Darwin tell us about his dog? How did the dog show pleasure? How did he show disappointment? Do you think the dog enjoyed going for a walk with his master? Did he like to go to the hothouse?

Why did the family laugh at the dog's hothouse face? Notice the contrast in the attitudes of the head, body, ears, tail. How did the expression of the dog's eyes change? Is the appearance of a happy dog exactly opposite to that of an unhappy dog? How does Mr. Darwin explain the changes?

WRITTEN EXERCISES.

1. *Describe the appearance of a cat when threatened with danger.*

HINTS.

How does the cat show terror and anger? Have you ever seen a cat arch its back, erect its hair, open its mouth and spit? Does a cat ever look like a tiger? Does it growl? Does it crouch as if ready to spring? How do the claws show anger? The ears? The eyes?

2. *Describe the appearance of a cat that wishes to gain your friendship.*

HINTS.

Notice the cat's manner. Describe the hair, the ears, the mouth. Does the cat sometimes purr? Does the cat show intelligence? Affection? Fidelity?

3. *Write a story about "A Brave Cat." In your account mention:—*

1. How the cat dozed before the fire. 2. What it did when a strange dog came into the room. 3. What changes you noticed in the appearance of the dog and the cat. 4. The retreat of the dog.

LESSON CXVIII.

HOW TO FORM THE TENSES.

1. I walk.	I give.
2. I walked.	I gave.
3. I will walk (or I shall walk).	I will give (or I shall give).
4. I have walked.	I have given.
5. I had walked.	I had given.
6. I shall have walked (or I will have walked).	I shall have given (or I will have given).

Is *walk* a regular, or an irregular verb? Why? What is the past tense and the past participle?

Is *give* a regular, or an irregular verb? Why? Name the past tense. Name the past participle.

In what tense is the verb *walk* in the first line? In what tense is the verb *give* in the first line?

How is the past tense of the verb *walk* formed? Of the verb *give*?

In what tense are the verbs in the third line? How is it formed? What part of each verb is used? What new word (auxiliary) is used to help form the tense?

In what tense are the verbs in line four? What part of the verbs *walk* and *give* is used in forming this tense? What auxiliary (or helping) word is used?

In what tense are the verbs in line five? What part of the verbs *walk* and *give* is used to form this tense? What auxiliary is used?

In what tense are the verbs in line six? What part of the verbs *walk* and *give* is used to form this tense? What auxiliaries are used to form this tense?

A verb when used alone in its *simple* or *root* form is in the PRESENT TENSE.

The PAST TENSE of regular verbs is formed by annexing *ed* to the root.

The FUTURE TENSE is formed by prefixing *shall* or *will* to the simple or root form of the verb.

The PRESENT PERFECT TENSE is formed by prefixing *have* to the past participle of the verb.

The PAST PERFECT TENSE is formed by prefixing *had* to the past participle of the verb.

The FUTURE PERFECT TENSE is formed by prefixing *will have* or *shall have* to the past participle of the verb.

Write sentences, using each of the following verbs in all the tenses of the indicative mode : —

plant	write	touch
begin	study	lose
spend	blow	notice
bloom	finish	find

Write sentences, using each of the following verbs in all the tenses of the potential mode :—

go	laugh	run
play	try	destroy
possess	continue	come

LESSON CXIX.

PERSON AND NUMBER OF THE VERB.

PRESENT TENSE.

SINGULAR.

1. I give.
2. Thou givest.
3. He gives.

PLURAL.

- We give.
You give.
They give.

In the preceding lessons on verbs, only the pronoun *I* (first person, singular number) has been used as a subject. You will now observe what changes take place in the verb to agree with subjects of other persons and numbers.

In the sentences, in what persons and numbers is the root form of the verb unchanged? What is added to the first person singular to form the second person singular? What is added to the first person singular to form the third person singular?

The pronouns *she* or *it*, or a *singular noun*, may be used in place of *he* in all the tenses, and a *plural noun* may take the place of *they*.

PAST TENSE.

SINGULAR.

1. I gave.
2. Thou gavest.
3. He gave.

PLURAL.

- We gave.
You gave.
They gave.

In what person and number of the past tense is the verb changed? How is the change made?

FUTURE TENSE.

SINGULAR.

- | | |
|--------------------|------------------|
| 1. I shall give. | I will give. |
| 2. Thou wilt give. | Thou shalt give. |
| 3. He will give. | He shall give. |

PLURAL.

- | | |
|--------------------|------------------|
| 1. We shall give. | We will give. |
| 2. You will give. | You shall give. |
| 3. They will give. | They shall give. |

In which person and number of the future tense is the verb changed? Does the change occur in the principal verb, or in the auxiliary verb? The auxiliary verb is sometimes called the SIGN.

PRESENT PERFECT TENSE.

SINGULAR.

PLURAL.

- | | |
|---------------------|------------------|
| 1. I have given. | We have given. |
| 2. Thou hast given. | You have given. |
| 3. He has given. | They have given. |

What change occurs in the second person singular? In the third person singular?

PAST PERFECT TENSE.

SINGULAR.

PLURAL.

- | | |
|----------------------|-----------------|
| 1. I had given. | We had given. |
| 2. Thou hadst given. | You had given. |
| 3. He had given. | They had given. |

In what person and number is the verb changed in the past perfect tense? What is the change?

FUTURE PERFECT TENSE.

SINGULAR.

1. I shall or will have seen.
2. Thou wilt or shalt have seen.
3. He will or shall have seen.

PLURAL.

1. We shall or will have seen.
2. You will or shall have seen.
3. They will or shall have seen.

State in what person and number, and in what part of the auxiliary, the change occurs.

Write sentences, using each verb in the tense, person, and number indicated.

1. study, pres. perf., 1st, sing.
2. choose, fut. perf., 2d, sing.
3. know, past perf., 3d, plu.
4. take, past, 1st, sing.
5. find, pres., 2d, plu.
6. violate, fut., 3d, sing.
7. carry, fut. perf., 1st, sing.
8. freeze, fut. perf., 3d, plu.
9. speak, fut. perf., 2d, sing.
10. consist, pres., 3d, plu.
11. ring, pres. perf., 2d, plu.
12. sing, past perf., 1st, plu.
13. prefer, past, 3d, sing.
14. eat, pres. perf., 1st, sing.
15. do, past perf., 1st, plu.

LESSON CXX.

PUNCTUATION.

DASH, PARENTHESIS, QUOTATION MARKS, AND HYPHEN.

Place a dash (—) where a sentence breaks off abruptly, or when there is a sudden turn in the thought; thus,—

Was there ever — but I scorn to boast.

The dash is sometimes used before a statement of particulars; thus,—

I see in this world two heaps,—one of happiness, and the other of misery.

An expression occurring in the body of a sentence, and nearly or quite independent of it in meaning, may be inclosed in a parenthesis (); thus,—

Are you still (I fear you are) far from being comfortably settled?

Expressions and passages belonging to another, when introduced into one's own composition, should be inclosed in quotation marks (" "); thus,—

Let us always remember this ancient proverb, "Know thyself."

A quotation within a quotation requires only single marks (' '); thus,—

He replied, "Your version of the Golden Rule must be, 'Do as you are done by.'"

The apostrophe(') is used to denote the omission of a letter or letters, and as a sign of the possessive case; thus,—

Not in Fancy's maze he wander'd long,
But stoop'd to truth, and moraliz'd his song.

The hyphen (-) is used to separate the parts of a compound word, and at the end of a line when one or more syllables of a word are carried to the beginning of the next; thus,—

Short swallow-flights of song.

The hyphen should never be used at the end of a line to divide a syllable: the part of the word carried forward to the next line must be one or more whole syllables.

Give reasons for the use of the marks of punctuation in the following sentences. Write the sentences from dictation.

1. But next day (such are the rapid changes in high-lands) broke blue and shining.

2. I told him (it is the way of society) that we should be glad to see him. — STOCKTON.

3. He gave to misery (all he had) a tear;
He gained from Heaven ('twas all he wished) a friend. — GRAY.

4. Isabel and I (she is my cousin, and is seven years old, and I am ten) are sitting together on the bank of the stream. — MITCHELL.

5. Animals are such agreeable friends!—they ask no questions, they pass no criticisms. — GEORGE ELIOT.

6. But "Ivanhoe" and "Quentin Durward"!—oh for a half holiday and a quiet corner, and one of those books again! — THACKERAY.

7. "Time is the warp of life," said he, "oh tell
The young, the fair, the gay, to weave it well!"

MARSDEN.

8. 'Tis good to give a stranger a meal, or a night's
lodging. — EMERSON.

9. Every man's, and boy's, and girl's head carries
snatches of his (Burns's) songs. — EMERSON.

10. The honest man, tho' ne'er sae poor,
Is king o' man for a' that. — BURNS.

11. The old oaken bucket, the iron-bound bucket,
The moss-covered bucket, which hangs in the well.

WOODWORTH.

12. No one minds what Jeffrey says, — it is not more
than a week ago that I heard him speak disrespectfully of
the Equator. — SYDNEY SMITH.

LESSON CXXI.

COMPOSITION.

A NIGHTINGALE'S MISTAKE.

A nightingale made a mistake!
She sang a few notes out of tune;
Her heart was ready to break,
And she hid from the moon.
She wrung her claws, poor thing,
But was far too proud to weep:
So she tucked her head under her wing,
And pretended to be asleep.

A lark, arm in arm with a thrush,
Came sauntering up to the place ;
The nightingale felt herself flush,
Though feathers hid her face.
She knew they had heard her song,
She felt them snigger and sneer,
She thought that this life was too long,
And wished she could skip a year.

“ O nightingale ! ” cooed a dove ;
“ O nightingale ! what’s the use ?
You bird of beauty and love,
Why behave like a goose ?
Don’t skulk away from our sight
Like a common, contemptible fowl ;
You bird of joy and delight,
Why behave like an owl ?

“ Only think of all you have done,
Only think of all you can do ;
A false note is really fun
From such a bird as you !
Lift up your proud little crest,
Open your musical beak ;
Other birds have to do their best,
You need only speak ! ”

The nightingale shyly took
Her head from under her wing,
And giving the dove a look,
Straightway began to sing.

There was never a bird could pass,
The night was divinely calm,
And the people stood on the grass
To hear that wonderful psalm.

The nightingale did not care,
She only sang to the skies;
Her song ascended there,
And there she fixed her eyes.
Of the people who stood below
Very little she knew;
So clear did the sweet sound flow,
That the angels listened too. — INGELow.

WRITTEN EXERCISE.

After studying carefully "A Nightingale's Mistake," make an outline by answering the following questions:—

1. How did the nightingale feel when she realized that she had sung a few notes out of tune?
2. What did she think of life when she thought her mistake had been noticed by a lark and a thrush?
3. How did the dove try to comfort the nightingale?
4. What was the result of the dove's argument?

With the outline before you, try to express in prose every thought of the poem.

Compare your story with the original, and improve your work by adding new sentences.

Read your composition four times to correct errors in grammar, spelling, punctuation, and capitalization.

LÈSSON CXXII.

THE INDICATIVE MODE.

In the preceding lessons on tenses and person and number, all the verbs are in the indicative mode.

The formation of the various tenses of the indicative mode is further shown below. Root means the simple or present tense form of the verb. Past T. means the past tense form of the verb. Past P. means the past participle.

PRESENT TENSE.

SINGULAR.

PLURAL.

- | | |
|---------------------|--------------|
| 1. I (Root). | We (Root). |
| 2. Thou (Root) est. | You (Root). |
| 3. He (Root) s. | They (Root). |

PAST TENSE.

SINGULAR.

PLURAL.

- | | |
|-----------------------|-----------------|
| 1. I (Past T.). | We (Past T.). |
| 2. Thou (Past T.) st. | You (Past T.). |
| 3. He (Past T.). | They (Past T.). |

FUTURE TENSE.

SINGULAR.

PLURAL.

- | | |
|-------------------------------|----------------------------|
| 1. I shall or will (Root). | We shall or will (Root). |
| 2. Thou wilt or shalt (Root). | You will or shall (Root). |
| 3. He will or shall (Root). | They will or shall (Root). |

PRESENT PERFECT TENSE.

SINGULAR.

PLURAL.

- | | |
|-------------------------|----------------------|
| 1. I have (Past P.). | We have (Past P.). |
| 2. Thou hast (Past P.). | You have (Past P.). |
| 3. He has (Past P.). | They have (Past P.). |

PAST PERFECT TENSE.

SINGULAR.

PLURAL.

- | | |
|--------------------------|---------------------|
| 1. I had (Past P.). | We had (Past P.). |
| 2. Thou hadst (Past P.). | You had (Past P.). |
| 3. He had (Past P.). | They had (Past P.). |

FUTURE PERFECT TENSE.

SINGULAR.

1. I shall or will have (Past P.).
2. Thou wilt or shalt have (Past P.).
3. He will or shall have (Past P.).

PLURAL.

1. We shall or will have (Past P.).
2. You will or shall have (Past P.).
3. They will or shall have (Past P.).

Read through the above conjugation, substituting the present tense of some verb wherever the word *Root* occurs, the past tense of the same verb wherever *Past T.* occurs, and the past participle of the same verb wherever *Past P.* occurs.

The pronoun of the second person plural, *you*, is now generally used for the second person singular, *thou*, and with it the verb in the plural form. Thus we say, *You have given*, or *You will have given*, instead of *Thou hast given*, or *Thou wilt have given*, to one person, or to a number.

Shall in the first person is simply future in its meaning ; it simply foretells. In the second and third persons, it promises or threatens. *Will* in the first person promises or threatens, and in the second and third simply foretells.

I shall go, or *we shall go*, means that it is our expectation, without any particular desire or will, to go.

I will go, or *we will go*, means that the speaker intends to go, even in spite of opposition.

You will go, or *he will go*, means that the person spoken to or of will in the future go ; but

You shall go, or *he shall go*, means that the speaker intends to help or threaten the person spoken to or of to go.

Write the conjugation of the following verbs in the indicative mode : —

choose	forsake
fade	fly
go	spend
run	put
flow	succeed

LESSON CXXIII.

CHOICE OF WORDS.

1. I shall be very glad to see you.
2. You will be late at school.
3. The teacher will not excuse us.

Mention the verbs, and state the time each expresses. Name the subjects, and state the person of each.

1. I will meet you at half-after eight.
2. You shall have my book to-morrow.
3. Henry shall not use my knife again.

What does the speaker promise in the first sentence? In the second and third, what does the speaker control? What verb expresses the determination of the speaker?

To express futurity, use *shall* in the first person, and *will* in the second and third.

To express promise, purpose, determination, obligation, or inevitable action which the speaker means to control, use *will* in the first person, and *shall* in the second and third.

Write three sentences, using shall to express simple future action.

I shall go to the park to-morrow.

Write three sentences, using will to make a promise.

I will meet you at the south gate.

Write three sentences, using shall to express inevitable action over which the speaker has control.

He shall not see my rabbits.

Explain the use of shall and will in the following examples: —

I will die ere she shall grieve. — WITHER.

The pound of flesh which I demand of him
Is dearly bought, is mine, and I will have it.

I stand for judgment; answer, shall I have it?

SHAKESPEARE.

This child I to myself will take ;
 She shall be mine, and I will make
 A lady of my own.

The stars of midnight shall be dear
 To her ; and she shall lean her ear
 In many a secret place
 Where rivulets dance their wayward round,
 And beauty born of murmuring sound
 Shall pass into her face. — WORDSWORTH.

In corresponding cases, *should* and *would* are used in the same manner as *shall* and *will*.

Copy the following sentences, filling the blanks with the proper words : —

1. I — be pleased to accept your kind invitation.
2. I think you — enjoy playing tennis.
3. He said he — be sorry to lose the ball.
4. I — not lend him my skates.
5. You — not be selfish.
6. The teacher — be obeyed.
7. Every boy — read "Plutarch's Lives."
8. Henry Clay said, "I — rather be right than be President."
9. In speaking of the Indians, Lincoln said he — not rest until they had justice.
10. You — have heard the Hamelin people
 Ringing the bells till they rocked the steeple.

In which of the above sentences does the verb express the determination of the speaker?

Which verbs express obligation?

Which verbs express simple future action?

Construct six original sentences illustrating the correct use of should.

Explain the use of would and should in the following quotations:—

1. A dreary place would be this earth,
Were there no little people in it;
The song of life would lose its mirth,
Were there no children to begin it.

WHITTIER.

2. Teach me half the gladness,
That thy brain must know,
Such harmonious madness
From my lips would flow,
The world should listen then as I am listening now.

SHELLEY.

3. A man should never be ashamed to own he has been in the wrong, which is but saying in other words that he is wiser to-day than he was yesterday. — POPE.

LESSON CXXIV.

THE POTENTIAL MODE.

The potential mode has four tenses. They are, with their auxiliaries or signs, —

Present Tense : may, can, or must.

Past Tense : might, could, would, or should.

Present Perfect Tense : may have, can have, must have.

Past Perfect Tense : might have, could have, would have, should have.

The forms of the verb in the first and third persons singular, and the first, second, and third persons, plural, are the same, and may be summarized thus : —

Present Tense, —

I, he, we, you, or they
may, can, or must (Root).

Past Tense, —

I, he, we, you, or they
might, could, would, or should (Root).

Present Perfect Tense, —

I, he, we, you, or they
may have, can have, or must have (Past P.).

Past Perfect Tense, —

I, he, we, you, or they
might have, could have, would have, or should have
(Past P.).

In the second person singular, *st* is added to the auxiliaries ; thus, —

Present Tense, —

Thou mayst, canst, or must (Root).

Past Tense, —

Thou mightst, couldst, wouldst, or shouldst (Root).

Present Perfect Tense, —

Thou mayst have, canst have, or must have (Past P.).

Past Perfect Tense, —

Thou mightst have, couldst have, wouldst have, or
shouldst have (Past P.).

Write out a conjugation of two or more verbs (selected by teacher) in the potential mode, using the form given in Lesson CXVIII.

LESSON CXXV.

CHOICE OF WORDS.

1. May I speak to Grace?
2. Can you play the piano?

Which verb asks permission? Which inquires concerning ability?

Write ten sentences showing your power to discriminate between the following words:—

may

might

can

could

Explain each use of may, can, might, and could in the following quotations:—

1. We may build more splendid habitations,
Fill our rooms with paintings and with sculptures;
But we cannot
Buy with gold the old associations. — LONGFELLOW.
2. How little thou canst tell
How much in thee is good or well! — CLOUGH.
3. We might all of us give far more than we do without being a bit the worse.
4. When Duty whispers low, Thou must,
The youth replies, I can. — EMERSON.
5. One could wander for miles through this forest without meeting a person.
6. When I turned again to look for the bird, I could not see it.

7. I found this,
That of goods I could not miss
If I fell within the line. — EMERSON.
8. One impulse from a vernal wood
May teach you more of man,
Of moral evil and of good,
Than all the sages can. — WORDSWORTH.

LESSON CXXVI.

COMPOSITION.—DESCRIPTION.

THE SPARROW.

The sparrows are all meek and lowly birds. They are of the grass, the fences, the low bushes, the weedy wayside places. Theirs are the quaint and lullaby songs of childhood. The whitethroat has a timid, tremulous strain, that issues from the low bushes, or from behind the fence where its cradle is hid. The song sparrow modulates its simple ditty as softly as the lining of its own nest.

What pretty nests, too, the sparrows build! Can anything be more exquisite than a sparrow's nest under a grassy or mossy bank? What care the bird has taken not to disturb one straw, or spear of grass, or thread of moss!

BURROUGHS.

Study John Burroughs's account of sparrows. Note what he says of their haunts, of their songs, of their nests.

Write a similar description of the robin.

1. Tell where you have seen robins.
2. Describe the robin's song.
3. Tell what you can of the robin's nest.

LESSON CXXVII.

THE VERB BE.

INDICATIVE MODE.

PRESENT TENSE.

SINGULAR.

PLURAL.

- | | |
|--------------|-----------|
| 1. I am. | We are. |
| 2. Thou art. | You are. |
| 3. He is. | They are. |

PAST TENSE.

SINGULAR.

PLURAL.

- | | |
|---------------|------------|
| 1. I was. | We were. |
| 2. Thou wast. | You were. |
| 3. He was. | They were. |

FUTURE TENSE.

SINGULAR.

PLURAL.

- | | |
|---------------------------|------------------------|
| 1. I shall or will be. | We shall or will be. |
| 2. Thou wilt or shalt be. | You will or shall be. |
| 3. He will or shall be. | They will or shall be. |

PRESENT PERFECT TENSE.

SINGULAR.

PLURAL.

- | | |
|--------------------|-----------------|
| 1. I have been. | We have been. |
| 2. Thou hast been. | You have been. |
| 3. He has been. | They have been. |

PAST PERFECT TENSE.

SINGULAR.

1. I had been.
2. Thou hadst been.
3. He had been.

PLURAL.

- We had been.
 You had been.
 They had been.

FUTURE PERFECT TENSE.

SINGULAR.

1. I shall or will have been.
2. Thou wilt or shalt have been.
3. He will or shall have been.

PLURAL.

1. We shall or will have been.
2. You will or shall have been.
3. They will or shall have been.

POTENTIAL MODE.

PRESENT TENSE.

SINGULAR.

1. I may be.
2. Thou mayst be.
3. He may be.

PLURAL.

- We may be.
 You may be.
 They may be.

PAST TENSE.

SINGULAR.

1. I might be.
2. Thou mightst be.
3. He might be.

PLURAL.

- We might be.
 You might be.
 They might be.

PRESENT PERFECT TENSE.

SINGULAR.

PLURAL.

- | | |
|--------------------------|---------------------|
| 1. I may have been. | We may have been. |
| 2. Thou mayst have been. | You may have been. |
| 3. He may have been. | They may have been. |

PAST PERFECT TENSE.

SINGULAR.

PLURAL.

- | | |
|----------------------------|-----------------------|
| 1. I might have been. | We might have been. |
| 2. Thou mightst have been. | You might have been. |
| 3. He might have been. | They might have been. |

In the present and present perfect tenses of the potential mode, the auxiliaries *can* and *must* may be used instead of *may*. In the past and past perfect tenses, the auxiliaries *could*, *would*, and *should*, may be used instead of *might*.

Compare the conjugation of the verb be with that of give in Lesson CXIX., and of the models in Lessons CXXII. and CXXXIV.

Be prepared to recite any tense of the verb be, using either auxiliary in the potential mode as directed, or to give any person and number of any tense.

LESSON CXXVIII.

THE PROGRESSIVE FORM OF VERBS.

INDICATIVE MODE.

TENSE.	SIMPLE FORM.	PROGRESSIVE FORM.
<i>Present.</i>	I write.	I am writing.
<i>Past.</i>	I wrote.	I was writing.
<i>Future.</i>	I shall write.	I shall be writing.

Pres. Per. I have written. I have been writing.
Past Per. I had written. I had been writing.
Fut. Per. I shall have written. I shall have been writing.

Verbs like *am writing*, *was writing*, *shall be writing*, etc., which represent the action as continuing at the time indicated by the verb, are said to be in the PROGRESSIVE FORM.

What is the difference in meaning between *I write* and *I am writing*? *I wrote* and *I was writing*? Compare each simple form with its corresponding progressive.

If the word *writing* were omitted from each of the above verbs, you would have remaining the different tenses of what verb?

Writing is the present participle of the verb *write* (see Lesson CVIII.).

The present participle of any verb is formed by annexing *ing* to its present tense or root.

The progressive form of a verb in any tense is formed by adding its present participle to the verb *be* in that tense.

Write the potential mode, progressive form, of the verb write.

Write the numbers and tenses of the following verbs as indicated below.

VERB.	MODE.	FORM.	TENSE.	NUMBER.
1. Break	Indicative	Simple	Past Per.	Singular
2. Burn	"	Progressive	Future	Plural
3. Buy	Potential	Simple	Present	Singular
4. Build	Indicative	Simple	Fut. Per.	Plural
5. Cut	Potential	Progressive	Past	Singular
6. Bleed	"	Simple	Pres. Per.	Plural
7. Draw	Indicative	Progressive	Pres. Per.	Singular
8. Drive	"	Simple	Fut. Per.	Plural
9. Dwell	Potential	Simple	Past Per.	Singular
10. Bring	"	Progressive	Past	Plural

LESSON CXXIX.

STUDY OF SELECTION.

EVANGELINE.

Fair was she to behold, that maiden of seventeen summers.

Black were her eyes as the berry that grows on the thorn
by the wayside,

Black, yet how softly they gleamed beneath the brown
shade of her tresses !

.
Fairer was she when, on Sunday morn, while the bell
from its turret

Sprinkled with holy sounds the air, as the priest with his
hyssop

Sprinkles the congregation, and scatters blessings upon
them,

Down the long street she passed, with her chaplet of beads
and her missal,

Wearing her Norman cap, and her kirtle of blue, and the
earrings

Brought in the olden time from France, and since, as an
heirloom,

Handed down from mother to child, through long genera-
tions.

But a celestial brightness — a more ethereal beauty —

Shone on her face and encircled her form, when, after
confession,

Homeward serenely she walked with God's benediction
upon her. — LONGFELLOW.

How old was Evangeline? What color were her eyes? With what does the poet compare them? What color was her hair? What did she wear on Sunday? When was she most beautiful? Is beauty of expression more attractive than beauty of features? What do you understand by the last line? Is nobility of character the greatest personal charm?

Write an account of some person you know, describing the strongest points of individuality, — height, form, features; peculiarities of dress, manner, gait, speech, and expression; occupation, habits, traits of character; influence, usefulness.

LESSON CXXX.

CHOICE OF WORDS.

Construct sentences to illustrate the use of the following words:—

APOLOGY.	An apology is dictated by a sense of justice;
EXCUSE.	an excuse is offered in extenuation of a fault.
CONDUCT.	Good conduct will include right behavior as
BEHAVIOR.	a part of it.
EFFORT.	Effort is a putting forth of strength, physical
ENDEAVOR.	or mental; endeavor is prolonged effort;
STRUGGLE.	struggle is effort exerted against opposition.
PERIL.	Peril implies destruction; danger implies
DANGER.	loss; jeopardy applies to things of value,
JEOPARDY.	as well as to persons.

LESSON CXXXI.

ACTIVE AND PASSIVE VOICE.

1. The grocer sells strawberries.
2. The boy will bring the book.
3. The trolley car killed a man.

In the first sentence, the verb *sells* represents the subject *grocer* as doing something to the object *strawberries*. In like manner, the verb *will bring* expresses that its subject *boy* acts and the object *book* does not. The verb *killed* represents its subject *car* as acting on the object *man*.

A transitive verb like *sells*, *will bring*, or *killed*, that represents its subject as acting on an object, is said to be in the active voice, and is called a TRANSITIVE ACTIVE VERB.

We may rewrite the sentences, making the object of each verb stand in the place of the subject.

4. Strawberries are sold by the grocer.
5. The book will be brought by the boy.
6. A man was killed by the trolley car.

Although the form of the sentences seems much changed, we know that the facts are not.

In both the first and fourth sentences, the *grocer* acts, the *strawberries* receive the action. In the first sentence, the object receives the action ; in the fourth, the subject receives it. In the same manner, by comparing the second and fifth sentences and the third and sixth, we find that, in the second and third, the subject acts ; in the fifth and sixth, the subject receives the action. Because the subjects in such sentences as the fourth, fifth, and

sixth, are represented not as acting but as being passive, their predicates are called PASSIVE VERBS.

A verb like *are sold*, *will be brought*, or *was killed*, which represents its subject as receiving the action, is said to be in the passive voice, and is called a TRANSITIVE PASSIVE VERB.

The passive form of the verb represents the subject as receiving that which is done.

In the first three sentences above, those having active transitive verbs for predicates, the actors, *grocer*, *boy*, *car*, are more prominent than the objects. In the other three sentences, those having passive transitive verbs for predicates, the objects become more prominent and the actors less so.

In the sentence, —

The British hanged Nathan Hale as a spy,

the actors, *the British*, are more prominent. By making the predicate passive, we may avoid mentioning them, —

Nathan Hale was hanged as a spy.

All active transitive verbs may take the passive transitive form.

A few intransitive verbs, when they have united to them a preposition, may take the passive form ; as, *They had been laughed at*, *He is well thought of*.

The passive form of a verb in any tense is formed by adding its past participle to the verb *be* in that tense.

Rewrite the following sentences, changing the verbs in the active transitive form to the passive transitive form, and those in the passive transitive form to the active transitive form : —

1. Pharaoh and his host pursued them.
2. The lightning shattered the oak.

3. One bad example spoils many good precepts.
 4. Shall we gather strength by irresolution and inaction? — PATRICK HENRY.

5. Our buskins on our feet we drew.

6. What scenes of woe
 Are witnessed by that red and struggling beam!

7. Ambition breaks the ties of blood, and forgets the obligations of gratitude. — SCOTT.

8. Deep in the grove, beneath the secret shade,
 A various wreath of odorous flowers she made;
 Gay mottled pinks, and jonquils sweet, she chose,
 The violet blue, sweet thyme, and flaunting rose.

COLLINS.

9. A poor man served by thee shall make thee rich;
 A sick man helped by thee shall make thee
 strong;

Thou shalt be served thyself by every sense
 Of service which thou renderest.

MRS. BROWNING.

LESSON CXXXII.

THE EMPHATIC FORM OF VERBS.

INDICATIVE MODE.

PRESENT TENSE.

SINGULAR.

PLURAL.

- | | |
|---------------------|----------------|
| 1. I do write. | We do write. |
| 2. Thou dost write. | You do write. |
| 3. He does write. | They do write. |

SINGULAR.	PAST TENSE.	PLURAL.
1. I did write.		We did write.
2. Thou didst write.		You did write.
3. He did write.		They did write.

What is the difference between the simple form *I write* and the emphatic form *I do write*? Between *I wrote* and *I did write*? What form of the principal verb *write* is used with *do* and *did* to make the emphatic form?

The auxiliary *do* is used with the root of a verb to form the PRESENT TENSE EMPHATIC, and the auxiliary *did* to form the PAST TENSE EMPHATIC.

The emphatic form can be used only in these two tenses.

Write sentences, using the following verbs in each of the three forms, — simple, progressive, and emphatic: —

believe	choose
pursue	control
judge	drown
estimate	understand
publish	dispose

LESSON CXXXIII.

COMPOSITION.

A MORNING INCIDENT.

[Scene: Morning on the bridge cars at the hour when the better class of money-seekers, both employer and employed, are on their way from Brooklyn homes to New York offices.]

Just before the bell rang to start the train, a frail man, evidently a German, came panting into the car, carrying a

large bundle of overcoats carefully pinned in a piece of black muslin. The linings of the coats were folded outside, and were of shining silk. The man carrying the coats wore a thin cotton coat, in which he shivered as the cold air swept through the open door.

The brakeman, a frowning giant, bounded into the car, and in a voice loud enough to attract everybody's attention, shouted, "Get along out of here with your bundle. Can't have ye blocking up the whole car!" In sheer fright the poor bewildered man looked about. Language spoke to deaf ears; but the gesture said, "Go!" It could not mean that he must leave the car; for how would he ever get over to New York with the coats, if not allowed to ride—they were so heavy! Bending under the heavy load, he went out on the platform, casting an appealing glance backward as he went through the door. He crossed to the front platform of the car behind, and holding the coats lengthwise, so that the only glimpse to be seen was the dented and shabby hat and the brown, misshapen boots, with the strained wrists, and grimy, thin hands, he took his position against the door frame. Some smothered remark from the tyrant in blue coat and brass buttons brought the white, frightened face in sight; but the tighter clutching of the hands and the shrinking out of sight of the rest of the man behind the satin-lined coats was the only result.

At this point, a new actor appeared on the scene. From about the center of the car, a magnificent specimen of American manhood stood up leisurely. From the top of the shining silk hat to the toes of the shining boots was written righteous prosperity. One gloved hand

held the paper he had been reading, with a grasp that told of the muscular power that years of healthful living had preserved and developed. He glanced neither to right nor left, but, with flashing eyes fastened on the brakeman's back, went through the door, and, standing directly in front of the tailor, tapped him gently on the shoulder, saying pleasantly, "My friend, put your bundle on this gate," at the same time pointing to the closed gate on the inner side of the car platform. A frightened glance was flashed into the speaker's face, and then at the scowling brakeman; but the tailor did not move. Crowding the paper into his pocket, the new actor in this quickly moving drama took the bundle of coats, and, with a kindly "Stand here" to the tailor, rested them on the gate. The tailor, with a face of smiles and relief, took his place beside the bundle. The new protector, with his silk-lined coat thrown back, a rather set look in his face, the tips of the fingers of one hand inside of his trousers' pockets, faced the cowed and silenced brakeman, his whole attitude bringing to mind the now historical sentence in the annals of New York politics, "Well, what are you going to do about it?"

At the New York end of the bridge, the tailor and his friend were the last to leave the platform. As they parted at the head of the stairs, the gloved hand touched the rim of the silk hat to the little bent man who was going down the stairs. A face radiant answered the salute; but the burdened hands made its return impossible. Was it imagination? The air seemed eloquent with these words:—

"The Holy Supper is kept indeed
In whatso we share with another's need."

WRITTEN EXERCISES.

After reading thoughtfully the above extract, try to describe some similar incident that you have witnessed.

If you do not recall a kind deed, write a brief newspaper article on one of the following subjects:—

Almost an Accident.

A Frightened Horse.

A Careless Wheelman.

An Hour in a Railway Station.

How we Caught a Burglar.

The Effects of a Recent Storm.

HINTS.

1. Choose a point of view.
2. Forecast the whole story before you begin to write.
3. Remember that your story should be probable, and should have a purpose.
4. Relate particulars, not merely because they occurred at a certain time, but because they grew out of preceding particulars.

LESSON CXXXIV.

AUXILIARY VERBS.

Verbs like *do, did, have, may, might*, etc., when prefixed to a principal verb to form compound tenses, are called AUXILIARY VERBS. They are as follows, and as auxiliaries have the form of only the present and past tenses, except *be*, which is used as an auxiliary in all its parts.

<i>Present.</i>	do	have	shall	will	may	can	must
<i>Past.</i>	did	had	should	would	might	could	—

Be, do, and have are also principal verbs, and take others before them in their compound tenses; as, —

I shall be early.

You may have an apple.

He may have done wrong.

They have had a sail.

A verb is made to deny by using it with the word *not*; as, —

I will give. I will not give.

The negative *not* is placed after the verb in the simple form ;
as, — He thought not ;

and after the first auxiliary in the compound forms ; as, —

You did not look.

They would not stop.

We are not going.

Write sentences illustrative of the uses of the auxiliary verbs.

LESSON CXXXV.

INTERROGATIVE SENTENCES.

INDICATIVE MODE.

TENSE.	COMMON FORM.	PROGRESSIVE FORM.
<i>Present.</i>	Do you write?	Are you writing?
<i>Past.</i>	Did you write?	Were you writing?
<i>Future.</i>	Will you write?	Will you be writing?
<i>Pres. Per.</i>	Have you written?	Have you been writing?
<i>Past Per.</i>	Had you written?	Had you been writing?
<i>Fut. Per.</i>	Shall you have written?	Shall you have been writing?

POTENTIAL MODE.

TENSE.	COMMON FORM.	PROGRESSIVE FORM.
<i>Present.</i>	Can you write?	Can you be writing?
<i>Past.</i>	Could you write?	Could you be writing?
<i>Pres. Per.</i>	Can you have written?	Can you have been writing?
<i>Past Per.</i>	Could you have written?	Could you have been writing?

By comparing the above forms with declarative sentences in Lesson XI, you will see that in interrogative sentences, the verb is used in both the common and the progressive form.

1. When the verb has an auxiliary, the subject is placed between the auxiliary and the verb.

2. When the verb has more than one auxiliary, the subject is placed after the first auxiliary.

3. In the present and the past indicative, the emphatic instead of the common form of the verb is generally used. The simple form of the verb is sometimes used in interrogative sentences in the present and past tenses ; as, —

Seest thou a man diligent in his business ?

When an interrogative sentence is negative, the negative is placed immediately after the subject ; as, —

Is it not excellent to have the strength of a giant ?

Are you not going to the mountains this summer ?

Only the indicative and potential modes can be used in interrogative sentences.

In the following exercises, change the interrogative sentences into declarative sentences, and the declarative into interrogative : —

1. See you yon light on the southern headland ?
2. The maple on the hillside has lost its bright green.
3. Can you hear the roaring of the breakers ?
4. 'Tis liberty alone that gives the flowers of fleeting life their luster and perfume.
5. Was there ever a better charity sermon preached in the world than Dickens's "Christmas Carol" ? .

6. I would not enter on my list of friends
The man who needlessly sets foot upon a worm.
COWPER.
7. Know ye the land where the cypress and myrtle
Are emblems of deeds that are done in their clime?
BYRON.
8. In this past year's diary, is there any precious day
noted on which you have made a new friend? — THACKERAY.
9. stillest streams oft water fairest meadows.
10. All the kings of the nations lie in glory,
Cased in cedar, and shut in a sacred gloom.
INGELOW.
11. Down swept the chill winds from the mountain peak.
LOWELL.
12. Are the blossoms singing? Or is all this humming
sound the music of bees? — BEECHER.
13. Who is losing? who is winning? are they far, or
come they near?
Look abroad, and tell us, sister, whither rolls the
storm we hear. — WHITTIER.

LESSON CXXXVI.

THE SUBJUNCTIVE MODE.

The subjunctive mode is that form of a verb used in a subordinate clause to express something merely thought of as conditional or doubtful, and generally to imply that the contrary is true; as, —

If I were you, I would try to do better.
Though he slay me, yet will I trust him.

The subjunctive mode is generally preceded by the conjunctions *if, though, lest*, etc. The sign is omitted when the verb stands before the subject ; as, —

Were I in his place, *for*, If I were in his place.

The subjunctive mode is sometimes used in the expression of a strong desire ; thus, —

I wish I were at home.

Oh that he were here!

Notice, however, that these sentences express a wish for something not to be attained.

The subjunctive mode is not used to express a mere uncertainty ; thus we say, —

If he is here, ask him to come to me ; *not*, If he be here.

If he was sick, he surely did not go ; *not*, If he were sick.

This mode, as its name indicates, is always dependent on another verb, expressed or implied ; but every tense of the indicative and the potential mode may be used in conditional clauses.

The forms peculiar to the subjunctive are found only in the present tense of active verbs and the present and past tenses of the verb *be*, and of verbs in the passive voice.

Observe the forms of the verbs as given below in the subjunctive and the indicative. Notice in which persons, numbers, and tenses the two modes differ.

THE VERB HEAR.

SUBJUNCTIVE MODE.		INDICATIVE MODE.	
PRESENT TENSE.		PRESENT TENSE.	
SINGULAR.	PLURAL.	SINGULAR.	PLURAL.
1. If I hear.	If we hear.	I hear.	We hear.
2. If thou hear.	If you hear.	Thou hearest.	You hear.
3. If he hear.	If they hear.	He hears.	They hear.

PAST TENSE.		PAST TENSE.	
SINGULAR.	PLURAL.	SINGULAR.	PLURAL.
1. If I heard.	If we heard.	I heard.	We heard.
2. If thou heard.	If you heard.	Thou heardest.	You heard.
3. If he heard.	If they heard.	He heard.	They heard.

THE VERB BE.

SUBJUNCTIVE MODE.		INDICATIVE MODE.	
PRESENT TENSE.		PRESENT TENSE.	
SINGULAR.	PLURAL.	SINGULAR.	PLURAL.
1. If I be.	If we be.	I am.	We are.
2. If thou be.	If you be.	Thou art.	You are.
3. If he be.	If they be.	He is.	They are.

PAST TENSE.		PAST TENSE.	
SINGULAR.	PLURAL.	SINGULAR.	PLURAL.
1. If I were.	If we were.	I was.	We were.
2. If thou wert.	If you were.	Thou wast.	You were.
3. If he were.	If they were.	He was.	They were.

When the verb is placed before the subject, the *if* is omitted ; as, Were I sure, I would tell you.

Explain the use of the subjunctive in the following sentences : —

1. If he were more courteous, I should like him better.
2. Should it rain, I will not go.
3. I wish that my mother were here.
4. If he be diligent, he will succeed.
5. If he had been wise, he would have accepted the offer.

6. If it were ever so fine, I would not buy it.
7. Beware, lest thou be led into temptation.
8. Let him that thinketh he standeth take heed lest he fall.
9. Oh that thou wert my brother!
10. Oh had I the wings of a dove!
11. If it were done when 'tis done, then 'twere well It were done quickly.
12. Were gold more abundant, it would be of less value.

LESSON CXXXVII.

THE IMPERATIVE MODE.

Verbs in the imperative mode are used only in imperative sentences, and are always in the second person and the present tense.

The form is the same for both the singular and the plural number.

That form is the simple or root form of the verb (see Lesson CXXII.).

The subject of a verb in the imperative mode is usually the pronoun *you*, either expressed or understood. *Thou* and *ye* are used in solemn and emphatic forms.

Write ten sentences, using the following verbs in the imperative mode : —

rest	ring
stand	praise
make	hide
think	sweep
come	count

LESSON CXXXVIII.

STUDY OF A DESCRIPTION.

THE GARRET OF THE GAMBREL-ROOFED HOUSE.

It has a flooring of laths with ridges of mortar squeezed up between them, (which if you tread on you will go to — the Lord have mercy on you! — where *will* you go to?) the same being crossed by narrow bridges of boards, on which you may put your feet, but with fear and trembling. Above you and around you are beams and joists, on some of which you may see, when the light is let in, the marks of the conchoidal clippings of the broadax, showing the rude way in which the timber was shaped as it came, full of sap, from the neighboring forest. It is a realm of darkness and thick dust, and shroud-like cobwebs, and dead things they wrap in their gray folds. For a garret is like a seashore, where wrecks are thrown up, and slowly go to pieces. There is the cradle which the old man you just remember was rocked in; there is the ruin of the bedstead he died on, and that ugly slanting contrivance used to put under his pillow in the days when his breath came hard; there is his old chair with both arms gone, symbol of the desolate time when he had nothing earthly left to lean on; there is the large wooden reel which the deacon sent the minister's lady, who thanked him graciously, and twirled it smilingly, and in fitting season bowed it out decently to the limbo of troublesome conveniences. And there are old leather portmanteaus, like stranded porpoises, their mouths gaping in gaunt hunger for the food with which

they used to be gorged to repletion; and the old brass andirons, waiting until time shall revenge them on their paltry substitutes, and they shall have their own again, and bring with them the forestick and backlog of ancient days; and the empty churn with its idle dasher, and the brown, shaky old spinning wheel, which was running, it may be, in the days when they were hanging Salem witches. — HOLMES.

WRITTEN EXERCISE.

Give a similar description of a room you have seen.

1. Locate the room.
2. Describe its general appearance.
3. Reproduce the various objects by homely illustrations and familiar comparisons.
4. Choose one of the things in which you are most interested, and write out its history.

LESSON CXXXIX.

SOME VERBS ALIKE IN SOUND.

PRESENT.	PAST.	PRES. PART.	PAST PART.
lay	laid	laying	laid
lie	lay	lying	lain
set	set	setting	set
sit	sat	sitting	sat
raise	raised	raising	raised
rise	rose	rising	risen
see	saw	seeing	seen
saw	sawed	sawing	sawed or sawn

Lay is a transitive verb, and requires an object.

Lie, meaning to rest, is intransitive, and does not require an object.

<i>Present.</i>	{ Lay the scythe on the grass. Let the scythe lie on the grass.
<i>Past.</i>	{ He laid the scythe on the grass. The scythe lay on the grass.
<i>Pres. P.</i>	{ He is laying the scythe on the grass. The scythe is lying on the grass.
<i>Past P.</i>	{ He has laid the scythe on the grass. The scythe has lain on the grass.

Set is a transitive verb, and requires an object.

Sit is an intransitive verb, and does not require an object.

<i>Present.</i>	{ I set a chair by the window. I sit in the chair.
<i>Past.</i>	{ I set a chair by the window. I sat in the chair.
<i>Pres. P.</i>	{ I am setting a chair by the window. I am sitting in the chair.
<i>Past P.</i>	{ I have set a chair by the window. I have sat in the chair.

Raise, meaning to lift, is regular and transitive.

Rise, meaning to ascend, is irregular and intransitive.

See, meaning to perceive, is irregular and transitive.

Saw, meaning to cut, is regular or irregular and transitive.

1. Write eight sentences discriminating between raise and rise. Follow the form given above for lay and lie.

2. Write eight sentences discriminating between see and saw in each tense.

Copy the following sentences, filling the blanks with suitable words : —

1. Lake Ontario — between New York and Canada.
2. The rain — — the dust.
3. I found a horseshoe — in the road.
4. Mother has — down to rest.
5. The snow will not — long on the ground.
6. Do not leave your hat — on a chair.
7. Many poets have been — to rest in Westminster.
8. Will you — aside your work ?
9. The autumn leaves — scattered on the ground.
10. The men are — a concrete pavement.

Copy and complete the following sentences : —

1. We — and talked until the night,
Descending filled the room.
2. The Arab's foe, having ever broken bread with
him, may safely — beneath his tents.
3. The robin — on her nest.
4. On Arbor Day our class — out two trees.
5. Where do you — in church ?
6. You may — the table for four.
7. Still — the schoolhouse by the road,
A ragged beggar sunning.
8. The hilt of his sword was — with gems.
9. The sun was — as we turned homeward.
10. Slowly and disconsolately little Marygold —
down.
11. He goes on Sunday to the church,
And — among his boys.
12. Robert has been — traps for partridges.

LESSON CXL.

THE AGREEMENT OF THE VERB.

PERSON AND NUMBER.

In Lessons CXIX., CXXII., and CXXVII., you have seen that a verb changes its form on account of the person and number of its subject.

1. *Est*, or some contraction of it, is usually annexed to a verb, or to one of its auxiliaries, when the subject is in the second person singular ; as, *Thou hearest, Thou mayst go.*

2. *S* is usually annexed to a verb in the present tense of the indicative mode, when the subject is in the third person singular ; as, *The child reads.*

3. *Has* as an auxiliary is used only in the third person singular of the present perfect tense ; as, *He has listened.*

4. The verb *be* has seven different forms in the present and past tenses of the indicative mode : *I am, thou art, he is, we are, I was, thou wast, we were.*

A verb must agree with its subject in person and number.

When the subject is a collective noun standing for many considered as one whole, the verb must be in the singular ; as, —

The army invades the country.

A committee of three was appointed.

When the subject is a collective noun standing for many considered as individuals, the verb must be in the plural ; as, —

The audience were much pleased.

The committee were unanimous.

In the following sentences explain the agreement of the verbs with their subjects. Point out the objects of the prepositions.

1. Congress has adjourned.
2. Neither precept nor discipline is so forcible as example.
3. Many blessings has the world derived from those whose origin was humble.
4. Neither Charles nor Henry knows his lesson.
5. Not only the father, but the son also, was involved in the disaster.
6. The long row of poplars was luxuriantly green.
7. Star after star appears on high.
8. There is Concord, and Lexington, and Bunker Hill — and they will remain forever. — WEBSTER.
9. The mansion, with its groves and gardens, extends over a large area.
10. Continued exertion, and not hasty efforts, leads to success.
11. His praise, ye winds, that from four quarters blow,
Breathe soft or loud. — MILTON.
12. Every house was burned; and every man, woman, and child was killed.
13. The seasons, each in its turn, cheer the soul.
14. The sleigh, as well as the horses, was much injured.
15. The roses and myrtles bloomed unchilled on the verge of the avalanche. — MACAULAY.
16. The joyful parents, with Perseus and Andromeda, repaired to the palace, where a banquet was spread for them, and all was joy and festivity. — BULFINCH.

LESSON CXLI.

TWO OR MORE SUBJECTS.

1. Maud and Estelle are reading.
2. Maud or Estelle is reading.

What are the subjects of the verb *are reading*? Is each subject singular, or plural? Is the verb singular, or plural in form? By what are the subjects connected? Does this conjunction make us consider the two subjects together, or separately? Taken together, have they a singular significance, or a plural significance?

When a verb has two or more subjects connected by *and*, it must agree with them in the plural number.

Several singular subjects, though connected by *and*, if preceded by *each*, *every*, or *no*, take a verb in the singular ; as, —

Every flower and every shrub was torn from its place.

When the several subjects connected by *and* denote only one person or thing, the verb is singular ; as, —

The hue and cry of the country pursues him.

The philosopher and poet was banished from his country.

In the second sentence at the head of the lesson, by what are the subjects connected? Does this conjunction make us consider the subjects together, or separately? Is the verb singular, or plural in form?

When a verb has two or more singular subjects connected by *or* or *nor*, it must agree with them in the singular number.

If two or more subjects connected by *or* or *nor* differ in person or number, the verb should generally agree with the one next to it ; as, —

Either my uncle or my cousins are coming.

When a singular and a plural subject are used, the plural should be placed last.

It is better, however, to avoid such constructions, and by repeating the verb, avoid misunderstanding ; as, —

Either my uncle is coming, or my cousins are.

Mention the subjects of the verbs in the following sentences, and tell why each verb is of the singular or plural form : —

1. Every tree and every shrub is beginning to send forth green leaves.

2. Each day and each hour brings its own duties.

3. The stone and the flower hold locked up in their recesses the three great known forces, — light, heat, electricity. — ROBERT HUNT.

4. A hundred eager fancies and busy hopes fill his brain.

5. Nor eye nor listening ear an object finds.

6. What wonderful advancement have science and invention made in this century !

7. One or more persons were injured.

8. The cheerful light, the vital air,

Are blessings widely given. — BARBAULD.

9. Seasons return, but not to me returns

Day, or the sweet approach of even or morn.

MILTON.

LESSON CXLII.

HOW TO PARSE VERBS.

To parse a verb, state : —

1. *Form* — regular or irregular, and why.
2. *Class* — transitive or intransitive, and why. If transitive, state whether it is in the active or the passive voice.
3. *Inflection* : —
 - (a) *Mode* — indicative, potential, subjunctive, or imperative, and why,
 - (b) *Tense* — present, past, future, present perfect, past perfect, or future perfect, and why.
 - (c) *Person and Number* — whether it is in the first, second, or third person, and in the singular or plural number, and why.
4. *Syntax* — its agreement with its subject.

MODEL FOR PARSING VERBS.

1. The fields were devastated by the war.
2. If our general were in command, we could win the battle.

WERE DEVASTATED is a regular verb because it forms its past tense and past participle by annexing *ed*. Principal parts, *devastate, devastated, devastated*. It is transitive ; in the passive voice because it represents its subject *fields* as receiving the action ; in the indicative mode, it simply declares something ; in the past tense, it represents something which occurred in the past ; in the third person plural number, to agree with its subject *fields*.

WERE is an irregular verb because it does not form its past

tense and past participle by annexing *ed*. Principal parts, *be* or *am, was, been*. Intransitive, it has not an object; in the subjunctive mode, it is used in a conditional clause to express something which is merely thought of; it has the form of the past subjunctive, but denotes present time; in the third person and singular number, to agree with its subject *general*.

COULD WIN is an irregular verb because it does not form its past tense and past participle by annexing *ed*. Principal parts, *win, won, won*. It is transitive, and in the active voice because it represents its object *battle* as receiving the action; in the potential mode, it expresses a possibility; it has the form of the past potential, but denotes present time; in the first person and plural number, to agree with its subject *we*.

ABBREVIATED MODEL. — WERE DEVASTATED is a verb, regular, transitive, passive, indicative, past, and in the third plural, to agree with its subject *fields*.

Parse the verbs in Lesson CXXXVIII.

LESSON CXLIII.

STUDY OF SELECTION.

GRANDFATHER'S CHAIR.

The chair in which Grandfather sat was made of oak, which had grown dark with age, but had been rubbed and polished till it shone as bright as mahogany. It was very large and heavy, and had a back that rose high above Grandfather's white head. This back was curiously carved in openwork, so as to represent flowers and foliage, and other devices, which the children had often gazed at, but could never understand what they meant. On the very tiptop of the chair, over the head of Grandfather himself,

was the likeness of a lion's head, which had such a savage grin that you would almost expect to hear it growl and snarl.

The children had seen Grandfather sitting in this chair ever since they could remember anything. Perhaps the younger of them supposed that he and the chair had come into the world together, and that both had always been as old as they were now. At this time, however, it happened to be the fashion for ladies to adorn their drawing-rooms with the oldest and oddest chairs that could be found. It seemed to Cousin Clara that, if these ladies could have seen Grandfather's old chair, they would have thought it worth all the rest together. She wondered if it were not even older than Grandfather himself, and longed to know all about its history. — HAWTHORNE.

Try to imagine the chair described by Hawthorne. What kind of wood was it made of? Why did it look dark? Why did it shine like mahogany? How high was the back of the chair? What is meant by "curiously carved in openwork"? Were the flowers cut clear through the back of the chair? What do you understand by foliage? Where was the carved lion's head? How do you know that it looked very much like a live lion? Why did the younger children think that the chair had come into the world with their grandfather? Do ladies sometimes buy old furniture for their parlors? Have you ever seen an old clock? A curious claw-footed table? A spinning wheel?

WRITTEN EXERCISES.

Describe an old clock. Use, if you wish, the following hints: —

The clock stands in the hall at the top of the stairway. It is made of mahogany almost black with age. It

is eight feet high. It has a glass door. You can see the pendulum, the white face, the black figures, the bluish steel hands. There are pink flowers painted on the corners of the face, and green leaves. The glass door is hung with brass hinges, and has a brass scroll-work keyhole. The old clock has witnessed many scenes of joy and sorrow.

Describe other objects you have seen. A bureau. A table. A writing desk. A book. A spinning wheel.

First try to give a picture of the whole. Then describe the material, shape, size, ornamentation, use, age, owners, associations.

LESSON CXLIV.

PARTICIPLES.

Participles may be classified either with reference to *form* or the *time* denoted by them.

According to *form*, participles are either *simple* or *compound*.

According to *time*, participles are either *present*, *past*, or *past perfect*.

The participles of the verb *write* are, —

<i>Simple.</i>	{ writing
	{ written
<i>Compound.</i>	{ being written
	{ having written
	{ having been written
	{ having been writing

The compound participles are formed by the use of the auxiliary participles of the verbs *be* and *have*.

As in the formation of the tenses of the verb (see Lesson

CXVIII.) the use of the auxiliary *be* with the past participle makes the passive form, so the use of the same auxiliary with the present participle makes the progressive form.

The same participles may be again classified ; as, —

	ACTIVE.	PASSIVE.
<i>Present.</i>	writing	being written
<i>Past.</i>	written	written
<i>Past Perfect.</i>	{ having written having been writing	having been written

As intransitive verbs have no passive form, so the participles of intransitive verbs form no participles of the passive form.

A participle may be modified, like a verb, by an adverb, by an adverbial phrase, or by an adverbial clause ; thus, —

1. *By an adverb.*

The mountain streams went babbling by.

2. *By an adverbial phrase.*

The flush of life may well be seen
Thrilling back over hills and valleys.

3. *By an adverbial clause.*

The boat is lying where we saw it yesterday.

A transitive participle is one that requires an objective complement.

The objective complement of a participle may be a noun or pronoun ; thus, —

1. *A noun.*

The child is happy gathering flowers.

2. *A pronoun.*

Hearing me call, he came to my rescue.

An intransitive participle is one that does not require an object. An incomplete intransitive participle requires an attributive complement, which may be either a noun, a pronoun, or an adjective; thus, —

1. *A noun.*

Having become President, he took the oath of office.

2. *An adjective.*

The cherries being ripe, we picked them.

A participle with its modifiers or complements is called a PARTICIPIAL PHRASE.

A participle (or participial phrase) may be used as a noun or as an adjective; thus, —

As a noun, a participle may be : —

1. The subject of a verb.

Listening to music is a charming diversion.

2. The attributive complement of a verb.

A sorrow's crown of sorrow is remembering happier things.

3. The objective complement of a verb.

Kittens enjoy playing with a ball.

4. The object of a preposition.

He takes no pleasure in gazing at the stars.

As an adjective, a participle may : —

1. Limit a noun.

Truth, crushed to earth, shall rise again.

2. Limit a pronoun.

I found him sleeping at his post.

3. Be an attributive complement.

She is graceful, and her manner winning.

LESSON CXLV.

INFINITIVES.

Infinitives are classified as *simple* or *compound*, *active* or *passive*, or *present* or *present perfect*.

The simple form of the infinitive is the root of the verb to which the word *to* is prefixed. The other infinitives are all compound.

The other classifications of the infinitive of the verb *write* are : —

	ACTIVE.	PASSIVE.
<i>Present.</i>	{ to write to be writing	to be written
<i>Present Perfect.</i>	{ to have written to have been writing	to have been written

As in the formation of the passive and progressive forms of the verb and of participles (Lessons CXXVIII. and CXXXI.), the auxiliary verbs *be* and *have* are used in making the compound forms.

The auxiliary *be* with the past participle makes the passive form ; with the present participle, the progressive form of the infinitive.

Intransitive verbs form no passive infinitive.

Infinitives take the same modifiers and complements as verbs ; thus, —

The modifiers of an infinitive may be : —

1. *An adverb.*

Resolve to study diligently.

2. *A phrase.*

I expect to start at five o'clock.

3. *A clause.*

We intend to go when our friends arrive.

The objective complement of an infinitive may be : —

1. *A noun.*

We are commanded to love our enemies.

He comes to break oppression.

2. *A pronoun.*

I shall invite him to accompany me.

3. *A clause.*

I promised to ask what was the matter with the child.

The attributive complement of an infinitive may be : —

1. *A noun.*

They urged him to become a candidate for the office.

2. *A pronoun.*

It did not seem to be he.

3. *An adjective.*

I believe the location to be desirable.

You will find her to be brave and true.

An infinitive with its modifiers or complements is called an INFINITIVE PHRASE (see Lesson CVIII.).

The verbs *bid, dare, feel, hear, let, make, need, and see*, and their participles and infinitives, take an infinitive after them without the preposition *to*; thus, —

Let us walk.

Make her study her lessons.

See him throw the ball.

An infinitive (or infinitive phrase) may be used as a noun, an adjective, or an adverb ; thus, —

An infinitive used as a noun may be : —

1. *The subject of a verb.*

To watch is his duty.

2. *The object of a verb.*

The boy learns to read.

3. *The attributive complement of a verb.*

All we want is to be let alone.

4. *In apposition with a substantive.*

Delightful task ! to rear the tender thought.

5. *The object of a preposition.*

There is nothing left but to submit.

An infinitive used as an adjective may : —

1. *Limit a noun.*

You have my permission to speak.

2. *Be the attributive complement of a verb.*

The best way to prosper is to keep out of debt.

An infinitive used as an adverb may modify : —

1. *A verb.*

And fools who came to scoff remained to pray.

2. *An adjective.*

They are afraid to speak.

He was quick to reply.

Mention the infinitives and infinitive phrases in the following sentences, and state how each is used: —

1. To be frightened is not pleasant.
2. It is easier to pull down than to build.
3. I'll learn the round of life to fill.
4. In the schoolroom while we stay,
 There is work enough to do.
5. Mary has gone to visit her little friend.
6. Have you been invited to go to the picnic?
7. Beautiful feet are they that go
 Swiftly to lighten another's woe.
8. Teach me to feel another's woe,
 To hide the fault I see. — POPE.
9. Let man, who hopes to be forgiven,
 Forgive and bless his foe. — SADI.
10. To persevere in one's duty and to be silent is the
best answer to calumny. — WASHINGTON.
11. It is always safe to learn, even from our enemies;
seldom safe to instruct, even our friends.
12. In woods and glens I love to roam
 When the tired hedger hies him home,
 Or by the woodland pool to rest
 When pale the star sleeps on its breast. — WHITE.
13. 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.

LESSON CXLVI.

HOW TO PARSE VERBALS.

To parse an infinitive or a participle, state:—

1. From what verb it is formed.
2. Its *Form*—simple or compound.
3. Its *Class*—intransitive or transitive, active or passive.
4. Its *Use*—the part that it, or the phrase of which it forms a part, performs in the sentence.

Model for parsing infinitives and participles.

1. To doubt would be disloyalty.
2. The sun, darting its rays through the window, awoke me.
3. The road, after winding through the forest, leads to a swiftly flowing river.
4. Truth, crushed to earth, shall rise again.

TO DOUBT is a simple intransitive infinitive, active, and the subject of the verb *would be*.

DARTING, formed from the verb *dart*, is a simple transitive participle; and the phrase *darting its rays through the window*, is used as an adjective to modify the noun *sun*.

WINDING is a simple intransitive participle, active; and the participial phrase *winding through the forest*, is used as a noun, and is the object of the preposition *after*.

CRUSHED is a simple transitive participle, passive; and the participial phrase *crushed to earth*, is used as an adjective to modify the noun *truth*.

Parse the participles and infinitives in Lesson CXXXIII.

LESSON CXLVII.

REVIEW.

1. Distinguish between a verb and a verbal. Illustrate.
2. Into what two classes are verbals divided? Illustrate each.
3. Distinguish between transitive and intransitive verbs. Classify the verbs in the selection entitled "Mechanic Art in the Animal Creation," Lesson CXIV.
4. Write a sentence having a transitive verb, a subject, and an object. Can you change the verb to the passive voice? How?
5. What is an auxiliary verb? Mention three verbs that may be used as either independent or auxiliary verbs.
6. How is the indicative mode of verbs used? The potential? The subjunctive? The imperative?
7. Name the tenses of the indicative mode. The potential. The subjunctive. The infinitive. How is each tense formed?
8. How are participles classified? Name the classes, and illustrate each.
9. How are infinitives classified? How may they be modified? How used?
10. What verbs may be followed by the infinitive without the preposition *to*?
11. When is a verb said to be in the progressive form? Of what two parts does it consist? How does the progressive form differ from the passive voice?
12. Write the subjunctive mode, progressive form, of the verb *read*.

LESSON CXLVIII.

COMPOSITION.

WORD PICTURES.

Between broad fields of wheat and corn
Is the lowly home where I was born ;
The peach tree leans against the wall,
And the woodbine wanders over all.

There is the barn ; and, as of yore,
I can smell the hay from the open door,
And see the busy swallows throng,
And hear the pewee's mournful song.

Oh, ye who daily cross the sill,
Step lightly, for I love it still !— READ.

Read the first four lines. Do you see a large house? Where are the fields of wheat and corn? Where is the peach tree? Does the woodbine improve the picture? Who lives in the house?

Read the remainder of the selection. Try to imagine the barn. Is the door closed, or open? Can you think of persons or animals not mentioned by the poet?

Write out a complete description of the scene, adding to the poet's word picture your own ideas.

WRITTEN EXERCISES.

Study carefully each of the following word pictures. Try to imagine the scene suggested. Write out a full description of what you see in your own mind, and add anything you like to the sketch. Perhaps you will think of a story.

1. Only a newsboy, under the light
Of the lamp-post, plying his trade in vain ;
Men are too busy to stop to-night,
Hurrying home through the sleet and the rain.
PHCEBE CARY.
2. Down the chimney St. Nicholas came with a bound.
He was dressed all in fur from his head to his foot,
And his clothes were all tarnished with ashes and soot ;
A bundle of toys he had flung on his back,
And he looked like a peddler just opening his pack.
MOORE.
3. On the hearth of Farmer Garvin blazed the crackling
walnut log ;
Right and left sat dame and goodman, and between
them lay the dog,
Head on paws, and tail slow wagging, and beside him
on the mat,
Sitting drowsy in the firelight, winked and purred the
mottled cat. — WHITTIER.
4. Bright yellow, red, and orange,
The leaves come down in hosts ;
The trees are Indian princes,
But soon they'll turn to ghosts. — ALLINGHAM.
5. All the little boys and girls,
With rosy cheeks and flaxen curls,
And sparkling eyes, and teeth like pearls,
Tripping and skipping, ran merrily after
The wonderful music, with shouting and laughter.
BROWNING.

LESSON CXLIX.

PREPOSITIONS.

A preposition is a word used to introduce a phrase, and show the relation of its object to the word which the phrase modifies ; as, —

Heaven lies about us in our infancy.

In this sentence, *about* is a preposition introducing the phrase *about us*, and showing the relation between *us* and *lies*, — *lies about us*, not *around us*, or *over us*. *Us* is the object of the phrase and of the preposition, and is in the objective case. The entire phrase is an element in the sentence. *About* is an element in the phrase. *In* is also a preposition introducing the phrase *in our infancy*, and showing the relation between *infancy* and *lies*. *Infancy* is the object of the phrase and of the preposition, and is in the objective case.

A phrase introduced by a preposition is called a PREPOSITIONAL PHRASE.

1. If it performs the office of an adjective, it is called an ADJECTIVE PHRASE.

2. If it performs the office of an adverb, it is called an ADVERBIAL PHRASE.

A prepositional phrase may modify : —

1. *A noun.*

The house on the hill has been blown down.

2. *A pronoun.*

Which of you saw the yacht race ?

3. *An adjective.*

It is good for nothing.

4. *A verb.*

I stood on the bridge at midnight.

Our echoes roll from soul to soul.

5. *An adverb.*

You acted inconsistently with your professions.

6. *A participle.*

The clustered spires of Frederick stand

Green-walled by the hills of Maryland.

I met him coming through the rye.

A preposition may take for its object : —

1. *A noun.*

We rise by the things that are under our feet.

2. *A pronoun.*

Come unto me, and I will give you rest.

3. *A participle.*

There was much excitement over the reading of
the will.

4. *An infinitive.*

He was about to write a letter.

5. *An adverb of place or time.*

The odor of gas comes from below.

It was not till then that I knew.

6. *An adverbial phrase.*

The diver came up from under the water.

7. *A clause.*

This will depend on who the commissioners are.

A preposition is parsed by stating : —

1. That the word is a preposition.
2. That the phrase introduced is an adjective or an adverbial phrase, and what the phrase modifies.

MODEL FOR PARSING.

Among them all, none braver marched against the foe.

AMONG is a preposition. It introduces the adjective phrase *among them all*, which modifies the adjective pronoun *none*.

AGAINST is a preposition. It introduces the adverbial phrase *against the foe*, which modifies the verb *marched*.

Parse the prepositions in the following sentences : —

1. Beside a pleasant dwelling ran a brook,
Scudding along a narrow channel paved
With green and yellow pebbles.
2. Lightly and brightly breaks away
The morning from her mantle gray,
And the noon will look on a sultry day. — BYRON.
3. Bregenz, that quaint city
Upon the Tyrol shore,
Has stood above Lake Constance
A thousand years and more. — PROCTER.
4. They are slaves who dare not be
In the right with two or three. — LOWELL.
5. The valley of Chamouni is a place where a traveler loves to linger for days and even for weeks.
6. General Thomas was indeed the "Rock of Chickamauga," around and against which the wild waves of battle dashed in vain. — GARFIELD.

7. Whose heart hath ne'er within him burned,
 As home his footsteps he hath turned
 From wandering on a foreign strand? — SCOTT.

Write fifteen sentences containing not fewer than fifteen of the prepositions in the following list, and be prepared to state what each phrase modifies : —

above	below	since
across	beneath	through
after	beside	toward
against	between	under
along	from	unto
among	over	upon
around	past	within
before	round	without

Construct sentences in which the following expressions are correctly used : —

attend to	need of
bestow upon	notice of
boast of	profit by
call on	provide for, with, against
change for	regard for
convenient to, <i>or</i> for	smile at, upon
dependent on, upon	taste of, for
die of, <i>or</i> by	think of, on
difficulty in	worthy of
fell from	wait on, at, for

LESSON CL.

KINDS OF PHRASES.

Phrases, according to *form*, are classified as : —

1. *Prepositional* (phrases introduced by a preposition).

A statue of marble stood in the public square.

But yesterday the word of Cæsar might have stood against the world.

2. *Participial* (phrases introduced by a participle).

Having written his letter, he sealed it.

A tree stripped of its leaves was no obstruction to the view.

3. *Infinitive* (phrases introduced by an infinitive).

He was born to be great.

A few baskets of peaches, to be sent to market, stood in the yard.

Phrases, according to *office*, are classified as : —

1. *Substantive*.

To relieve the poor is our duty.

He spends much time in reading Scott's novels.

2. *Adverbial*.

He came early in the morning.

The lowing herd winds slowly o'er the lea.

3. *Adjective*.

A tree, dead at the top, stands in front of the house.

The pitch of the musical tone depends upon the rapidity of vibration.

A phrase made up of two or more phrases, one of which is modified by the other or others, is called a COMPLEX PHRASE.

Then read from the treasured volume
 The poem of thy choice,
 And lend to the rhyme of the poet
 The beauty of thy voice.

The phrase *to the rhyme of the poet* is a complex phrase; because the phrase *of the poet* modifies the word *rhyme*. The phrases in the first, second, and fourth lines, and the phrase *of the poet*, are simple phrases.

Over the river and through the wood
 To grandfather's house we go.

The phrase making up the first line, composed of two phrases joined by the conjunction *and*, is called a COMPOUND PHRASE.

Point out and classify the phrases in the following sentences:—

1. Under the spreading chestnut tree
 The village smithy stands.
2. To pay as you go is the safest way to fortune.
3. A life of beauty lends to all it sees
 The beauty of its thought. — WHITTIER.
4. Now the bright morning star, day's harbinger,
 Comes dancing from the east. — MILTON.
5. Here jasmines spread their silver flower,
 To deck the wall, or weave the bower.
6. The night wind with a desolate moan swept by,
 And the old shutters of the turret swung
 Creaking upon their hinges. — WILLIS.
7. For a man to be proud of his learning is the greatest
 ignorance.

8. In shimmering lines, through the dripping pines,
The stealthy morn advances ;
And the heavy sea fog straggles back
Before those bristling lances. — ALDRICH.
9. There's a dance of leaves in that aspen bower ;
There's a twitter of wind in that beechen tree ;
There's a smile on the fruit, and a smile on the
flower,
And a laugh from the brook that runs to the sea.
BRYANT.
10. Full many a gem of purest ray serene
The dark, unfathomed caves of ocean bear ;
Full many a flower is born to blush unseen
And waste its sweetness on the desert air.
GRAY.

LESSON CLI.

WORDS EXPANDED INTO PHRASES.

1. I saw a treeless plain.
2. I saw a plain without a tree.

What word in the first sentence modifies *plain* ?

What phrase fulfills the same office in the second sentence ?

Do both sentences express the same idea ?

Rewrite the following sentences, expanding the Italicized words into equivalent phrases. State whether the phrases are substantive, adjective, or adverbial, and why.

1. *Here* General Custer fell.
2. Industry is *commendable*.
3. A *wealthy* man has great advantages.

4. I will return *immediately*.
5. Here is a *four-leaved* clover.
6. *Where* did you find it?
7. He was a *learned* man.
8. Those children are *homeless*.
9. His journey was *very long*.
10. It was a *cloudless* day.

LESSON CLII.

PHRASES CONTRACTED INTO WORDS.

1. He opposed us with violence.
2. He opposed us violently.

Do these sentences express the same idea?

What adverb in the second sentence is equivalent to the phrase *with violence*?

Rewrite the following sentences, contracting the Italicized phrases into equivalent words. State whether the new words are substantives, adjectives, or adverbs.

1. The transaction was *according to law*.
2. *In this place* I will remain.
3. *In a short time* the work will be completed.
4. His conceit was *not to be borne*.
5. *On this spot* Garfield fell.
6. The groves were the *first temples of God*.
7. The egotism of the man was *not to be tolerated*.
8. The lady spoke *with great precision*.
9. These drawings were made *with extreme accuracy*.
10. *At this place* the President took the oath of office.

LESSON CLIII.

COMPOSITION.

Ask your teacher to take you and your companions to some place of interest in your neighborhood. Then make an outline by asking and answering questions similar to those in Lesson XX. Expand each topic of the outline into a paragraph. Try to make your story brief, clear, complete, and interesting.

If you have visited one of the following places, you may write from memory an account of what you saw.

The County Jail.

The Public Library.

The Newspaper Pressroom.

The Telephone Exchange.

The Mill.

The Poorhouse.

The Foundry.

The Shipyard.

LESSON CLIV.

CONJUNCTIONS.

A conjunction is a word used to connect words, phrases, clauses, or sentences.

A coördinate conjunction is one that connects elements of equal rank. These elements may consist of: —

1. Two or more independent sentences used to form a compound sentence ; as, —

Without economy none can be rich, and with it few can be poor.

We have met the enemy and they are ours.