

2. Two or more subordinate clauses that have a common dependence ; as, —

The sun shines on those that are just and those that are unjust.

3. Phrases having the same relation ; as, —

Generations past, and generations to come, hold us responsible for this sacred trust.

4. Words of the same class (and generally in the same form) that have a common relation to some other word ; as, —

Her eyes are bright and blue.

Honor thy father and thy mother.

Sweep up the hearth, and mend the fire, and put the kettle on.

The principal coördinate conjunctions are *and*, *or*, *nor*, *because*, *but*, *therefore*.

A subordinate conjunction is one that introduces a clause, and connects it to a principal sentence ; as, —

If he were studious, he would excel.

Among the conjunctions most frequently used are *if*, *unless*, *since*, *after*, *before*, *till*, *until*, *though*, *although*, *except*, *for*, *that*.

Certain conjunctions and adverbs are sometimes used in pairs as connectives, and when so used they are called CORRELATIVES. Among these are the following : —

Both— and: Both the house and its furniture were insured.

Either— or: Either ability or inclination was wanting.

Neither— nor: Neither the captain nor the passengers were saved.

Whether—or: It has not been decided whether we shall have Monday or Tuesday for a holiday.

If—then: If Julia comes, then you can go to the concert.

Though—yet: Though I am old, yet I am strong.

So—that, with a finite verb to express a consequence:—

The summer and autumn had been so wet
That in winter the corn was growing yet.

As—as, with adjectives or adverbs, to denote equality:—

The water was as bright and pure as liquid diamonds.

'Tis as easy now for the heart to be true
As for grass to be green, or skies to be blue.

As—so, to express equality or proportion:—

As the hart panteth after the water brooks, so panteth my soul after thee, O God.

So—as: So I take care of my arms, as you of your pens and your inkhorn.

Such—as: Nature ever faithful is
To such as trust her faithfulness.

Such—that: The Bible is such that a child can understand it.

Not only—but also: I confess I did once aspire to be queen, not only of Palmyra, but also of the East.

(*But* and *but even* are often used in the second member.)

A copulative conjunction denotes an addition, a cause, a consequence, or a supposition.

The Rhine and the Rhone rise in Switzerland.

A disjunctive conjunction is one which, while it joins two terms together, disconnects their meaning.

God bids the ocean roar, or bids its roaring cease.

He sowed little, but reaped much.

Point out the conjunctions in the following sentences. State the class to which each belongs and the office it performs.

1. With him lay dead both hope and pride.
2. A book's a book, although there's nothing in't.
3. His conduct was neither just nor wise.
4. Words that the heart did neither hatch nor harbor do sometimes fly from the tongue.
5. He will be as good as his word.
6. Hannah the housemaid
Laughed with her eyes as she listened, but governed her tongue, and was silent.
7. As thy days, so shall thy strength be.
8. What recked the chieftain if he stood
On Highland heath or Holy rood? — SCOTT.
9. The coming and going of the birds is more or less a mystery and a surprise.
10. Give me such things as you have.
11. This is not written so carefully as it should be.
12. And the stars never rise but I feel the bright eyes
Of the beautiful Annabel Lee. — POE.
13. Neither the sunbeams, nor the birds, nor the red clouds which morning and evening sailed above him, gave the little tree any pleasure.
14. I do not know whether he is in Boston or in New York.

15. Bonaparte was the idol of common men, because he had in transcendent degree the qualities and powers of common men. — EMERSON.

16. In fact, there's nothing that keeps its youth,
So far as I know, but a tree and truth! — HOLMES.

17. Little birds are silent all the dark night through;
But when the morning dawneth, their songs are
sweet and new.

18. The mind of the scholar, if you would have it large and liberal, should come in contact with other minds.

LESSON CLV.

SIMILES AND METAPHORS.

1. The warrior fought like a lion.
2. The warrior was a lion in the fight.

To what is the warrior compared in these sentences?

Do the words *lion* and *warrior* represent different classes of objects?

In which sentence is the comparison directly expressed by the word *like*?

In which sentence is the comparison implied, and the warrior spoken of as if he were a lion?

A direct comparison between objects of different classes is called a *simile*.

As and *like* are the usual signs of a simile; but *so*, *just so*, *similar to*, and many other expressions, may be used to express the comparison.

An implied comparison between two objects of different kinds is called a *metaphor*.

In the following sentences point out and explain the similes and the metaphors :—

1. His spear was like the mast of a ship.
 2. Thou art my rock and my fortress.
 3. Virtue is a jewel.
 4. Webster was one of the brightest luminaries of the age.
 5. A thing of beauty is a joy forever.
 6. Pitt was the pilot who guided the ship of state through a stormy sea.
 7. Black were her eyes as the berry that grows on the thorn by the wayside.
 8. Necessity is the mother of invention.
 9. The twilight hours like birds flew by.
 10. My winged boat, a bird afloat,
Swims round the purple peaks remote.
 11. Like sportive deer they coursed about.
- HOOD.
12. Such a brow
His eyes had to live under, clear as flint.
- BROWNING.
13. Poetry is
The grandest chariot wherein king thoughts ride.
- SMITH.
14. Like winged stars the fireflies flash and glance
Pale in the open moonshine.
- SHELLEY.
15. Books, like proverbs, receive their chief value from the stamp and esteem of ages through which they have passed.

LESSON CLVI.

REVIEW.

1. Define a preposition. Illustrate.
2. Define a conjunction. Illustrate.
3. Make a list of the correlative conjunctions, and write sentences to illustrate their use.
4. What kind of conjunction is used to connect elements of equal rank? Illustrate.
5. Mention ten coördinate conjunctions, and write a sentence to illustrate the use of each.
6. Distinguish between copulative and disjunctive conjunctions.
7. How are prepositions and conjunctions alike?
8. Point out the prepositions and conjunctions in the selection entitled "Grandfather's Chair," Lesson CXLIII.
9. When do you place a comma after a subject and its modifiers? Illustrate.
10. When do you separate the clauses of a compound sentence by a comma? Write three illustrations.
11. Construct five sentences containing quotations carefully introduced and properly punctuated.
12. Write sentences containing the following :—
 1. An adverbial phrase.
 2. Two phrases contrasted.
 3. A word and a phrase in apposition.
 4. A phrase out of its natural order.
 5. A series of phrases alike in grammatical construction.
 6. A parenthetical phrase separated from the rest of the sentence by commas.

LESSON CLVII.

SUBJECT AND PREDICATE.

A sentence is a collection of words so arranged as to express a thought (Lesson I.).

A sentence may be formed of two words, — a subject noun or pronoun and a predicate verb ; as, —

Children play.

Children	play
----------	------

She sings.

She	sings
-----	-------

Either the subject or predicate may be enlarged by modifiers ;

as, —

These little children play.

Children play earnestly.

Or both subject and predicate may be enlarged by modifiers ;

as, —

Some children play very roughly.

children	play
Some	roughly
	very

The predicate may be completed by : —

1. *An object.*

The boys caught trout.

boys	caught	trout
The		

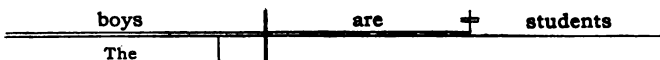
2. *An adjective.*

The steamer is swift.

steamer	is	swift
The		

3. *A noun.*

The boys are students.



For explanation of diagrams, see pp. 346, 351, 356.

The simple subject (Lesson XVI.) is also called the GRAMMATICAL SUBJECT.

The simple predicate (Lesson XVII.) is also called the GRAMMATICAL PREDICATE.

The modified subject (Lesson XVI.) is also called the LOGICAL SUBJECT.

The term LOGICAL PREDICATE is applied either to the modified predicate or to the complete predicate (Lesson XVII.).

State, with reference to each of the sentences in the exercise in Lesson CLIII., —

1. The logical subject. 2. The logical predicate. 3. The grammatical subject. 4. The grammatical predicate.

Enlarge the following sentences by supplying modifiers or complements. Mention the logical subjects and predicates of the enlarged sentences.

The wind blows.

The snow falls.

Children are playing.

The sun shines.

School was dismissed.

A valley lies.

Chestnuts ripen.

The rain fell.

The river runs.

The cricket is chirping.

We found violets.

The moon shone.

The pupils sang.

The sunlight fills.

The birds were singing.

The snow is falling.

LESSON CLVIII.

THE SUBJECT.

The grammatical subject of a sentence may be : —

1. *A noun.*

The pen is mightier than the sword. — BULWER.
The dew sparkles in the sunlight.

2. *A pronoun.*

I will never forsake you.
He is not content with his situation.

3. *An infinitive or an infinitive phrase.*

To bear is to conquer our fate. — CAMPBELL.
To be simple is to be great. — EMERSON.
To be prepared for war is one of the most effect-
tual means of preserving peace. — WASHINGTON.

4. *A participle or a participial phrase.*

Plain living and high thinking are no more.
WORDSWORTH.
Buying goods on credit has caused him to fail.

5. *A clause.*

Whate'er is best administered is best. — POPE.
That he will succeed is evident.

Mention the grammatical subject of each of the following sentences, and tell to which of the foregoing classes it belongs.

1. The brilliancy of the light dazzled his eyes.
2. And now the earth hides itself under a veil of snow.
3. The fisherman, from his motionless boat, casts forth his nets, breaking the surface of the water.

4. The butterflies, powdered with sulphur, rest their velvety heads upon the hearts of the flowers.
5. The leaves of the willow are like new gold.
6. To be employed is to be happy.
7. Walking in the fields is agreeable.
8. Have you read "Robinson Crusoe"?
9. I am expecting a letter.
10. To learn in youth is less painful than to be ignorant in old age.
11. Ideas are the great warriors of the world.
12. Learn the luxury of doing good.
13. Honest labor bears a lovely face.
14. Dispatch is the soul of business.
15. To talk and to talk well are two different things.
16. To write well is an accomplishment.
17. There are two white daisies peeping through the green.
18. "What lovely flowers we'll have!" said they.
19. Playing tennis is a favorite pastime.
20. Dogs in their love for man play a part in nearly every tragedy.

LESSON CLIX.

COMPOSITION.

THE GREAT BATTLE OF HASTINGS.

There was one tall Norman knight who rode before the Norman army on a prancing horse, throwing up his heavy sword and catching it, and singing of the bravery of his countrymen. An English knight, who rode out from the English lines to meet him, fell by this knight's hand.

Another English knight rode out, and he fell too. But then a third rode out, and killed the Norman. This was the first beginning of the fight. It soon raged everywhere.

The English, keeping side by side in a great mass, cared no more for the showers of Norman arrows than if they had been showers of Norman rain. When the Norman horsemen rode against them, with their battle-axes they cut men and horses down. The Normans gave way. The English pressed forward. Duke William, the Norman commander, pretended to retreat. The eager English followed. Duke William's army turned again, and fell upon the English with great slaughter. The sun rose high, and sank, and the battle still raged. Through all the wild October day, the clash and din resounded in the air. In the red sunset and in the white moonlight, heaps upon heaps of dead men lay strewn all over the ground. Harold, the Saxon king, wounded in the eye by an arrow, was nearly blind. His brothers were already killed. At length Harold, the king, received a mortal wound, and dropped. The English broke and fled. The Normans rallied, and the day was lost. — DICKENS.

Study carefully Dickens's vivid description of the battle of Hastings. Try to imagine, and then describe, some historic scene with which you are familiar.

If you cannot think of any picturesque event, you may write on one of the following subjects: —

PAUL REVERE'S RIDE.

The time. The signal light. The movements of the British. The ride to Medford. Lexington. The result.

THE CHARTER OAK.

The tyrant Andros. The precious document lying on the table. The candles blown out. In the darkness the charter disappears. The hollow oak becomes famous in American history.

THE CAPTURE OF QUEBEC.

The situation at Quebec. Condition of armies. Both commanders wounded. General Wolfe's last words. Effect of battle upon French and English claims.

LESSON CLX.

EXERCISE. — SIMILES AND METAPHORS.

Point out and explain the similes and metaphors in the following sentences : —

1. Adversity is the grindstone of life.
2. Gravity is the ballast of the soul,
Which keeps the mind steady. — FULLER.
3. The lion is the desert's king. — STEDMAN.
4. My only defense is the flag of my country, and I
place myself under its folds. — POINSETT.
5. Lovely flowers are the smiles of God's goodness.
WILBERFORCE.
6. Like a spear of flame the cardinal flower
Burned out along the meadow. — EDDY.
7. Weariness
Can snore upon the flint. — SHAKESPEARE.
8. And the cares that infest the day
Shall fold their tents like the Arabs,
And as silently steal away. — LONGFELLOW.

LESSON CLXI.

MODIFIERS OF THE SUBJECT.

The grammatical subject of a sentence may be modified by : —

1. *An adjective.*

The silent organ loudest chants
The master's requiem. — EMERSON.

2. *A possessive noun.*

Man's inhumanity to man
Makes countless thousands mourn. — BURNS.

3. *A noun in apposition.*

In arms the Austrian phalanx stood,
A living *wall*, a human *wood*.

4. *A possessive pronoun.*

Their loss is our victory.
His heart is large, his hand is free.

5. *A participle.*

Heaped in the hollow of the grove,
The autumn leaves lie dead. — BRYANT.
There in his noisy mansion, skilled to rule,
The village master taught his little school.

GOLDSMITH.

6. *An infinitive.*

The question to be decided is difficult.

7. *A phrase.*

Full many a gem of purest ray serene
The dark, unfathomed caves of ocean bear.

GRAY.

8. *A clause.*

The poet who wrote "Paradise Lost" sold it for five pounds.

In each of the following sentences mention :—

1. The logical subject. 2. The grammatical subject. 3. The modifiers of the grammatical subject.

1. The willow trees are full of yellow catkins.

2. A pound of pluck is worth a ton of luck. — GARFIELD.

3. The first sharp frosts had fallen, leaving all the woodlands gay.

4. The loud winds dwindled to a whisper low.

5. The old house by the lindens

· Stood silent in the shade.

6. The brilliant cardinal flower has never seemed gay to me.

7. The angel of the flowers one day,

Beneath a rose tree sleeping lay.

8. A certain bird in a certain wood,

Feeling the springtime warm and good,

Sang to it in melodious mood. — ALDRICH.

LESSON CLXII.

MODIFIERS OF THE PREDICATE.

The grammatical predicate of a sentence may be modified by :—

1. *An adverb.*

The plowman homeward plods his weary way.

2. *An infinitive.*

Full many a flower is born to blush unseen.

3. *A phrase.*

The lowing herd winds slowly o'er the lea.

4. *A clause.*

Where heaves the turf in many a moldering heap,
Each in his narrow cell forever laid,
The rude forefathers of the hamlet sleep. — GRAY.

In each of the following sentences mention : —

1. The logical predicate. 2. The grammatical predicate.
3. The modifiers of the grammatical predicate.
 1. The softened sunbeams pour around
A fairy light.
 2. From peak to peak, the rattling crags among,
Leaps the live thunder.
 3. And the peeping sunbeam now
Paints with gold the village spire.
 4. Tall chimneys, vigorously smoking, are visible here
and there in the distant landscape.
 5. With light and mirth and melody,
The long, fair summer days came on.
 6. The setting sun stretched his celestial rods of light
across the level landscape. — HAWTHORNE.
 7. Strips of thin, fleecy cloud are driving over the
distant hilltops.
 8. I used to think, when I was small and before I
could read, that everybody was always happy. — HOLMES.
 9. The mountain ridge against the purple sky
Stands clear and strong. — STERLING.
 10. The bashfulness of the guests soon gave way before
good cheer and affability.

11. Fairy elves, no doubt, were to have been grouped around their mistress in laughing clusters. — THACKERAY.

12. The fuchsia, that has such beautiful flowers, is a native of New Zealand.

13. In the forests of South America, the night-blooming cereus may be seen opening its white flowers to catch the first rays of the full moon.

LESSON CLXIII.

COMPLEMENTS OF THE PREDICATE.

OBJECTIVE.

If the grammatical predicate is a transitive active verb, it may be completed by : —

1. *A noun.*

How far that little candle throws his beams !
So shines a good deed in a naughty world.

SHAKESPEARE.

2. *A pronoun.*

O gentle Sleep!
Nature's soft nurse, how have I frighted thee ?

SHAKESPEARE.

Melancholy marked him for her own. — GRAY.

3. *A participle.*

The riflemen have commenced shooting.

4. *An infinitive.*

We like to please our teacher.

5. *A clause.*

I know not where His islands lift
Their fronded palms in air. — WHITTIER.

Oh, fear not in a world like this,
 And thou shalt know erelong,
 Know how sublime a thing it is
 To suffer and be strong. — LONGFELLOW.

Some transitive passive verbs take objective complements
 (see Lesson CXXXI.).

ATTRIBUTIVE.

If the grammatical predicate is an incomplete intransitive verb, it may be completed by : —

1. *An adjective.*

The poetry of earth is never dead. — KEATS.
 A fool must now and then be right by chance.

COWPER.

2. *A noun.*

Imitation is the sincerest flattery. — COLTON.
 The better part of valor is discretion.

SHAKESPEARE.

3. *A pronoun.*

It is not we who are to blame.
 I do not think it could have been they.

4. *A participle.*

Rest is not quitting the busy career ;
 Rest is the fitting of self to its sphere.

5. *An infinitive.*

All we want is to be let alone.

6. *A phrase.*

Your friend is in good spirits.
 The books will be of great service to me.

7. *A clause.*

Character is what we are: reputation is what
 others think we are.

A few transitive verbs in the passive form take attributive complements (see Lesson CLXIV.).

Point out in reference to the following sentences : —

1. The logical predicate.
2. The grammatical predicate.
3. The complement of the grammatical predicate.
 1. The moonlight silvered the distant hills.
 2. The light of the moon shining through gleaming clouds guided us on our way.
 3. The titles of books interest me.
 4. I hear the singing of the birds.
 5. Each autumn sees the falling of the leaves.
 6. The herdsman watched the setting of the sun.
 7. The only way to have a friend is to be a friend.
 8. The sleep of the laboring man is sweet.
 9. His face is serious, expressive, and intellectually powerful.
 10. Resolve to act honorably in all things.
 11. We could never learn to be brave and patient, if there were only joy in the world.
 12. Lord Beaconsfield said that progress in the nineteenth century is found to consist in a return to ancient ideas.
 13. It is the end of art to inoculate men with the love of nature. — BEECHER.
 14. It was the pleasant harvest time,
When cellar bins are closely stored,
And garrets bend beneath their load. — WHITTIER.
 15. Try to know enough of a wide range of subjects to profit by the conversation of intelligent persons of different callings and various intellectual gifts and acquisitions.

LESSON CLXIV.

COMPLEMENTS OF THE PREDICATE.

DIRECT AND INDIRECT.

It has already been stated (Lesson CIX.) that a transitive verb must have a complement or an object to complete it.

Some transitive verbs having the general meaning of giving, promising, refusing, or telling, — as *give, offer, pay, promise, show, make, bring, send, forgive, ask, teach, tell*, etc., — take two objects, a direct and an indirect. The direct object is the complement of the verb ; the indirect usually is a survival of a dative case, and the relationship may be seen by inserting the preposition *to* or *for*.

1. The girls sent their teacher (*indirect*) some flowers (*direct*).
2. Did you pay him (*indirect*) the money (*direct*)?
3. The lady asked the driver (*direct*) to stop (*indirect*).
4. I told the doctor (*direct*) that the child was better (*indirect*).

If a transitive verb having a direct and an indirect object is changed to the passive form, the direct object becomes the subject, while the indirect object remains an adverbial objective, or becomes the object of a preposition ; thus, —

1. Charles gave her the book.

The book was given her by Charles.

2. A messenger brought me the package.

The package was brought me by a messenger.

Some transitive verbs used to express the general idea of cause in some particular way — as, *make, keep, render, proclaim, form, call*, etc. — take an object and an adjective complement ; as, —

Fear kept him quiet.

Here *him* is the object of the transitive verb *kept*, and *quiet* is an adjective complement limiting the object. Changing the predicate to the passive form, the sentence would read : —

He was kept quiet by fear.

Such verbs are said to be CAUSATIVE.

Verbs signifying to make, to choose, to elect, to name, to call, etc., take an object and (in some senses) a noun complement explaining or modifying it ; thus, —

1. We chose him captain.

Here *him* is the object of the transitive verb *chose*, and *captain* is a noun complement modifying *him*.

Putting the predicate in the passive form : —

2. He was chosen captain by us.

The direct object in the first sentence becomes the subject in the second, and the noun complement becomes a predicate noun.

An object like *captain*, in the first sentence above, is sometimes called a FACTITIVE OBJECT.

In the following sentences state whether each object is direct or indirect. Point out the adjective complements and the noun complements.

Rewrite each sentence, changing the predicate to the passive form.

1. A word of praise made him happy.
2. The people of France called her extravagant.
3. I thrice presented him a kingly crown.
4. We planted some roses in our garden this morning.
5. The cruel flames have entirely devoured the house.
6. The breeze from the coast brings me the perfume of the plum trees.

LESSON CLXV.

PLAIN LANGUAGE CHANGED TO FIGURATIVE.

1. *Rewrite the following sentences, changing examples of plain language to similes or metaphors : —*

EXAMPLE. — Her cheeks are very red.
Her cheeks are like roses.
Her cheeks are roses.

1. Her teeth are very white.
2. Her hair is yellow.
3. Her eyes are bright.
4. Her disposition is happy.
5. She is free from care.
6. The dog runs rapidly.
7. He was happy.
8. Contentment is precious.
9. The cardinal flower blossomed in the meadow.
10. The cares of the day shall quickly disappear.

2. *Change the following similes to metaphors : —*

1. Thy word is like a lamp unto my feet.
2. Procrastination is like a thief of time.
3. Stars are like daisies that begem
The blue fields of the sky.
4. Her laughter is like a rippling brook.
5. Kings are like stars — they rise and set.
6. Precept is like instruction written in the sand.
7. Kindness is like the golden chain by which society
is bound together.

LESSON CLXVI.

WORDS AND THEIR MEANING.

Construct sentences illustrating the use of the following words:—

CONTEND.	To contest, to struggle in opposition.
TRANSGRESS.	To offend by the violation of an order.
SUBSCRIBE.	To sign one's name to any document, to promise or agree by writing one's name.
ENRAGE.	To excite to anger, to provoke.
DISTRACT.	To draw from any point or object, to render insane.
FALTER.	To be unsteady or feeble, to hesitate in speech.
REWARD.	To recompense, either good or evil.
EXHAUST.	To empty by drawing out.
FORBEAR.	To withhold, to control one's self.

LESSON CLXVII.

THE ELEMENTS OF A SENTENCE.

Any word, phrase, or clause performing a distinct office in a sentence is called an *element*.

The elements of a sentence may be classified with reference to
1. Form ; 2. Rank ; 3. Office.

1. As to form, elements are either (*a*) words, (*b*) phrases, or (*c*) clauses.

(*a*) A word that by itself is either a principal, a subordinate, or an independent element, is called a **WORD ELEMENT**.

(*b*) A prepositional, a participial, or an infinitive phrase, or a phrase adverb, used either as a principal, a subordinate, or an independent element, is called a **PHRASE ELEMENT**.

(*c*) A clause used as a subject or an object, or to modify another sentence or any part of it, is called a **CLAUSE ELEMENT**.

2. As to rank, elements are either (*a*) principal, (*b*) subordinate, or (*c*) independent.

(*a*) The grammatical subject and the grammatical predicate of a sentence are the principal elements.

(*b*) Modifiers of the subject or predicate, and complements of the predicate, are subordinate elements.

(*c*) Words, phrases, and clauses not related grammatically to the other parts of the sentence are independent elements.

3. As to office, elements are either (*a*) substantive, (*b*) affirmative, (*c*) adjective, (*d*) adverbial, or (*e*) connective.

Each word in any sentence may be classified according to its form, its rank, or its office ; as in the sentence, —

Aha ! we have won the game.

Aha, independent word element.

We, principal word element.

Have won, principal word element.

The, subordinate word element.

Game, subordinate word element.

Classify the elements in the following sentences : —

1. With reference to rank. 2. With reference to structure.
3. With reference to office.

1. The best poetry of the best poets is touched with sadness. — WINTER.

2. It was said by Talleyrand that the object of language is to conceal thought.
3. Macbeth could scarcely understand what they said.
4. The hermit good lives in that wood
Which slopes down to the sea. — COLERIDGE.
5. Butterflies live a gay life, flitting from flower to flower, sipping the drops of honeydew, without a thought for the morrow.

LESSON CLXVIII.

PHRASES EXPANDED INTO CLAUSES.

1. Men of intelligence enjoy travel.
2. Men who are intelligent enjoy travel.

Find a clause in the second sentence equivalent to a phrase in the first.

Are the sentences equivalent in meaning?

What kind of sentence is the first? The second?

Rewrite the following sentences, expanding the Italicized phrases into equivalent clauses. State whether these clauses are substantive, adjective, or adverbial, and why.

1. *To become President* is his ambition.
2. *On receiving the letter*, I departed.
3. He is a man *of great ability*.
4. This is the house *built by Jack*.
5. I watched the workmen *building the house*.
6. *On entering the hall* of William Rufus, we recalled the trial of Warren Hastings.
7. The building *adjoining the palace* is a chapel.
8. *After seeing the procession*, the children went home.

9. Chaucer could clothe his shafts with delicate wit and poetic imagery *to an unsurpassed degree.*

10. Man's natural desire is *to know and be known.*

LESSON CLXIX.

CLAUSES CONTRACTED INTO PHRASES.

EXAMPLE. — The gates were opened that the king might enter.

The gates were opened for the king.

Rewrite the following sentences, contracting the Italicized clauses into equivalent phrases. State whether the phrases are substantive, adjective, or adverbial, and why.

1. I could read by the light *which the moon gave.*
2. *That I may convince you,* I will tell the whole story.
3. *That we should differ in opinion* is not strange.
4. *Persons who live in glass houses* should not throw stones.
5. A sentence is an assemblage of words *which make complete sense.*
6. Men *who are wise and learned* should be listened to.
7. Men *who travel on life's highway* should not be unfriendly to their fellow-travelers.
8. The prisoner *who had no friends* has been acquitted.
9. From the church tower that is in the public square, the bell tolls the hour *with a chime that is soft and musical.*

LESSON CLXX.

THE SIMPLE SENTENCE.

A simple sentence is a sentence that consists of but a single statement.

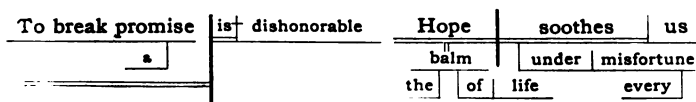
A simple sentence may be declarative, interrogative, imperative, or exclamatory.

It contains but one subject and one predicate.

Its principal and subordinate elements may be either words or phrases, but not clauses.

To break a promise is dishonorable.

Hope, the balm of life, soothes us under every misfortune.



See diagrams, pp. 346-350.

ANALYSIS.

A simple sentence is analyzed by stating : —

1. Kind of sentence, —
 - (a) As to construction.
 - (b) As to use.
2. The logical subject.
3. The logical predicate.
4. The grammatical subject.
5. The grammatical predicate.
6. The modifiers of the grammatical subject.
7. The modifiers and complement of the grammatical predicate.

MODELS FOR ANALYZING SIMPLE SENTENCES.

1. The old oaken bucket hangs in the well.

This is a simple declarative sentence.

The logical subject is *the old oaken bucket*.

The logical predicate is *hangs in the well*.

The grammatical subject is *bucket*.

The grammatical predicate is *hangs*.

The grammatical subject *bucket* is limited by the adjectives *old, oaken, and the*.

The grammatical predicate *hangs* is modified by the adverbial phrase *in the well*, in which *well* is the object of the preposition *in*, and is modified by the article *the*.

2. Hope, the balm of life, soothes us under misfortune.

This is a simple declarative sentence.

The logical subject is *hope, the balm of life*.

The logical predicate is *soothes us under misfortune*.

The grammatical subject is *hope*.

The grammatical predicate is *soothes*.

The grammatical subject *hope* is modified by the complex appositive (explanatory) phrase *balm of life*, in which *balm* is the principal term, modified by the prepositional adjective phrase *of life*.

The grammatical predicate *soothes* is completed by the objective complement *us*, and this is modified by the prepositional adjective phrase *under misfortune*.

3. I prefer to ride in a carriage.

This is a simple declarative sentence.

The logical subject is *I*.

The logical predicate is *prefer to ride in a carriage*.

The grammatical subject is *I*.

The grammatical predicate is *prefer*.

The grammatical predicate *prefer* is completed by the infinitive phrase *to ride in a carriage*, used as an objective complement, in which the principal words, *to ride*, are modified by the prepositional adverbial phrase *in a carriage*.

4. The wretched prisoner, overwhelmed by his misfortunes, was on the point of putting an end to his existence.

This is a simple declarative sentence.

The logical subject is *the wretched prisoner, overwhelmed by his misfortunes*.

The logical predicate is *was on the point of putting an end to his existence*.

The grammatical subject is *prisoner*.

The grammatical predicate is *was*.

The grammatical subject *prisoner* is modified by the adjectives *the* and *wretched*, and the participial adjective phrase *overwhelmed by his misfortunes*, in which the principal word is the participle *overwhelmed*, modified by the prepositional adverbial phrase *by his misfortunes*.

The grammatical predicate *was* is modified by the complex prepositional adverbial phrase *on the point of putting an end to his existence*, in which the principal word, *point*, is modified by the adjective *the* and the complex prepositional adjective phrase *of putting an end to his existence*. The principal word of this phrase is the participle *putting*, which is completed by its object *end*, and modified by the prepositional adverbial phrase *to his existence*.

Analyze the following sentences :—

1. Memory is the storehouse of our ideas. — LOCKE.
2. A good cause makes a stout heart.
3. Employment is true enjoyment.

4. God tempers the wind to the shorn lamb. — STERNE.
5. The broad-backed billows fall faint on the shore,
In the crush of the mighty sea. — BAYARD TAYLOR.
6. And all the margin round about was set
With shady laurel trees. — SPENSER.
7. He was a short, square-built old fellow, with thick
bushy hair, and a grizzled beard. — IRVING.
8. The busy lark, the messenger of day,
Saluteth in her song the morning gray. — CHAUCER.
9. There's music in the gushing of a rill.
10. According to ancient legends, the fruit of the oak
served as nourishment for the early race of mankind.
11. The Puritanism of the past found its unwilling
poet in Hawthorne, the rarest creative imagination of
the century. — THOREAU.
12. Above all trees of the New World, the elm deserves
to be considered the sovereign tree of New England.

LESSON CLXXI.

WORDS EXPANDED INTO CLAUSES.

EXAMPLE. — I shall certainly go.

It is certain that I shall go.

Expand into clauses the Italicized words in the following sentences. State whether clauses are substantive, adjective, or adverbial, and why.

1. It was *carved* ivory.
2. I shall *probably* return to-morrow.
3. A *rolling* stone gathers no moss.

4. *Intoxicating* liquors should be avoided.
5. Time has laid his hand upon my heart *gently*.
6. Abrupt and loud, a summons shook the gate.
7. *Evidently* the grass has been cut.
8. He *certainly* never deserted his post.
9. *Truly* the waves are very high.
10. *Apparently* the pool has no bottom.
11. The *blossom-bordered* path winds down to the meadow.
12. The path that runs along the sunniest side of the valley leads into a *bleak and sterile region*.

LESSON CLXXII.

CLAUSES CONTRACTED INTO WORDS.

EXAMPLE. — That we should converse is unnecessary.

Conversation is unnecessary.

Rewrite the following sentences, contracting the clauses into equivalent words. State whether these words are substantives, adjectives, or adverbs, and why.

1. Robert has a dog that is black.
2. That he is guilty will be made evident.
3. The book which was borrowed has been returned.
4. A man who sneers makes enemies.
5. Waste that is willful brings want that is woeful.
6. Persons who are industrious seldom suffer want.
7. He acknowledges that he was mistaken.
8. The man who is wise will shun evil.

9. Mary has lilies in her garden, that are white.
10. The lark that haunts the meadow sings a song that is sweet.
11. The dog that belongs to that old man looks up in his face as if he loved him.
12. The scholar who is wise does his best at all times.
13. Wellington was sure of victory, even before Blucher arrived.
14. The best sermon which was ever preached upon modern society is "Vanity Fair."

LESSON CLXXIII.

WORDS AND THEIR MEANING.

Construct sentences illustrating the use of the following words: —

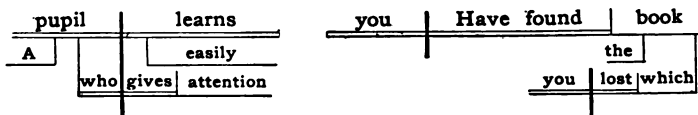
RESTRICT.	To circumscribe, to restrain.
EXPLORE.	To range over for discovery, to examine.
FOREGO.	To relinquish, to renounce.
APPROVE.	To commend, to sanction.
INCLOSE.	To surround, to put in an envelope.
ENTITLED.	Denominated, qualified for, empowered.
CONSULT.	To ask advice of, to seek for information.
POSTPONE.	To defer, to adjourn.
PROVOKE.	To make angry.
RESPOND.	To answer, to act in response with.
PRESUME.	To take liberties.
COMPASSION.	Commiseration, fellow-feeling.
ANNOY.	To disturb, to harass.
FORTIFY.	To render strong, to make defensible.

LESSON CLXXIV.

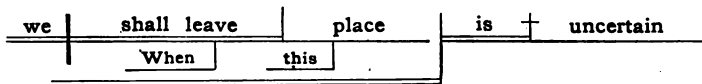
THE COMPLEX SENTENCE.

A complex sentence is one that contains a principal sentence and one or more subordinate clauses.

A pupil who gives attention learns easily.
Have you found the book which you lost?



When we shall leave this place is uncertain.



1. The subordinate clause may be an adjective element, and as such may modify any word that can be modified by an adjective.

(a) *It may modify the subject.*

The man whom you would select should possess all of these qualities.

The book that was lost has been found.

(b) *It may modify the object complement.*

I saw the man who gave you that book.

(c) *It may modify any noun in the subject or predicate.*

We went in the steamer which sailed yesterday.

The progress of a pupil who studies diligently will be rapid.

2. It may be an adverbial element, and as such it may be used in any way in which a simple adverb can be used. It is generally a modifier of the predicate. The following are examples of the more common forms of adverbial clauses : —

He lived where his father lived.

We were there when the train arrived.

No message has come since you went away.

Whither I go ye cannot come.

My teacher is wiser than I.

I am so weary that I can go no further.

If you persevere, you will succeed.

3. A subordinate clause may be a substantive element, performing the office of a noun : —

(a) *As subject of a verb.*

That the cause is lost, cannot be denied.

(b) *As objective complement.*

We have learned that the earth is round.

(c) *As attributive complement.*

His advice was that I should go.

(d) *As object of a preposition.*

It depends on how soon the moon rises.

The connectives which join the subordinate clause to the principal sentence are subordinate conjunctions, relative pronouns, and a few conjunctive adverbs.

ANALYSIS OF COMPLEX SENTENCES.

A complex sentence is analyzed by stating : —

1. The kind of sentence.
2. The logical subject and the logical predicate of the entire sentence.

3. The principal sentence.
4. The subordinate clause or clauses.
5. The connective which introduces the subordinate clause, or joins it to the principal sentence.
6. The analysis of the principal sentence and subordinate clauses separately, as simple sentences.

MODELS FOR ANALYZING COMPLEX SENTENCES.

1. The reason why you cannot succeed is evident.

This is a complex declarative sentence.

The logical subject is *the reason why you cannot succeed*.

The logical predicate is *is evident*.

The principal sentence is *the reason is evident*.

The subordinate clause is *why you cannot succeed*.

The connective is the conjunctive adverb *why*.

The logical subject of the principal sentence is *the reason*.

The logical predicate is *is evident*.

The grammatical subject is *reason*.

The grammatical predicate is *is*.

The grammatical subject *reason* is modified by the adjective *the*, and the adjective clause *why you cannot succeed*.

The grammatical predicate *is* is completed by the attributive complement *evident*.

The subject, logical and grammatical, of the subordinate clause, is *you*.

The logical predicate is *cannot succeed why*.

The grammatical predicate *can succeed* is modified by the adverbs *not* and *why*.

2. I will give you the book when I see you.

This is a complex declarative sentence.

The logical subject is *I*.

The logical predicate is *will give you the book when I see you.*

The principal sentence is *I will give you the book.*

The subordinate clause is *when I see you.*

The connective is the conjunctive adverb *when.*

The subject, logical and grammatical, of the principal sentence, is *I.*

The logical predicate is *will give you the book.*

The grammatical predicate *will give* is completed by the objective complement *book* and the dative complement *you*, and is modified by the adverbial clause *when I see you.*

The objective complement *book* is modified by the adjective *the.*

The subject, logical and grammatical, of the subordinate clause, is *I.*

The logical predicate is *see you when.*

The grammatical predicate *see* is completed by the objective complement *you*, and modified by the adverb *when.*

3. That he was the author of the book is generally believed.

This is a complex declarative sentence.

The logical subject is the substantive clause *that he was the author of the book.*

The logical predicate is *is generally believed.*

The principal sentence is the entire sentence, because the subordinate clause is substantive.

The subordinate clause is *that he was the author of the book.*

The subordinate clause is introduced by the conjunction *that.*

The grammatical subject of the sentence is the substantive clause *that he was the author of the book.*

The grammatical predicate *is believed* is modified by the adverb *generally.*

The subject, logical and grammatical, of the subordinate clause, is *he*.

The logical predicate is *was the author of the book*.

The grammatical predicate *was* is completed by the attributive complement *author*, which is modified by the adjective *the*, and the prepositional adjective phrase *of the book*.

4. I will give you no more money till I see how you use what you have.

This is a complex declarative sentence.

The logical subject is *I*.

The logical predicate is *will give you no more money till I see how you use what you have*.

The principal sentence is *I will give you no more money*.

The subordinate clause is *till I see how you use what you have*.

The connective is the conjunctive adverb *till*.

The subject, logical and grammatical, of the principal sentence, is *I*.

The logical predicate is *will give you no more money*.

The grammatical predicate *will give* is completed by the objective complement *money*, and the dative complement *you*, and is modified by the complex adverbial clause *till I see how you use what you have*.

The objective complement *money* is modified by the adjective *more*, which is modified by the adverb *no*.

The subordinate clause is itself complex.

The logical subject is *I*.

The logical predicate is *till I see how you use what you have*.

The grammatical subject is *I*.

The grammatical predicate *see* is modified by the adverb *till*, and completed by the complex substantive clause *how you use what you have*, which is used as an objective complement.

Of this complex substantive clause, the subject, logical and grammatical, is *you*.

The logical predicate is *use what you have how*.

The grammatical predicate *use* is modified by the adverb *how*, and completed by the substantive clause *what you have*, used as an objective complement.

In the clause *what you have*, the subject, logical and grammatical, is *you*. The logical predicate is *have what*.

The grammatical predicate is *have*, which is completed by the objective complement *what*.

Analyze the following sentences :—

1. He liveth long who liveth well.

2. I loved to walk where none had walked before.

CRABBE.

3. As we approached the woods, we heard the music of the leaves.

4. Small service is true service while it lasts.

WORDSWORTH.

5. Even a fool, when he holdeth his peace, is counted wise.

6. He who sets a great example is great.

7. Those deeds of charity which we have done
Shall stay forever with us.

8. Persistent people begin their success where others end in failure.

9. He has not learned the lesson of life who does not every day surmount a fear. —EMERSON.

10. On waking, he found himself on the green knoll whence he had first seen the old man of the glen.

IRVING.

11. Recollection is the only Paradise from which we cannot be turned out. — RICHTER.

12. The true grandeur of nations is in those qualities which constitute the true greatness of the individual.

SUMNER.

13. The road ambition travels is too narrow for friendship, too crooked for love, too rugged for honesty, and too dark for conscience. — ACROPOLITA.

14. It ever is weak falsehood's destiny
That her thick mask turns crystal to let through
The unsuspecting eyes of honesty. — LOWELL.

15. In the latter part of his life, when impressed with the sublime events brought about through his agency, Columbus looked back upon his career with a sublime and superstitious feeling. — IRVING.

16. The goodliest cedars which grow on the high mountains of Libanus thrust their roots between the clefts of hard rocks, the better to bear themselves against the strong storms that blow there. — RALEIGH.

17. My walk under the pines would lose half its summer charm were I to miss that shy anchorite, the Wilson's thrush, nor hear in haying time the metallic ring of his song, that justifies his rustic name of scythe-whet.

LOWELL.

18. Nature and Time seem to have conspired to make the development of the Mississippi basin and the Pacific slope the swiftest, easiest, completest achievement in the whole record of the civilizing progress of mankind since the founder of the Egyptian monarchy gathered the tribes of the Nile under one government. — BRYCE.

LESSON CLXXV.

RECASTING THE SENTENCE.

Iron is the most useful of metals.

1. Iron is more useful than any other metal.
2. No other metal is so useful as iron.
3. Every other metal is less useful than iron.
4. Iron surpasses all other metals in usefulness.
5. The usefulness of iron is not equaled by that of any other metal.
6. The king of all metals is iron.
7. No other metal equals iron in usefulness to mankind.
8. In usefulness, iron surpasses even gold and silver.
9. More than any other metal, iron advances civilization.
10. Strongest and best of our servants is iron.

Do these sentences all express the same idea?

Which sentence do you like best?

Express the following thoughts in as many ways as possible: —

1. Industry is the cause of prosperity.
2. Many who conquer their anger cannot conquer their pride.
3. Henry IV. said that James I. was the wisest fool in Christendom.
4. Let another man praise thee, and not thine own mouth; a stranger, and not thine own lips. — BIBLE.
5. Beware of desperate steps. The darkest day,
Live till to-morrow will have passed away. — COWPER.

6. The noblest mind the best contentment has.

SPENSER.

7. There is a pleasure in the pathless woods,
There is a rapture on the lonely shore. — BYRON.

8. But words are things; and a small drop of ink,
Falling like dew upon the thought, produces
That which makes thousands, perhaps millions, think.

BYRON.

9. I find the great thing in this world is not so much
where we stand, as in what direction we are moving. —
HOLMES.

10. They are never alone who are accompanied with
noble thoughts. — SIDNEY.

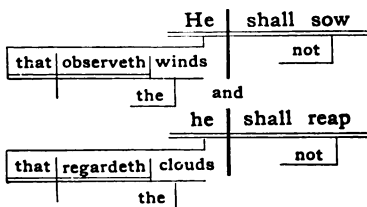
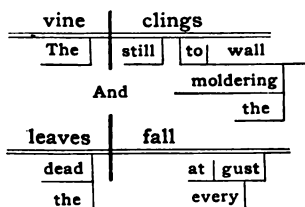
LESSON CLXXVI.

THE COMPOUND SENTENCE.

A compound sentence consists of two or more coördinate sentences so united as to express closely related propositions, but having no grammatical dependence upon each other.

The vine still clings to the moldering wall,
And at every gust the dead leaves fall.

He that observeth the winds shall not sow; and he
that regardeth the clouds shall not reap.



The coördinate sentences which are united to form a compound sentence are called MEMBERS.

The members of a compound sentence may be : —

1. *Simple.*

The vine still clings to the moldering wall,
And at every gust the dead leaves fall.

2. *Simple and complex.*

He that is soon angry dealeth foolishly; and a
man of wicked device is hated.

3. *Complex.*

If thine enemy be hungry, give him bread to eat;
if he be thirsty, give him water to drink.

Compound sentences may be divided into two general classes, coördinate and illative.

COÖRDINATE SENTENCES.

In coördinate sentences the members have no grammatical dependence, but are connected to show natural sequence of thought, comparison, contrast, etc. They may be classed as, —

1. Copulative ; 2. Disjunctive ; 3. Antithetic or adversative.

The copulative sentence consists of two or more members having no logical dependence, but expressing a natural sequence, one independent statement added to another ; as, —

Appoint a time for everything, and do everything in its time.

The connective is frequently omitted, and such omission often makes the style more vigorous ; as, —

Appoint a time for everything ; do everything in its time.

Just men alone are free ; the rest are slaves.

You may remain ; I will go myself.

The connectives in copulative sentences are *and, also, likewise, moreover, further, both, as well as*, etc.

The disjunctive sentence consists of two or more members united, but having their meaning distributed ; as, —

He must return soon, or his affairs will go wrong.

You must assist me, otherwise I cannot succeed.

He will neither go himself, nor permit any one else to go.

The connectives in disjunctive sentences are *such as, either, or, neither, nor, otherwise, else, but*, etc.

When two members of a compound sentence express contrast or opposition, the sentence is called ANTITHETIC OR ADVERSATIVE ; as, —

Abel was a keeper of sheep ; but Cain was a tiller of the ground.

Wise men lay up knowledge ; but the mouth of the foolish is near destruction.

The following are the principal connectives of antithetic sentences : *but, however, only, on the one hand, on the other hand, yet, still*.

ILLATIVE SENTENCES.

Illative sentences are those in which a second member stands in some logical relation to the first, to express cause, conclusion, or effect.

Learn of me, for I am meek and lowly in heart.

His friends trusted him because he was honorable.

I believed, therefore I have spoken.

As Cæsar loved me, I weep for him ; as he was valiant, I honor him ; but as he was ambitious, I slew him.

The connectives in illative sentences are *such as, therefore, wherefore, because, hence, thereupon*, etc.

ANALYSIS OF COMPOUND SENTENCES.

A compound sentence is analyzed by stating: —

1. That it is compound.
2. Its class, — whether copulative, disjunctive, antithetic, or illative.
3. Its coördinate members.
4. The conjunction (or other word) by which they are connected.
5. The analysis of each member as a simple or a complex sentence.

MODELS FOR ANALYZING COMPOUND SENTENCES.

1. Righteousness exalteth a nation; but sin is a reproach to any people.

This is a compound declarative sentence, antithetic, composed of the two coördinate simple sentences, *righteousness exalteth a nation*, and *sin is a reproach to any people*, connected by the disjunctive conjunction *but*.

The subject, logical and grammatical, of the first member, is *righteousness*.

The logical predicate is *exalteth a nation*.

The grammatical predicate *exalteth* is completed by the objective complement *nation*, which is modified by the adjective *a*.

The subject, logical and grammatical, of the second member, is *sin*.

The logical predicate is *is a reproach to any people*.

The grammatical predicate *is* is completed by the attributive complement *reproach*, which is modified by the adjective *a* and the prepositional adjective phrase *to any people*.

2. If thine enemy be hungry, give him bread to eat; if he be thirsty, give him water to drink.

This is a compound declarative sentence, copulative, composed of the two coördinate complex sentences, *if thine enemy be hungry, give him bread to eat*, and *if he be thirsty, give him water to drink*, the connective being omitted.

The logical subject of the first complex member is *you* understood.

The logical predicate is *give him bread to eat, if thine enemy be hungry*.

The principal clause is *give him bread to eat*.

The subordinate clause is *if thine enemy be hungry*.

The connective is the subordinate conjunction *if*.

The subject, logical and grammatical, of the principal clause, is *you* understood.

The logical predicate is *give him bread to eat*.

The grammatical predicate *give* is completed by the objective complement *bread* and the dative complement *him*.

The objective complement *bread* is modified by the infinitive *to eat*, used as an adjective.

The logical subject of the subordinate clause is *thine enemy*.

The logical predicate is *be hungry*.

The grammatical subject *enemy* is modified by the possessive pronoun *thine*.

The grammatical predicate *be* is completed by the attributive complement *hungry*.

The logical subject of the second complex member is *you* understood.

The logical predicate is *if he be thirsty, give him water to drink*.

The principal clause is *give him water to drink*.

The subordinate clause is *if he be thirsty*.

The connective is the subordinate conjunction *if*.

The subject, logical and grammatical, of the principal clause, is *you* understood.

The logical predicate is *give him water to drink*.

The grammatical predicate *give* is completed by the objective complement *water* and the dative complement *him*.

The objective complement *water* is modified by the infinitive *to drink*, used as an adjective.

The subject, logical and grammatical, of the subordinate clause, is *he*.

The logical predicate is *be thirsty*.

The grammatical predicate *be* is completed by the attributive complement *thirsty*.

3. A moral, sensible, and well-bred man

Will not affront me, and no other can. — COWPER.

This is a compound declarative sentence, copulative, composed of the two coördinate simple sentences, *a moral, sensible, and well-bred man will not affront me*, and *no other can*, connected by the conjunction *and*.

The logical subject of the first member is *a moral, sensible, and well-bred man*.

The logical predicate is *will not affront me*.

The grammatical subject *man* is modified by the adjectives *a, moral, sensible, and well-bred*, the last two connected by the conjunction *and*.

The grammatical predicate *will affront* is modified by the adverb *not*, and completed by the objective complement *me*.

The logical subject of the second member is *no other*.

The logical predicate is *can affront me*.

The grammatical subject *other* is modified by the adjective *no*.

The grammatical predicate *can affront* is completed by the objective complement *me*.

Analyze the following sentences : —

1. Wisdom is better than rubies, and all things that may be desired are not to be compared to it. — BIBLE.

2. Mankind is always happier for having been happy ; if you make them happy now, you make them happy twenty years hence by the memory of it. — SMITH.

3. To have a respect for ourselves guides our morals ; and to have a deference for others governs our manners.
— STERNE.

4. Beside a sandal tree a woodman stood,
And swung an ax ; and as the strokes were laid
Upon the fragrant trunk, the generous wood
With its own sweets perfumed the cruel blade.

BRYANT.

5. Heaven is above all ; there sits a Judge
That no King can corrupt. — SHAKESPEARE.

6. Every day is a little life ;
And life is but a day repeated. — BISHOP HALL.

7. The robins are not good solo singers ; but their chorus, as, like primitive fire worshipers, they hail the return of light and warmth to the world, is unrivaled. —
LOWELL.

8. The hearts of men are their books ; events are their tutors ; great actions are their eloquence. — MACAULAY.

9. Blessed is he who has found his work : let him ask no other blessedness. — CARLYLE.

10. I do not count the hours I spend
In wandering by the sea ;
The forest is my loyal friend,
A Delphic shrine to me. — EMERSON.

11. Reading furnishes the mind only with materials of knowledge : it is thinking that makes what we read ours.

LOCKE.

12. The woods are gay with the clustered flowers of the laurel ; the air is perfumed with the sweetbrier and the wild rose ; the meadows are enameled with clover blossoms. — IRVING.

13. Thence look the thoughtful stars, and there
The meek moon walks the silent air. — BRYANT.

14. Cowards die many times before their deaths ;
The valiant never taste of death but once.

SHAKESPEARE.

15. Keep your head and heart full of good thoughts,
and the bad ones will find no room.

LESSON CLXXVII.

PUNCTUATION. — THE SEMICOLON.

Place a semicolon (;) between the two members of a compound sentence, if one is complete in itself and the other added for the sake of contrast or explanation ; thus, —

The miser grows rich by seeming poor ; but an extravagant man grows poor by seeming rich.

Do not think yourself perfect ; for imperfection is natural to humanity.

When the members of a compound sentence are but slightly connected in thought or construction, they are separated by semicolons ; thus, —

Everything grows old ; everything passes away ; everything disappears.

There is good for the good ; there is virtue for the faithful ; there is victory for the valiant.

The members of a compound sentence are separated by a semicolon, if either member contains elements separated by commas ; thus, —

Without dividing, he destroyed party ; without corrupting, he made a venal age unanimous.

His best impulses become a snare to him ; and he is led astray because he is social, sympathetic, and warm-hearted.

Tell why the semicolon is used in the following sentences. Write the sentences from dictation.

1. On this side were tyranny, ignorance, superstition ; on that, culture, progress, freedom.

2. A man's country is not a certain area of land, but it is a principle ; and patriotism is loyalty to that principle.

CURTIS.

3. The noise of running brooks and the dripping of the fertilizing rain are music to his ears ; the whispering of the great trees of the forest is sweet to him ; his eye is trained to note the changeful phases of the sky, and his mind quick to interpret them. — HOFFMAN.

4. France arrests the attention ; Napoleon rose and seated himself on the throne of the Bourbons ; he pointed the thunder of his artillery at Italy, and she fell before him ; he leveled his lightning at Spain, and she trembled ; he sounded the knell of vengeance on the plains of Austerlitz, and all Europe was at his feet ; he was greater than Cæsar ; he was greater than Alexander.

5. A bullet kills a tyrant ; but an idea kills tyranny.

CURTIS.

6. A halo of martial glory surrounds them, then fades

away ; their marble thrones crumble ; their iron limbs are broken ; their proud navies are sunk. — OSTRANDER.

7. France wavered ; Germany stood back ; England was lukewarm ; Italy sided with Spain.

8. The miser grows rich by seeming poor ; an extravagant man grows poor by seeming rich. — PROVERB.

9. The shadow of the earth in every position is round ; consequently the earth is a globe.

10. Some must watch, while some must sleep :

So runs the world away. — SHAKESPEARE.

11. There is good for the good ; there is virtue for the faithful ; there is victory for the valiant ; there is spirituality for the spiritual.

12. To be content with what is sufficient is the greatest wisdom ; he who increases his riches increases his cares.

13. The man of the world does not make a speech ; he takes a low business tone, avoids all brag, dresses plainly, promises not at all, performs much.

14. When a writer reasons, we look only for perspicuity ; when he describes, we expect embellishment ; when he decides or relates, we desire plainness and simplicity.

15. A slender acquaintance with the world must convince every man that actions, not words, are the true criterion of the attachment of friends ; and that the most liberal professions of good will are very far from being the surest marks of it. — WASHINGTON.

16. Words learned by rote a parrot may rehearse,
But talking is not always to converse ;
Not more distinct from harmony divine
The constant creaking of a country sign.

COWPER.

LESSON CLXXVIII.

COMPOSITION.

A LETTER.

BAY ST. LOUIS, MISS.,
Feb. 15, 1889.

TO THE EDITOR OF THE "CRITIC."

Dear Sir,—When I was a boy, an edition of the writings of Edgar A. Poe came to my hand, and I read it amid the hills of Cherokee, Ga. Attached to the work was a little essay by Mr. Lowell. That was in 1859, some ten years after Poe's death. From then till now (and I can feel the influence projecting itself into the future), what Mr. Lowell has written has been a part of my education. From my point of view, no living American, in assuming to speak for American culture, has so thoroughly justified himself as has Mr. Lowell. While our novelists have been showing us how ill bred and plebeian we are, and while our critics in general have been taking the pitch of their strain from London masters, there have been in his writings a vigor, a manliness, and a patriotic independence, always pure, racy, and refreshing, which have made us aware of our own value as the creators of a new civilization of which the old is not competent to judge. Wherever the most healthful and most fertilizing influence of American republicanism has gone, wherever the best essence of American aspiration has insinuated itself to liberalize human thought, or to give vigor to reforms, there have been felt the sincere force and the subtle earnestness of Mr. Lowell's words set in the phrasing of a master of style. His seventieth birthday marks the threescore and ten of a

life very precious to America and to all the enlightened world. To me it is a privilege of the highest kind to have this opportunity to join the "Critic's" distinguished guests in paying this small but sincere tribute of respect to America's most distinguished critic, and to wish him every good.

Yours very truly,

MAURICE THOMPSON.

After studying the above letter of appreciation, write a similar one, telling what author has given you pleasure or inspiration.

LESSON CLXXIX.

THE USE OF WORDS.

Illustrate by an original sentence the precise use of each of the following words:—

- | | |
|--------------|--|
| ACKNOWLEDGE. | I acknowledge the kindness I have received, and confess my fault. |
| CONFESS. | |
| APPLAUD. | One applauds in public, and praises at all times and under all circumstances. |
| PRAISE. | |
| DEFEND. | We defend what is attacked, and protect what is weak. |
| PROTECT. | |
| RECEIVE. | To receive can be used either in a voluntary or involuntary sense; but to accept implies, at least, readiness. |
| ACCEPT. | |
| AFFECT. | We affect with the view not only of impressing, but of misleading others. |
| EFFECT. | The carrying of pollen to distant plants is effected by the wind. |

LESSON CLXXX.

PUNCTUATION.—THE SEMICOLON.

Two or more clauses having a common grammatical relation are usually separated by semicolons ; thus, —

The affections which spread beyond ourselves, and stretch far into futurity ; the workings of mighty passions ; the innocent and irrepressible joy of infancy ; the bloom and buoyancy and dazzling hopes of youth ; the tones and looks which only a mother's heart can inspire, — these are all poetical.

Place a semicolon before *as* and *namely* when they precede an example or specification of particulars ; thus, —

He traded in country produce ; as, grain, vegetables, and fruit.

There are four seasons ; namely, spring, summer, autumn, winter.

Tell why the semicolon is used in the following sentences. Write the sentences from dictation.

1. To Greece we are indebted for the three principal orders of architecture ; namely, the Doric, the Ionic, and the Corinthian.

2. To be really wise, we must labor after knowledge ; to be learned, we must study ; to be great in anything, we must have patience.

3. According to a late writer, London surpasses all other great cities in four particulars ; namely, size, commerce, fogs, and pickpockets.

4. Some men distinguish the period of the world into four ages ; namely, the golden age, the silver age, the brazen age, and the iron age.

5. If we neglected no opportunity of doing good ; if we fed the hungry and ministered to the sick ; if we gave up our own luxuries to secure necessary comforts for the destitute, — though no man might be aware of our generosity, yet in the applause of our own conscience we should have an ample reward.

6. A sensible man has one mode of articulation, and one only ; namely, always to pronounce his words in such a manner as to be readily understood, but never in such a manner as to excite remark. — *LEGOUVÉ*.

7. Philosophers assert that Nature is unlimited in her operations ; that she has inexhaustible treasures in reserve ; that knowledge will always be progressive ; and that all future generations will continue to make discoveries of which we have not the slightest idea.

8. As for jest, there be certain things which ought to be privileged from it ; namely, religion, matters of state, great persons, any man's present business of importance, any case that deserveth pity. — *BACON*.

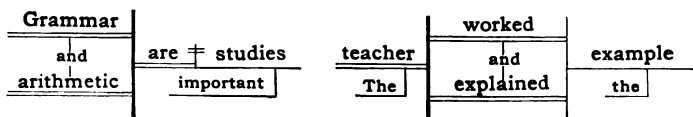
LESSON CLXXXI.

SENTENCES WITH COMPOUND ELEMENTS.

A sentence may have two or more elements having a common relation to other words.

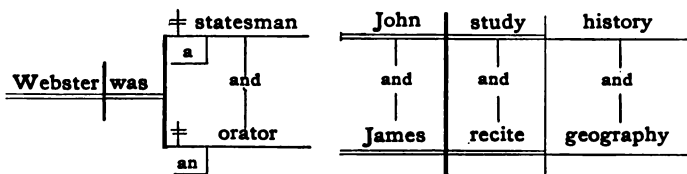
Grammar and arithmetic are important studies.

The teacher worked and explained the example.



Webster was a statesman and an orator.

John and James study and recite history and geography.



A sentence may have :—

1. *A compound subject.*

- (a) The boy and his sister are obedient.
- (b) John and James resemble each other.
- (c) Mercy and truth are met together.

2. *A compound predicate.*

- (a) The man read and appreciated the letter.
- (b) I feel your kindness, and wish for an opportunity to requite it.

3. *A compound complement.*

- (a) Objective.
God created the heavens and the earth.
- (b) Predicate adjective.
The sky is bright and clear.
Be ye therefore wise as serpents, and harmless as doves.
- (c) Predicate noun.
He was a prince and a conqueror.

4. *A compound adjective element.*

He is an honest and industrious man.

5. *A compound adverbial element.*

He spoke eloquently and forcibly.

He was trusted by his neighbors and by all who knew him.

6. *All its elements compound.*

John and his sister study and recite grammar and arithmetic.

A sentence with a compound element is usually equivalent to a compound sentence ; thus, —

The above sentences are respectively equivalent to :—

1. (a) The boy is obedient, and his sister is obedient.
2. (a) The teacher read the lesson, and the teacher explained the lesson.
3. (a) God created the heavens, and God created the earth.
(b) The sky is bright, and the sky is clear.
(c) He was a prince, and he was a conqueror.
4. He is an honest man, and he is an industrious man.
5. He spoke eloquently, and he spoke forcibly.
6. John studies grammar, and his sister studies grammar ; John recites grammar, and his sister recites grammar ; John studies arithmetic, and his sister studies arithmetic ; John recites arithmetic, and his sister recites arithmetic.

Sentences having compound elements that may be thus expanded into a compound sentence are properly called *contracted compound sentences*.

Some sentences, however, having compound elements, cannot be thus expanded into compound sentences ; thus, —

The clematis and ivy cover the wall is a sentence with a compound subject ; but it is not equivalent to the compound sentence, *the clematis covers the wall, and the ivy covers the wall*, for the wall is not covered by either alone, but by both together.

Sentences similar to this are properly called *simple sentences with compound elements*.

ANALYSIS OF SENTENCES WITH COMPOUND ELEMENTS.

A sentence with a compound element is analyzed by stating:—

1. The element that is compound.
2. The regular analysis.

MODELS FOR ANALYZING SENTENCES WITH COMPOUND ELEMENTS.

1. The clematis and ivy cover the wall.
2. On land and sea he is equally at home.
3. He most lives who thinks most, feels the noblest acts the best.

1. The clematis and ivy cover the wall.

This is a simple declarative sentence with a compound subject. The logical subject of the sentence is the compound subject *the clematis and ivy*.

The logical predicate is *cover the wall*.

The grammatical subject is compound, comprising the two simple subjects *clematis* and *ivy*; *clematis* being limited by the adjective *the*, and *clematis* and *ivy* being connected by the conjunction *and*.

The grammatical predicate is *cover*. This is completed by the objective complement *wall*, which is modified by the adjective *the*.

2. On land and sea he is equally at home.

This is a simple declarative sentence.

The subject, logical and grammatical, is *he*.

The logical predicate is *is equally at home on land and sea*.

The grammatical predicate is *is*, which is modified by the adverbial phrase *at home*, which is in turn modified by the adverb *equally*, and the compound adverbial phrase *on land and sea*; the two parts of this phrase being connected by the conjunction *and*.

3. He most lives who thinks most, feels the noblest, acts the best.

This is a complex declarative sentence, the subordinate clause having a compound predicate.

The logical subject is *he who thinks most, feels the noblest, acts the best*.

The logical predicate is *lives most*.

The principal sentence is *he most lives*.

The subordinate clause is *who thinks most, feels the noblest, acts the best*.

The connective is the relative pronoun *who*.

The subject, logical and grammatical, of the principal sentence, is *he*.

The logical predicate is *lives most*.

The grammatical predicate *lives* is modified by the adverb *most*.

The subject, logical and grammatical, of the subordinate clause, is *who*.

The logical predicate is the compound predicate *thinks most, feels the noblest, acts the best*.

The grammatical predicate is compound, comprising the simple predicates *thinks, feels, and acts*. *Thinks* is modified by the adverb *most*; *feels*, by the adverb *noblest*, which is modified by

the adverb *the*; and *acts*, by the adverb *best*, which is modified by the adverb *the*.

Analyze the following sentences:—

1. The calm gray sky of early morn
Was flecked and barred with golden clouds.
HOOD.
2. The professor will examine, decipher, and classify
them.
3. Princes and lords are but the breath of kings.
BURNS.
4. The heroic soul does not sell its justice and its
nobleness. — EMERSON.
5. Our intellectual and active powers increase with our
affection. — EMERSON.
6. Carlyle's reverence and affection for his kindred
were among his most beautiful traits. — BURROUGHS.
7. Those ivy-covered walls and ruins, those finished
fields, those rounded hedgerows, those embowered cot-
tages, and that gray massive architecture, all contribute to
the harmony and to the repose of the landscape.
8. It is faith in something, and enthusiasm for some-
thing, that makes a life worth looking at. — HOLMES.
9. Politeness is to do and say
The kindest thing in the kindest way.
10. The greatest pleasure I know is to do a good action
by stealth, and to have it found out by accident. — LAMB.
11. The south wind searches for the flowers
Whose fragrance late he bore,
And sighs to find them in the wood
And by the stream no more. — BRYANT.

12. But the good deed, through the ages,
Living in historic pages,
Brighter grows, and gleams immortal,
Unconsumed by moth or rust. — LONGFELLOW.
13. A faint sound of organ music floating from the
cathedral, and seeming to deepen the hush of the summer
wind, delighted me with its sweetness.
14. The chime of bells remote, the murmuring sea,
The song of birds in whispering copse and wood,
The distant voice of children's thoughtless glee,
And maiden's song, are all one voice of good.
STERLING.
15. Out of the bosom of the air,
Out of the cloud folds of her garment shaken
Over the woodlands brown and bare,
Over the harvest fields forsaken,
Silent and soft and low,
Descends the snow. — LONGFELLOW.

LESSON CLXXXII.

STUDY OF POEM.

THE CHAMBERED NAUTILUS.

This is the ship of pearl, which, poets feign,
Sails the unshadowed main, —
The venturous bark that flings
On the sweet summer wind its purpled wings
In gulfs enchanted, where the Siren sings,
And coral reefs lie bare,
Where the cold sea-maids rise to sun their streaming hair.

Its webs of living gauze no more unfurl;
 Wrecked is the ship of pearl!
 And every chambered cell,
Where its dim dreaming life was wont to dwell,
As the frail tenant shaped his growing shell,
 Before thee lies revealed, —
Its irised ceiling rent, its sunless crypt unsealed!
Year after year beheld the silent toil
 That spread his lustrous coil;
 Still, as the spiral grew,
He left the past year's dwelling for the new,
Stole with soft step its shining archway through,
 Built up its idle door,
Stretched in his last-found home, and knew the old no more.
Thanks for the heavenly message brought by thee,
 Child of the wandering sea,
 Cast from her lap, forlorn!
From thy dead lips a clearer note is born
Than ever Triton blew from wreathèd horn!
 While on mine ear it rings,
Through the deep caves of thought I hear a voice that
 sings: —
Build thee more stately mansions, O my soul,
 As the swift seasons roll!
 Leave thy low-vaulted past!
Let each new temple, nobler than the last,
Shut thee from heaven with a dome more vast,
 Till thou at length art free,
Leaving thine outgrown shell by life's unresting sea!

OLIVER WENDELL HOLMES.

Copy the poem carefully, and commit it to memory.

Have you ever seen the beautiful pearly shell of the chambered nautilus? Have you seen a picture of the living nautilus? Why is it called "chambered"? How many chambers in the shell? How do they compare in size? In which chamber does the nautilus live? Are the other chambers empty?

What do you understand by "sunless crypt"? What do you think is meant by "irised ceiling"? Note the beauty of the line, "Stole with soft step its shining archway through." Point out other figurative expressions.

In which stanza is the thought suggested by what the poet saw? In which does he express what he heard?

What are the "stately mansions of the soul"? How are they built? State in your own words the meaning of the last stanza.

Many persons think the third stanza the richest. Which do you like best?

Write from memory the entire poem.

LESSON CLXXXIII.

PUNCTUATION.—THE COLON.

If the first member of a compound sentence is followed by some remark or illustration that is not introduced by a conjunction, the clauses are separated by a colon (:); thus, —

Study to acquire the habit of thinking : no study is more important.

The two principal members of a compound sentence are separated by a colon, if either of them contains members or clauses separated by a semicolon; thus, —

Education does not commence with the alphabet : it begins with a mother's look ; with a father's nod of approbation, or a sign of reproof ; with a sister's gentle pressure of the hand, or a brother's noble act of forbearance.

Place a colon after the formal introduction of a quotation, speech, or series of particulars ; thus, —

We all admire this sublime passage : "God said, 'Let there be light ;' and there was light."

A colon should be placed after *yes* or *no*, when followed by a statement in continuation or repetition of the answer ; thus, —

Yes : I am a foreigner. But who was Lafayette, who was Pulaski, and who was Arnold ?

Tell why the colon is used in the following sentences. Write the sentences from dictation.

1. Nature never hurries : atom by atom, little by little, she achieves her work.

2. His genius embodied the three essential characteristics of a great general : forethought, abstraction, will.

3. Never flatter people : leave that to such as mean to betray them.

4. Homer was the greater genius ; Virgil, the better artist : in the one, we most admire the man ; in the other, the work. — POPE.

5. The quality of mercy is not strained ;
It droppeth as the gentle rain from heaven
Upon the place beneath : it is twice blessed ;
It blesseth him that gives, and him that takes.

SHAKESPEARE.

LESSON CLXXXIV.

FIGURES OF RHETORIC.

A figure of rhetoric is an intentional deviation from the ordinary application of words with a view to making the meaning more effective.

The figures of speech most frequently used are those which imply closeness of relation, likeness, or unlikeness. The simile and the metaphor have been already considered.

Other figures of speech in common use are : metonymy, synecdoche, personification, allusion, climax, hyperbole, and pleonasm.

1. *Metonymy* means a change of name. It is a figure in which the name of one thing is put for another which it suggests.

Common forms of metonymy : —

Cause for effect.

He writes a plain hand

Effect for cause.

Gray hairs should be respected.

Container for thing contained.

The kettle boils.

Sign for thing signified.

The pen is mightier than the sword.

Name of an author for his works.

We study Shakespeare.

2. *Synecdoche* is the putting of a part for the whole, the whole for a part, or a definite number for an indefinite; as, —

I welcome you to my fireside.
 France was devastated by war.
 Ten thousand fleets sweep over thee in vain.

3. *Personification* is the assigning of personality and intelligence to inanimate or irrational objects : —

By the use of epithet.

Smiling fields.

By ascribing action to inanimate things.

The waves beckon to us.

By addressing inanimate things.

Break, break, break,
 At the foot of thy crags, O Sea !

4. *Allusion* is a reference to some historical or literary incident, fact, or saying, supposed to be so well understood that it may be denoted by some word or phrase, without being fully described ; as, —

Quebec is the Gibraltar of America.

5. *Climax* consists of an arrangement of ideas by which the sentence rises, as it were, step by step, in importance, force, or dignity ; as, —

I came, I saw, I conquered.

6. *Hyperbole* is an exaggerated form of statement. It should be used sparingly.

And fired the shot heard round the world.

7. *Pleonasm* is the using of more words than are necessary to the construction ; as, —

The boy — oh ! where was he ?
 The prophets — do they live forever ?

Point out and explain the figures of rhetoric in the following: —

1. The cattle upon a thousand hills.
2. His steel gleamed on high.
3. He beheld a sea of faces.
4. White as a sea fog landward bound,
The spectral camp was seen. — LONGFELLOW.
5. But look! the morn, in russet mantle clad,
Walks o'er the dew of yon high eastern hill.

SHAKESPEARE.

6. Night's candles are burnt out, and jocund day
Stands tiptoe on the misty mountain tops.

SHAKESPEARE.

7. For Pleasure and Revenge
Have ears more deaf than adders, to the voice
Of any true decision. — SHAKESPEARE.

8. Now dark in the shadow, she scatters the spray,
As the chaff in the stroke of the flail;
Now white as the sea gull, she flies on her way,
The sun gleaming bright on her sail.

9. The world to him, as to all of us, was like a medal, on the obverse of which is stamped the image of Joy, and on the reverse that of Care. — LOWELL.

10. Dreams are bright creatures of poem and legend, sporting on earth in the night season, and melting away in the first beams of the sun, which lights grim Care and stern Reality in their pilgrimage through the world.

DICKENS.

LESSON CLXXXV.

REVIEW.—SENTENCES.

1. Define a sentence.
2. Distinguish between simple and modified subject ; simple and modified predicate.
3. What is meant by an element? Classify the elements of a sentence with respect to rank, office, and structure.
4. In how many ways may the grammatical subject of a sentence be modified?
5. Name the possible modifiers of the grammatical predicate.
6. Distinguish between the direct and the indirect object.
7. Write three simple sentences, three complex sentences, three compound sentences.
8. Write two sentences in each of which the subject is a phrase used as a noun.
9. Write two sentences in each of which the subject is a clause used as a noun.
10. Write three sentences in each of which the verb has two or more subjects connected by *and*.
11. Write three sentences in each of which the verb has two or more singular subjects connected by *or* or *nor*.
12. Write sentences, using as the predicate,—
 - (a) A transitive verb with an infinitive as direct object.
 - (b) An intransitive verb completed by an adjective.
 - (c) A transitive verb with an object clause.
 - (d) A verb in the passive voice with an adverbial clause.

LESSON CLXXXVI.

REVIEW.

Give the reasons for the punctuation of the following sentences : —

1. Economy is no disgrace ; for it is better to live on a little than to outlive a great deal.

2. He was heard to say, " I have done with the world."

3. Three properties belong to wisdom : nature, learning, and experience.

4. Study to acquire a habit of thinking : no study is more important.

5. A great man will be great in misfortune, great in prison, great in chains.

6. This must be owned, that to love one's relatives is not always an easy task ; to live with one's neighbor is not amusing. — THACKERAY.

7. Self-reverence, self-knowledge, self-control,

These three alone lead life to sovereign power.

Yet not for power (power of herself would come uncalled for), but to live by law,

Acting the law we live by without fear ;

And because right is right, to follow right,

Were wisdom in the scorn of consequence.

TENNYSON.

8. How sweet the moonlight sleeps upon this bank !

Here will we sit, and let the sounds of music

Creep in our ears. — SHAKESPEARE.

9. Consider the lilies of the field ; they toil not, neither do they spin.

APPENDIX.

RULES OF SYNTAX.

1. A noun or a pronoun used as the subject of a verb must be in the nominative case.

A substantive clause used as the subject of a sentence is frequently placed after the verb; the pronoun *it* introducing the sentence, and standing as the representative subject, with which the subject clause is said to be in apposition; as, —

It is not true that I said so =

It, that I said so, is not true. (What is not true?)

The word *there*, used simply for euphony, often introduces a sentence, the subject following the verb; as, —

There is no terror, Cassius, in your threats.

There came to the beach a poor exile of Erin.

2. A noun or a pronoun used as the complement of an intransitive or a passive verb must be in the nominative case; as, —

It is I.

He became a scholar.

This is he.

He shall be called John.

A noun or pronoun following the infinitive of the verb *be*, or of any other incomplete verb, must be in the same

case as the word whose act, being, or state of being, the infinitive expresses (that is, in the same case as the subject); as, —

I did not suppose it to be him (objective).

He desires to become a scholar (nominative).

3. A noun or a pronoun used simply in address is in the nominative independent ; as, —

O thou that rollest above ! whence are thy beams ?

There is no terror, Cassius, in thy threats.

(1) A noun in the nominative independent may be the antecedent of a relative pronoun ; as, —

Ye stars, that are the poetry of heaven.

(2) A noun used in mere exclamation, in the manner of an interjection, is in the nominative independent ; as, —

My gold ! my iron chest ! they will break in, and rob my iron chest !

(3) A noun or a pronoun used by *pleonasm* is in the nominative independent ; as, —

The prophets, do they live forever ?

4. A noun or a pronoun limited by a participle, and not in grammatical relation with any other word in a sentence, is in the nominative absolute ; as, —

The sun having risen, we pursued our journey.

Sometimes the participle, or some governing word, is understood ; as, —

Hat in hand, he stood and gazed.

5: A noun or a pronoun used as the object of a transitive verb or a preposition, must be in the objective case.

6. A noun or a pronoun used to limit another noun by denoting possession, origin, or fitness, must be in the possessive case.

(1) A noun or a pronoun in the possessive case may relate to a participle used as a noun, even when the participle retains its verb character of governing an objective case ; as, —

His having done his duty was a sufficient reward.

(2) When two or more possessives are used jointly to limit the same noun, only the last takes the sign of the possessive ; as, —

Mason and Dixon's line.

(3) When separate possession is indicated, each possessive should have the sign ; as, —

Webster's and Worcester's dictionaries.

John's and William's books are new.

(4) When two or more possessives are in apposition, and precede the noun which they limit, only the last takes the sign of the possessive ; as, —

Webster the statesman's speeches.

My friend the poet's latest work.

(5) But when the possessive in apposition forms the abridged complement of an intransitive or a passive verb, the first may take the sign ; as, —

This speech is Webster's, the defender of the Constitution.

7. A noun or a pronoun in apposition must agree in case with the noun or pronoun which it explains.

Substantives in the same member of a sentence, and standing for the same person or thing, are said to be in apposition ; as, —

Hope, the balm of life, soothes us under misfortune (nominative).

Jack the giant-killer's wonderful exploits (possessive).

We saw Forrest, the great tragedian, in "Hamlet" (objective).

8. A pronoun must agree with its antecedent in gender, person, and number.

The case of a pronoun is determined by its construction.

(1) When a pronoun has two or more antecedents connected by *and*, it must be in the plural number ; as, —

He sought wealth and fame ; but they alike eluded him.

John and I do our duty.

(2) When a pronoun has two or more singular antecedents connected by *or* or *nor*, it must agree with each in the singular number ; as, —

Neither the man nor the boy was in his place.

If you have a pencil or a pen, bring it to me.

(3) But when one of the antecedents is plural the pronoun also must be in the plural ; as, —

Either the girl or her brothers have come, and they will assist us.

(4) A collective noun denoting unity must have a pronoun in the singular ; as, —

The class was in its room when I arrived.

(5) A noun of multitude requires a pronoun in the plural ; as, —

The people ran to their houses.

The clergy began to withdraw themselves.

(6) The words *one, each, every, either, neither*, take a pronoun in the singular ; as, —

Every one of the men had his own business to attend to.

(7) Antecedents of different persons, numbers, or genders, connected by *or* or *nor*, should not, as a rule, be represented by a common pronoun, as there is no pronoun equally applicable to each of them. The plural is, however, used by reputable authors in such instances as the following : —

Neither my brother nor I can say our lessons to-day.

Either you or I will be in our place in due time.

If in doubt, make distinct statements ; as, —

Either I shall be in my place, or you will be in yours.

The antecedents, though of different numbers or persons, may be in such relation that the pronoun denotes common possession ; as, —

Either my brother or I must take our father's place.

When the gender is common or indeterminate, the masculine pronoun in the third person is generally used ; as, —

No one can tell how long he may live.

(8) When singular nouns, taken separately, are of different genders, for the want of a singular pronoun of common gender, we are reduced to the alternative of repeating the pronoun for each gender, or of violating the rule by using a pronoun in the plural ; as, —

If any man or woman shall violate his or her pledge, he or she shall pay a fine, *or*

If any man or woman shall violate their pledge, they shall pay a fine.

Generally the latter is preferable to the clumsy circumlocution of the former.

It is better, however, so to construct the sentence, that by means of separate clauses, or by inversion, the necessity for the pronoun shall be avoided ; as, —

Any man violating his pledge, or any woman violating hers, shall pay a fine.

A fine shall be paid by any man or woman who shall violate this pledge.

9. An adjective modifies a noun or pronoun.

(1) The comparative is used when only two things, or two classes of things, are compared ; the superlative, when more than two are compared ; as, —

Homer was the greater genius ; Virgil, the better artist.

John is the best scholar in his class (of several).

(2) When the comparative is used, the latter term of comparison must exclude the former ; thus, —

Rhode Island is smaller than any other State in the Union.

(3) When the superlative is used, the latter term of comparison must include the former ; as, —

Rhode Island is the smallest State in the Union.

(4) *Either* and *neither* are used to designate one of two objects only. When more than two objects are referred to, we should use *any*, *any one*, *none*, *no one*; as, —

Here are two books : take either of them.

Neither of these (two) houses is for sale.

You may have any one of those (three).

(5) *Either* should not be used to refer to two objects collectively or distributively in the sense of *both* or *each*. Thus we should not say, —

Trees grow on either side of the road (both sides, or each side).

(6) To express reciprocal relation, the terms *each other* and *one another* are often used.

Each other refers to two persons only ; as, —

The boy and his brother help each other.

One another refers to more than two ; as, —

Those three houses resemble one another.

10. An adverb modifies a verb, an adjective, or another adverb.

(1) Adverbs modify also participles and infinitives. An adverb may modify an adverbial phrase ; as, —

The path of glory leads but to the grave.

He sailed nearly round the globe.

(2) A few adverbs modify nouns or pronouns.

The men only, not the women, were present.
 I, even I, do bring a flood.
 And chiefly thou, O Spirit ! instruct me.
 His being there was merely an accident.

The adverbs used in this way are such as *chiefly, particularly, especially, entirely, altogether, only, merely, partly, also, likewise, too.*

(3) Adverbs modifying nouns usually restrict some idea of number or quantity (adjective or adverbial idea) contained in the noun ; as, —

I alone am left to tell thee.
 He lives nearly a mile from the village.

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

(1) Ellipsis of the principal verb is not admissible when the auxiliaries require it to be of a different form ; as, —

This opinion never has and never can prevail, *for*
 This opinion never has prevailed, and never can prevail.

When a pronoun is the subject of a verb, the number and person are determined by the antecedent.

(2) A collective noun standing for many considered as one whole must have a verb in the singular ; as, —

The army was defeated.
 The regiment consists of one thousand men.

(3) When the verb affirms something of many as individuals (noun of multitude), it must be in the plural ; as, —

People are of different opinions.

(4) The word *number*, followed by *of* with a plural noun, meaning many or several, must have a verb in the plural ; but *number* preceded by *the* takes a singular verb ; as, —

A number of persons were injured.

A very great number of our words are derived from the Latin.

The number of pupils present was six.

(5) When a verb has two or more subjects connected by *and*, it must agree with them in the plural ; as, —

Temperance and exercise preserve health.

When two subjects are connected, one of which is taken affirmatively and the other negatively, the verb must agree with the affirmative subject, and be understood with the other in its own person and number ; as, —

My poverty, but not my will, consents.

Ambition, and not the safety of the state, was concerned.

(6) Several singular subjects, though connected by *and*, if preceded by *each*, *every*, or *no*, must have a verb in the singular ; as, —

Each paper and each book was in its place.

Every leaf and every twig teems with life.

No oppressor and no tyrant triumphs here.

(7) When two nominatives are connected by *as well as*, the verb agrees with the first, and may be understood with the second in the person and number required ; as, —

You, as well as your brother, are to be blamed.

They, as well as I, are invited.

(8) When several terms are used to describe only one person or thing, the verb must be in the singular ; as, —

The saint, the father, and the husband prays.

This philosopher and poet was banished from his country.

(9) When a verb has two or more singular subjects connected by *or* or *nor*, it must be in the singular number ; as, —

Either Mary or her sister was in the house.

Neither silk nor cotton is produced in Great Britain.

Reputable authors use a plural verb after *neither* — *nor*, because by implication what is denied of each of the subjects is denied of all ; as, —

Neither you nor I are in fault ; *that is*, we are not in fault.

(10) If one of the subjects is plural, it should be placed next to the verb, and the verb must be in the plural ; as, —

Either the captain or the sailors were to blame.

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

Either you or I am expected at the meeting.

Thou or he may have the book.

It is better, however, to avoid doubtful usage by repeating the verb whenever practicable, or by changing the structure of the sentence ; as, —

Either the captain was to blame, or the sailors were (to blame).

You are expected at the meeting, or I am (expected).

It is expected that either you or I shall attend the meeting.

Thou mayst have the book, or he may have it.

12. A preposition introduces a phrase, and shows the relation of its object to the word which the phrase modifies.

13. A conjunction connects words, phrases, clauses, or sentences.

14. An interjection has no grammatical relation to the other words in the sentence.

15. A participle is used as a noun or as an adjective.

16. An infinitive is used as a noun, an adjective, or an adverb.

LIST OF IRREGULAR VERBS.

The following list comprises nearly all the irregular verbs in the language. Those conjugated regularly, as well as irregularly, are marked with an R. Those in *Italics* are obsolete, or but little used at the present time. The present participle is omitted in this table, as it is always formed regularly from the simple root by annexing *ing*.

PRESENT.	PAST.	PAST PART.	PRESENT.	PAST.	PAST PART.
abide	abode	abode	blow	blew	blown
am	was	been	break	{broke <i>brake</i>	broken <i>broke</i>
arise	arose	arisen	breed	bred	bred
awake	awoke, R	awaked	bring	brought	brought
bake	baked	baked, <i>baken</i>	build, <i>re-</i>	built, R	built, R
bear	bore, <i>bare</i>	born	burn	burnt, R	burnt, R
(<i>to bring forth</i>)			burst	burst	burst
bear, <i>for-</i>	bore, <i>bare</i>	borne	buy	bought	bought
(<i>to carry</i>)			cast	cast	cast
beat	beat	beaten, beat	catch	caught, R	caught, R
begin	began	begun	chide	chid	{chidden chid
bend	bent, R	bent, R	choose	chose	chosen
bereave	bereft, R	bereft, R	cleave	{clove (<i>to split</i>) cleft	cloven cleft
beseech	besought	besought	cling	clung	clung
bet	bet, R	bet, R	clothe	clad, R	clad, R
bless	blest, R	blest, R	come, <i>be-</i>	came	come
bid	bid, bade	bidden, bid	cost	cost	cost
bind, <i>un-</i>	bound	bound			
bite	bit	bitten, bit			
bleed	bled	bled			

PRESENT.	PAST.	PAST PART.	PRESENT.	PAST.	PAST PART.
creep	crept	crept	hide	hid	hidden, hid
crow	crew, R	crowed	hit	hit	hit
cut	cut	cut	hold, <i>be-</i>	held	held, <i>holden</i>
dare	durst, R	dared	hurt	hurt	hurt
(<i>to venture</i>)			keep	kept	kept
deal	dealt	dealt, R	kneel	knelt, R	knelt, R
dig	dug, R	dug, R	knit	knit, R	knit, R
dive	dove, R	dived	know	knew	known
do, <i>mis-un-</i>	did	done	lade	laded	laden, R
draw	drew	drawn	lay	laid	laid
dream	dreamt, R	dreamt, R	lead, <i>mis-</i>	led	led
dress	drest, R	drest, R	leave	left	left
drink	drank	{ drank drunk	lean	leant, R	leant, R
drive	drove	driven	leap	leapt, R	leapt, R
dwell	dwelt, R	dwelt, R	lend	lent	lent
eat	ate, <i>zat</i>	eaten	let	let	let
fall, <i>be-</i>	fell	fallen	lie (<i>recline</i>)	lay	lay
feed	fed	fed	light	lit, R	lit, R
feel	felt	felt	lose	lost	lost
fight	fought	fought	make	made	made
find	found	found	mean	meant	meant
flee	fled	fled	meet	met	met
fling	flung	flung	mow	mowed	mown, R
fly	flew	flown	pass	past, R	past, R
forsake	forsook	forsaken	pay, <i>re-</i>	paid	paid
freeze	froze	frozen	pen	pent, R	pent, R
freight	freighted	freighted	(<i>to inclose</i>)		
get, <i>be-for-</i>	got, <i>gat</i>	got, gotten	put	put	put
gild	gilt, R	gilt, R	quit	quit, R	quit, R
gird, <i>be-en-</i>	girt, R	girt, R	rap	rapt, R	rapt, R
give, <i>for-</i>	gave	given	read	rēad	rēad
go, <i>under-</i>	went	gone	rend	rent	rent
grave	graved	graven	rid	rid	rid
grind	ground	ground	ride	rode, <i>rid</i>	ridden, <i>rid</i>
grow	grew	grown	ring	rang, rung	rung
hang	hung	hung	rise	rose	risen
have	had	had	rive	rived	riven, R
hear	heard	heard	run	ran, <i>run</i>	run
heave	hove, R	hoven, R	saw	sawed	sawn, R
hew	hewed	hewn, R	say	said	said
			see	saw	seen

PRESENT.	PAST.	PAST PART.	PRESENT.	PAST.	PAST PART.
seek	sought	sought	steal	stole	stolen
seethe	sod, R	sodden, R	stick	stuck	stuck
sell	sold	sold	sting	stung	stung
send	sent	sent	stride, <i>be-</i>	{ strode <i>strid</i>	{ stridden <i>strid</i>
set, <i>be-</i>	set	set	strike	struck	{ struck <i>stricken</i>
shake	shook	shaken	string	strung	strung
shape, <i>mis-</i>	shaped	shapen, R	strive	strove	striven
shave	shaved	shaven, R	<i>strow, be-</i>	<i>strowed</i>	<i>strown, R</i>
shear	sheared	shorn, R	swear	{ swore <i>sware</i>	sworn
shed	shed	shed	sweat	sweat	sweat, R
shine	shone, R	shone, R	sweep	swept	swept
shoe	shod	shod	swell	swelled	swollen, R
shoot	shot	shot	swim	{ swam <i>swum</i>	swum
show	showed	shown, R	swing	swung	swung
shrink	{ shrunk <i>shrank</i>	shrunk	take	took	taken
shred	shred	shred	(<i>be- mis- re-</i>)		
shut	shut	shut	teach	taught	taught
sing	sang, sung	sung	tear	tore, <i>lare</i>	torn
sink	sunk, <i>sank</i>	sunk	tell	told	told
sit	sat	sat	think, <i>be-</i>	thought	thought
slay	slew	slain	thrive	{ thrived <i>throve</i>	{ thriven, R
sleep	slept	slept	throw	threw	thrown
slide	slid	{ slidden slid	thrust	thrust	thrust
sling	slung, <i>slang</i>	slung	tread	{ trod <i>trode</i>	{ trodden trod
slink	slunk	slunk	wax	waxed	waxen, R
slit	slit	slit	wear	wore	worn
smite	smote	smitten	weave	wove	woven
sow	sowed	sown, R	weep	wept	wept
speak, <i>be-</i>	{ spoke <i>spake</i>	spoken	wet	wet, R	wet, R
speed	sped	sped	whet	whet, R	whet, R
spend, <i>mis-</i>	spent	spent	win	won	won
spin	spun, <i>span</i>	spun	wind	wound, R	wound
spit	spit, <i>spat</i>	spit	work	wrought, R	wrought, R
split	split	split	wring	wrung	wrung
spread, <i>be-</i>	spread	spread	write	wrote	written
spring	{ sprang sprung	sprung			
stand, <i>with-</i>	stood	stood			

A BRIEF SKETCH OF THE ENGLISH LANGUAGE.

If we listen to persons of different nations speaking their own tongues, or if we look over books or papers printed in different languages, there appear at first to be no resemblances between them; but if we study several languages, we find that the words used to mean the same thing (particularly common things) are often similar. We shall find that certain grammatical forms appear in some languages, and are not found in others. By comparing these resemblances and differences, scholars have been able to find evidences of the common origin of certain languages, and to arrange the languages of the world in groups or families.

Our English speech has been traced back to the language of a people called "Aryans," who lived thousands of years ago in Iran, the country in the neighborhood of the Hindu Kush Mountains. The great family of languages that has descended from this old Aryan speech is called the "Aryan or Indo-Germanic family."

As these Aryans became numerous, large numbers of them moved southward and westward from Iran. Later other bands followed, and the pioneers were pushed farther westward or southward. Wherever the Aryans settled, the demands of a new country, new conditions of life, and strange objects, made changes in their speech. These changes were the easier because they had no means of communication—railroads, mails, telegraph lines, or newspapers—to connect them with the friends they had left behind.

In the course of centuries, the original Aryan language became greatly changed in different localities, and numbers of new languages were the result.

Indo-Germanic Family. — The Aryans that moved southward into India gave rise to the Asiatic division of the Indo-Germanic family, of which the branches are : —

1. The *Indian*, including Sanskrit, the ancient sacred language of India, the modern languages of India (such as Hindustani), and the Gypsy language.

2. The *Iranian* or *Persian* branch, the ancient and modern languages of Persia.

The Aryans that moved westward gave rise to the European division, of which the chief branches are : —

1. The *Greek* branch, including Ancient Greek, Modern Greek, Romaic, and other dialects.

2. The *Italic* branch, including Latin and the several Romance languages derived from the Latin; namely, Italian, French, Spanish, Portuguese, and a few others.

3. The *Celtic* branch, including various ancient dialects, and Welsh, Cornish, Irish, Manx, and Highland Scotch.

4. The *Slavonic* branch, including Russian, Polish, Old Prussian, Bulgarian, and Bohemian.

5. The *Teutonic* or *Germanic* branch, including Gothic, Old German, Modern High German, Scandinavian languages (Icelandic, Danish, Swedish, Norwegian), Low German, Dutch, Flemish, Anglo-Saxon English.

Some of the other families of language are the Semitic, Hamitic, Monosyllabic, Turanian, Dravidian, Malay-Polynesian, Oceanic, Bantee, Central African, and American; and each of these, like the Aryan, is subdivided into branches.

The **earliest knowledge** that we have of England is from the invasion of Britain by the Romans in 55 B.C. It was not then called England, and there was then no English language.

The people spoke a Celtic dialect, something like the Welsh or Cornish of the present day. A few of these old Celtic words have come down to us in our modern English, such as the names

of many rivers,—*Avon, Esk, Thames, Cam, Ouse*, etc.,—besides a few common words,—*crook, cradle, cart, down, pillow, glen, havoc, kiln, pool*, etc.

The Romans conquered the southern part of the island, and held it nearly five centuries; but they made so little change in the language of the people that it is said that fewer than a dozen Latin words (and their derivatives) can be traced to this period. Some of these are *castra* (a camp), in *Manchester, Lancaster, Leicester*; *strata-via* (a paved way), in *street, Stratford*; *portus* (a harbor), in *Portsmouth, Bridgeport*; *colonia* (a settlement), in *Lincoln*; *vallum* (a rampart), in *wall*; *mille passuum* (a thousand paces), in *mile*.

In the middle of the fifth century began the Saxon conquest of Britain. The Romans, busy in other parts of their crumbling empire, were unable to help the Britons to resist the Pagan invaders. These were the Jutes from the shores of the Cattogat, the Saxons from the vicinity of the Weser, the Angles from what is now Sleswick. They all spoke dialects of the same Teutonic language; and these dialects remained distinct for several centuries after the people settled in Britain. Because the Saxons came first, the Britons called all the Teutonic invaders "Saxons." When the invaders became united, three or four centuries later, they called themselves "Angles," or "English," because the Angles were most numerous.

The language of these united Teutonic conquerors is known as "Anglo-Saxon," or "Old English."

It is in this Anglo-Saxon that we find our parent language, and not in the Celtic of the early Britons, nor in the Latin of their Roman conquerors.

The Angles and Saxons drove the Britons before them into the remote parts of the island, just as the English in America drove the Indians farther and farther westward.

As the language of the conquering English became the language

of America, so the language of the Angles and Saxons became the language of England. And as the Indians have left but slight impression on our language, so did the Britons leave but few of their words in the speech of the Teutons.

The Anglo-Saxon is a very different language from our modern English ; but nearly half of all the words in use in English to-day, and more than half of the most useful words, come to us from the Anglo-Saxon.

Anglo-Saxon Words. — Among the English words of Anglo-Saxon origin are the pronouns, the numerals, nearly all the irregular or strong verbs (and the auxiliaries), nearly all the prepositions and conjunctions, nouns forming their plurals by change of vowel, and adjectives that are irregularly compared.

General terms are usually Latin, particular terms are Saxon : thus, *color* is Latin ; *red, yellow, green, brown,* etc., are Saxon : *number* is Latin ; *one, two, three, four,* etc., are Saxon : *move* is Latin ; *run, leap, ride, spring, fly, crawl,* etc., are Saxon.

The Anglo-Saxon words in English are generally short words of one or two syllables.

The following classes of words are among those obtained from the Anglo-Saxon : —

1. Short names of trees, plants, and flowers ; as, *apple, ash, bean, berry, blade, bough, corn, daisy, elm, ivy, leaf, limb, maple, oak, oats, root, rye, sap, walnut, wheat,* etc.

2. The short names of common animals ; as, *ant, bear, bird, bull, calf, cat, colt, cow, dog, duck, fly, fowl, frog, goat, hen, horse, lamb, mouse, owl, pig, sheep, snake, toad, wasp, worm,* etc.

3. The more commonly used names of parts of the body ; as, *ankle, arm, beard, blood, breast, brain, cheek, chin, ear, eye, fat, foot, hair, hand, hip, leg, lip, mouth, nail, neck, nose, rib, skin, thigh, throat, thumb, wrist,* etc.

4. Many of the names of the parts of houses, and things in and around them ; as, *ax, barn, bed, bush, beam, bolster, bowl, broom,*

floor, glass, grass, house, hovel, hammer, harrow, knife, ladder, latch, lath, oven, roof, rake, room, shed, sheet, spoon, stool, saw, scythe, shovel, spade, shelf, shop, stair, tongs, wedge, yoke, etc.

5. Many of the most useful adjectives ; as, *bare, black, broad, brown, busy, chilly, clean, cold, cool, damp, dark, deep, dim, dingy, dreary, dry, early, empty, fair, fresh, full, glad, good, great, green, hard, high, lame, lazy, loud, low, mad, mean, near, new, poor, proud, quick, raw, red, rich, right, ripe, rough, sick, silly, slow, sly, sorry, sour, stark, stiff, strong, thin, tough, true, warm, wet, white, wide, wise, wrong, young.*

6. Some of the earliest and dearest words we learn ; as, *home, friend, father, mother, son, daughter, brother, sister, wife, husband, child, heart, song, love, fireside, hearth.*

Latin Words. — Next in importance to the Anglo-Saxon words in English, but outnumbering them, come the Latin words. We have noticed how a few Latin words came into the language. Let us glance at the chief causes that have brought in the others.

During the seventh century, the Pagan Anglo-Saxons were converted by the Roman Church to Christianity. Latin was then, as now, the language of the Church, and from it were introduced many words ; as, *bishop, chalice, clerk, deacon, presbyter, priest,* and others.

In the tenth century, another branch of the Teutonic race, the Northmen, settled in France. They learned from their neighbors to speak a Latin dialect called "Norman French." In 1066 the Normans, under their duke, William, invaded England, defeated Harold, the last Saxon king, and conquered the country.

The conquerors introduced their language into the camps, the courts, the churches, and the schools, and thus came in thousands of Latin words. The Anglo-Saxons held fast to their language. It long remained the language of the field, the market, and the home.

The Norman conquerors gave names in their language to the

castle, cellar, chapel, college, edifice, fort, hotel, partition, spire, tower, etc. The Saxon name held good for the *barn, house, hovel, roof, shed, shop, shelf,* etc.

The Normans brought in more luxury, new ideas, refinement ; and they gave names to the new things, such as *carpet, curtain, cushion, fork, mirror, napkin, scissors, table,* etc. ; but the Anglo-Saxon names for the plainer, common things, held fast ; as, *bed, bowl, knife, looking-glass, shears, spoon, tongs,* etc. The Norman names for some of the common animals came to designate the flesh of these animals in the market or on the table ; as, *beef, mutton, pork, veal* ; but the Anglo-Saxon names for the animals alive still held good ; as, *ox, sheep, pig, and calf.*

These two peoples, then, lived side by side ; the Anglo-Saxons speaking their Teutonic language, the Normans their Latin speech. Very gradually they came to know each other, to unite their interests and their languages ; and from this union came our English. Bear in mind continually that there was no English language until long after the Norman Conquest, and that it was neither Anglo-Saxon nor Norman French, but a union of the two.

The Crusades, the establishment of universities, the invention of printing, the revival of the commercial spirit, all contributed to a revival of learning, one feature of which was a great interest in Latin and Latin literature in England in the sixteenth century. This interest in learning and in Latin added many words to our language.

It has been estimated that ninety per cent of the words in English are derived, as outlined above, from the Anglo-Saxon and the Latin. The remaining ten per cent have been taken from many sources.

The instinct for conquest that drove the Angles, the Saxons, and the Normans to England, has sent the Englishman to the most remote parts of the earth. Where he has not gone to conquer by war, he has gone to conquer by trade. He has taken

back with him to his island home gold, jewels, and other valuable things. He has gained from nearly every language on the globe some word or words.

From the Arabic he has taken *algebra, almanac, zero, coffee, sirup, alcohol, magazine, cotton, sugar, lemon, assassin*, and others.

From the Persian, *azure, caravan, chess, scarlet, lilac, shawl, orange, paradise, dervish, bazaar*, and *horde*.

From the Italian, *gazette, opera, piano, soprano, piazza, malaria, studio, umbrella, carnival*, and *regatta*.

From the Spanish, *alligator, cork, cigar, negro, mosquito, tornado*, and *vanilla*.

From the Dutch, *boor, brandy, measles, jeer, ballast, sloop, schooner, yacht, yawl, reef, skates, smack*, and *smuggle*.

From the Chinese, *china, tea, serge, junk, nankeen, silk*, and *typhoon*.

From Africa, *gorilla, kraal, zebra, guinea, oasis*.

From South America, *hammock, potato, guano, mahogany, tolu, caoutchouc, pampas, tapioca*.

Other Languages. — *Damask*, from Damascus; *tariff*, from Tarifa; *cambric*, from Cambray; *muslin*, from Mosul, etc.

The demands of science for new terms, and of invention and discovery for new names, have introduced hundreds of words into the English language within a few decades. These words are mostly (but not all) from the Greek; as, *telegraph, phonograph, photograph*, etc.

ANALYSIS OF WORDS.

just *unjust* *justify*

The word *just* means right, fair. If we place the syllable *un* before it, we make a new word, *unjust*, meaning *not* right or *not* fair.

If we place the syllables *ify* after the word *just*, we make another word, *justify*, meaning *to make* right or fair.

A word like *just*, that is not formed from any other word in the language, is called a PRIMITIVE or PRIME WORD.

A word like *unjust* or *justify*, made up of two or more parts, each expressing an idea, is called a COMPOSITE or DERIVATIVE WORD.

The component parts of a composite or derivative word are called *elements*.

depend

pendent

To *depend* is to *hang* from : *pendent* means *hanging*. Here we find that the syllable *pend* means to *hang*.

An element of a word that may be used in composition with syllables placed before or after it to form new words is called a STEM.

A stem may be used *only* as an element of a *derivative* word. A *prime* word may be used *alone*, or as an *element* of a composite word.

An element of a word placed *before* a primitive or a stem (like *unjust* or *depend*), to modify its meaning in combination, is called a PREFIX.

An element of a word placed *after* a primitive or a stem (like *justify* or *pendent*), to modify its meaning in combination, is called a *suffix*.

When *both* elements of a word are *prime* words, the *derivative* is called COMPOUND, as *blacksmith*, *wheelwright*.

PREFIXES.

1. Study carefully the following prefixes, then analyze each illustrative word, determining the prefix, the stem, and the suffix.
2. Look in the following lists for the meanings of the elements of the words.
3. Compare your knowledge of the word with the definition given in the dictionary.
4. Construct a sentence to illustrate the use of the word.

back with him to his island home gold, jewels, and other valuable things. He has gained from nearly every language on the globe some word or words.

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From the Persian, *azure, caravan, chess, scarlet, lilac, shawl, orange, paradise, dervish, bazaar*, and *horde*.

From the Italian, *gazette, opera, piano, soprano, piazza, malaria, studio, umbrella, carnival*, and *regatta*.

From the Spanish, *alligator, cork, cigar, negro, mosquito, tornado*, and *vanilla*.

From the Dutch, *boor, brandy, measles, jeer, ballast, sloop, schooner, yacht, yawl, reef, skates, smack*, and *smuggle*.

From the Chinese, *china, tea, serge, junk, nankeen, silk*, and *typhoon*.

From Africa, *gorilla, kraal, zebra, guinea, oasis*.

From South America, *hammock, potato, guano, mahogany, tolu, caoutchouc, pampas, tapioca*.

Other Languages. — *Damask*, from Damascus; *tariff*, from Tarifa; *cambric*, from Cambray; *muslin*, from Mosul, etc.

The demands of science for new terms, and of invention and discovery for new names, have introduced hundreds of words into the English language within a few decades. These words are mostly (but not all) from the Greek; as, *telegraph, phonograph, photograph*, etc.

ANALYSIS OF WORDS.

just

unjust

justify

The word *just* means right, fair. If we place the syllable *un* before it, we make a new word, *unjust*, meaning *not* right or *not* fair.

If we place the syllables *ify* after the word *just*, we make another word, *justify*, meaning *to make* right or fair.

A word like *just*, that is not formed from any other word in the language, is called a PRIMITIVE or PRIME WORD.

A word like *unjust* or *justify*, made up of two or more parts, each expressing an idea, is called a COMPOSITE or DERIVATIVE WORD.

The component parts of a composite or derivative word are called *elements*.

depend

pendent

To *depend* is to *hang* from : *pendent* means *hanging*. Here we find that the syllable *pend* means to *hang*.

An element of a word that may be used in composition with syllables placed before or after it to form new words is called a STEM.

A stem may be used *only* as an element of a *derivative* word. A *prime* word may be used *alone*, or as an *element* of a composite word.

An element of a word placed *before* a primitive or a stem (like *unjust* or *depend*), to modify its meaning in combination, is called a PREFIX.

An element of a word placed *after* a primitive or a stem (like *justify* or *pendent*), to modify its meaning in combination, is called a *suffix*.

When *both* elements of a word are *prime* words, the *derivative* is called COMPOUND, as *blacksmith*, *wheelwright*.

PREFIXES.

1. Study carefully the following prefixes, then analyze each illustrative word, determining the prefix, the stem, and the suffix.
2. Look in the following lists for the meanings of the elements of the words.
3. Compare your knowledge of the word with the definition given in the dictionary.
4. Construct a sentence to illustrate the use of the word.

MONY, the state of being, the thing that; matrimony, patrimony.	RY, being, act of, place where; bravery, cookery, nursery.
NESS, being, state of being; coolness, fondness, idleness.	SHIP, office of, state of; clerkship, friendship, professorship.
OR, one who, the person that; collector, inspector, juror.	SOME, somewhat, full of; gladsome, burdensome.
ORY, the place where, thing that; depository, factory.	TUDE (UDE), being, state of being; altitude, aptitude, gratitude.
PLE, fold; multiple, quadruple, simple, triple.	Y, being, state of being, ing, full of, consisting of; honesty, colloquy, dirty, sandy.

STEMS.

1. Study carefully the following stems, then analyze each illustrative word, determining the stem, the prefix, and the suffix.
2. Combine into a definition the meanings of the elements of the word as you find them in the accompanying lists.
3. Compare your knowledge of the word with the definition given in the dictionary.
4. Construct a sentence to illustrate the use of the word.

MODEL. — Emigrant. Stem, *migr*, wander; prefix, *e*, out; suffix, *ant*, one who. One who wanders.

Many *emigrants* from Sweden have settled in America.

ELEMENTARY LIST.

AG, ACT, drive, urge, act; agent, exact, transact.	CAP, CAPT, take, hold; capable, capacious, captor.
ALT, high; altar, exalt.	CARN, flesh; carnal, carnage, incarnate.
ANIM, mind, soul, spirit; animus, equanimity.	CEDE, CESS, go, yield; cede, concede, access.
ANN, ENN, year; annals, perennial, centennial.	CENT, hundred; centipede, cent, centenary.
APT, fit, join; adapt, aptly, aptness.	CING, CINCT, bind; precinct, succinct.
BAS, low; abase, base, basement, bass, debase.	CLIN, lean, bend; decline, inclination, recline.
BREV, short; brevity, breve, abbreviate.	COR, CORD, heart; cordial, concord, discord.
CAD, CAS, CID, fall; decadence, occasion, accident.	

- CUR, care; *curious, procure, accuracy*.
 CURR, CURS, CUR, run; *current, excursion, recur*.
 DICT, speak, say; *diction, edict, predict*.
 DIGN, worthy; *dignify, indignant*.
 DUC, DUCT, lead, bring; *abduct, conduct, educate*.
 EQU, equal; *equation, equivocal, equality*.
 FA, speak; *fable, inefable, preface, infant*.
 FAC, FACT, FECT, FIC, make, form, do; *factor, effect, deficient*.
 FERR, FER, carry, bear, bring; *prefer, suffer, reference*.
 FID, FY, faith; *confide, diffident, infidel, defy*.
 FIN, end, limit; *finish, affinity, definition*.
 FRANG, FRACT, break; *fragment, fraction, refract*.
 FUND, FUS, pour, melt; *refund, transfuse, refuse*.
 GEN, GENER, kind, race; *general, genuine, gender*.
 GRAD, GRESS, step, go; *degrade, egress*.
 GRAPH, write; *graphic, biography, photograph*.
 GRAT, pleasing; *gratify, ingrate*.
 HOSPIT, HOST, guest; *hospitality, host, hostess*.
 JECT, cast, hurl; *eject, abject, reject, subject*.
 JUNCT, join; *junction, adjunct*.
 JUR, swear; *abjure, conjure, jury*.
 JUR, law, right; *injure, jurisdiction*.
 LAT, carry, lift, bring; *collate, relate, translate*.
 LEG, send; *delegate, relegate, legation*.
 LEG, LECT, gather, choose; *collect, elect, legion*.
 LIBER, free; *liberal, liberate*.
 LIN, flax; *linen, lining, linseed, line*.
 LITER, letter; *literal, obliterate*.
 LOC, place; *locomotion, dislocate, locate*.
 LOG, speech, word, reason; *epilogue, eulogy*.
 LOQU, LOCUT, speak, talk; *loquacious, elocution*.
 LUD, LUS, sport, play; *elude, prelude, collusion*.
 MAGN, great; *magnificent, magnanimous*.
 MAN, hand; *manage, manuscript, emancipate*.
 MAR, the sea; *mariner*.
 MATER, mother; *maternal*.
 MEDI, middle, between; *immediate, mediate*.
 MENT, mind; *demented, mention, mental*.
 MERC, merchandise, trade; *commerce, mercenary*.
 MERG, MERS, dip, sink, mingle; *emerge, immerse*.
 METER, measure; *diameter*.
 MIGR, wander; *migration, emigrant, immigrate*.
 MIR, wonder, look; *admiration*.
 MITT, MIT, MISS, send, throw; *commit, omit, mission*.
 MON, MONIT, advise, remind; *summon, premonition*.
 MORT, death; *mortal, mortify, mortuary*.
 MOT, move; *motion, remote, promote*.
 MULT, many; *multiply, multitude*.
 MUN, MUNIT, fortify; *ammunition*.
 NAT, born; *innate, natal*.
 NAV, ship; *navigate, naval*.
 NOT, known; *notify, notion*.
 NUMER, number; *enumerate*.
 NUNCI, NOUNCE, tell; *pronounce, enunciate*.
 OCUL, eye; *binocular, inoculate*.
 PAR, get ready; *prepare, repair*.

PARL, speak; <i>parliament, parlor.</i>	SACR, holy; <i>sacrament, consecrate, ex- crate.</i>
PART, PARTIT, divide; <i>impart, partition, party.</i>	SCI, know; <i>science, conscience, pre- science.</i>
PAST, feed; <i>pastor, repast.</i>	SCRIB, SCRIPT, write; <i>inscribe, prescribe, postscript.</i>
PAT, PASS, suffer, feel, endure; <i>patient, compatible, compassion.</i>	SENT, SENS, feel, think; <i>consent, sensi- ble.</i>
PATER, father; <i>paternal.</i>	SEQU, SECUT, follow; <i>sequence, sub- sequent, prosecute.</i>
PED, foot; <i>pedal, impede, expedite.</i>	SOL, alone; <i>sole, solitude, soliloquy.</i>
PELL, PULS, drive, urge; <i>repel, impulse, expel.</i>	SPEC, SPECT, SPIC, look, appear; <i>despica- ble, circumspect.</i>
PEND, PENS, hang, weigh; <i>pendant, pension, expend.</i>	SPIR, breathe; <i>aspire, expire, perspire.</i>
PET, PETIT, attack, seek, ask; <i>petition, competent.</i>	STRU, STRUCT, build; <i>instruct, obstruc- tion.</i>
PHIL, PHILO, fond, loving; <i>philology.</i>	SUM, SUMPT, take; <i>presume, resumption.</i>
PLE, PLET, fill; <i>depletion, implement, supplement.</i>	TACT, touch; <i>tact, tactile, intact.</i>
PLIC, fold, bend; <i>supplicate, explicit, complicate, simplicity.</i>	UN, one; <i>unanimous, union, unity.</i>
PON, place, put; <i>deponent, opponent, postpone.</i>	UT, use; <i>utilize, utility.</i>
PORT, carry, bring; <i>portable, import, transport.</i>	VERT, VERS, turn; <i>version, converse, revert.</i>
PORT, gate, door; <i>port, opportune.</i>	VID, VIS, see, appear; <i>provide, vision, visor.</i>
POS, place, put; <i>dispose, expose, oppose.</i>	VIV, live; <i>vivacity, vivify, vivisection.</i>
PRIM, first; <i>primary, primer, prime.</i>	VOC, call; <i>advocate, convoke, revoke.</i>

ADVANCED LIST.

APER, APERT, open; <i>aperient, aperture.</i>	CYCL, circle; <i>bicycle.</i>
ARCH, rule, govern; <i>anarchy, patriarch.</i>	DAT, give; <i>date, tradition.</i>
ART, skill; <i>artist, artisan.</i>	DENT, tooth; <i>indent.</i>
AUD, hear, listen; <i>audible, audience.</i>	DI, day; <i>dial.</i>
AUR, gold; <i>auriferous.</i>	DOMIN, lord, master; <i>dominion.</i>
BAT, beat; <i>batter, combat, debate, rebate.</i>	DORM, sleep; <i>dormitory.</i>
BIT, bite; <i>bitter, bait.</i>	FAC, face; <i>surface, deface.</i>
CANT, sing; <i>canticle, canto, incantation.</i>	FELIC, happy; <i>felicity.</i>
CAPIT, head; <i>capital, decapitate.</i>	FESS, acknowledge; <i>confess, profess.</i>
CELER, swift; <i>accelerate.</i>	FORM, shape; <i>conform, deform, reform.</i>
COMMODO, fit, suitable; <i>accommodate, incommode.</i>	FORT, strong; <i>comfort.</i>
COMMUN, common; <i>communicate.</i>	GEST, carry, bring; <i>suggest, register.</i>
CORON, crown; <i>coronet, coroner.</i>	GRAN, grain; <i>granary.</i>
CORPUS, CORPOR, body; <i>incorporate.</i>	GROSS, fat, thick; <i>gross, grocer.</i>
CRED, believe; <i>credence, credit.</i>	HOR, hour; <i>horoscope.</i>
	INTEGR, entire, whole; <i>integer, integrity.</i>

- JUDIC, judge; *judicial, prejudice*.
 LINGU, tongue; *lingual, language*.
 MAJOR, greater; *major, majority*.
 MAN, MANS, stay, dwell; *manse, permanent, remain*.
 MEDIC, physician; *medicine, medical*.
 MENS, measure; *dimension*.
 PAN, bread; *company, pantry*.
 PAR, equal; *disparage, peer*.
 PASS, step; *passage, pace*.
 PEN, pain, punishment; *penalty, impunity*.
 PETR, stone, rock; *petrify*.
 PHON, sound; *phonograph, euphony*.
 PHYSI, nature; *physiology, physic*.
 PICT, paint; *depict*.
 PLAC, please; *complacent*.
 PLEN, full; *plenary*.
 PLUM, feather; *plume, plumage*.
 PLUMB, lead; *plumb, plumber*.
 POT, drink; *potion, potable*.
 POTENT, powerful; *potential, plenipotentiary*.
 PREHEND, PREHENS, take, grasp; *comprehend, apprehend*.
 PUNCT, prick, point; *punctual, punctuate*.
 QUADR, square, fourfold; *quadruped*.
 QUANT, how much; *quantity*.
 QUER, QUISIT, seek, ask; *inquiry, disquisition*.
 QUIET, quiet; *requite, acquit*.
 RADI, ray; *radiate, radiant*.
 RAP, RAPT, seize, grasp; *rapacious*.
 RAT, think, calculate; *rational, ratify*.
 REG, RECT, rule, straight, right; *regent, rectify*.
 RID, RIS, laugh; *ridiculous, risible*.
 RIV, stream; *river, derive*.
 ROG, ROGAT, ask; *interrogate*.
 RUPT, break; *eruption, irruption*.
 SAL, salt; *salt, salary*.
 SAL, leap; *salient, sally*.
 SANCT, holy; *sanctuary, sanctify*.
 SAT, SATIS, enough, sufficient; *satiate satisfy*.
 SCOP, watch, view; *episcopal*.
 SEC, SECT, cut; *secant, dissect, insect*.
 SEN, old; *senate, senile*.
 SERV, serve, keep; *observe, reserve*.
 SIST, place, stand; *persist, subsist*.
 SON, sound; *dissonant, resonant*.
 SORT, lot, kind; *consort, sorcery*.
 SPECI, kind; *special, specify*.
 STANT, standing; *distant, circumstance*.
 STELL, star; *constellation*.
 STRING, STRICT, draw tight, bind; *stringent, restrict*.
 SU, follow; *sue, pursue*.
 SUAD, SUAS, persuade; *dissuade, persuasion*.
 SURG, SURRECT, rise; *insurgent, insurrection*.
 TAILL, cut; *detail, retail*.
 TANG, touch; *tangible, contagious*.
 TEG, TECT, cover; *tegument, protect*.
 TEMPOR, time; *temporal, contemporary*.
 TEND, TENT, stretch, reach; *attend, distend, pretend*.
 TEST, witness; *protest, testify, contest*.
 TORT, twist, wring; *extort, torment*.
 TRACT, draw; *contract, retract, distract*.
 TRIT, rub; *attrition, detriment*.
 TRUD, TRUS, thrust; *protrude, intrusion*.
 UND, wave; *redundant, inundate*.
 VAD, VAS, go; *persuade, invasion*.
 VAL, be strong; *valiant, prevail*.
 VEN, VENT, come; *intervene, prevent, convention*.
 VERS, VERT, turn; *invert, verse, reverse, anniversary*.
 VI, VIA, way, road; *obvious, deviate*.
 VIC, a change, turn; *vicar*.
 VOLV, VOLU (VOLUT), roll; *evolve, voluble, revolution*.
 VOT, vow; *votary, devote*.

DIAGRAMS.

The chief value of a diagram is to indicate the analysis of a sentence in a manner that will make it possible for the teacher to see at a glance whether or not the pupil has a correct idea of its structure.

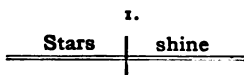
It is believed that the system here presented will be found both simple and comprehensive.

The grammatical subject and grammatical predicate are written over a double line, and separated from each other by a heavy vertical line, as in No. 1. A complement of the predicate is written after the verb, over a single line, and, if an object, is separated from it by a light vertical line, as in No. 2; if an adjective, a horizontal bar cuts this line, as in No. 3; if an attributive noun, a double bar, as in No. 4.

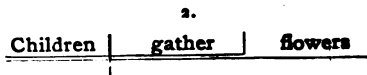
Limiting words, phrases, or clauses are attached by a vertical line underneath to the word limited; and the single line upon which the limiter is written opens to the left or to the right according as the limiter comes in construction before or after the element which it limits (see Nos. 5, 6, 7, 8). Subordinate elements are shown to be limited in the same way (see Nos. 9, 10, 24). The relation intended to be shown will be evident, for the most part, without further explanation.

I. SIMPLE SENTENCES.

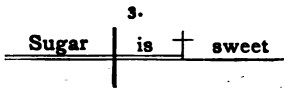
1. Stars shine.



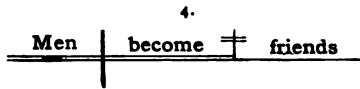
2. Children gather flowers.



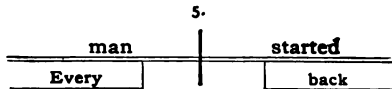
3. Sugar is sweet.



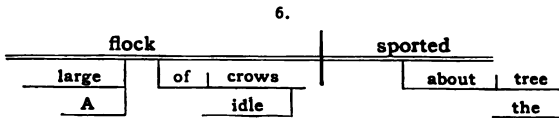
4. Men become friends.



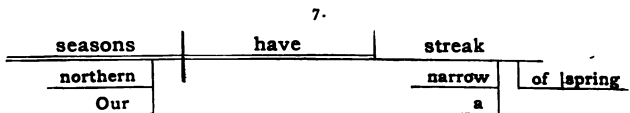
5. Every man started back.



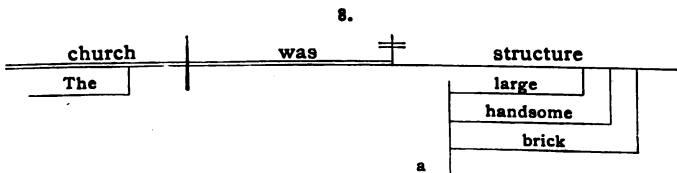
6. A large flock of idle crows sported about the tree.



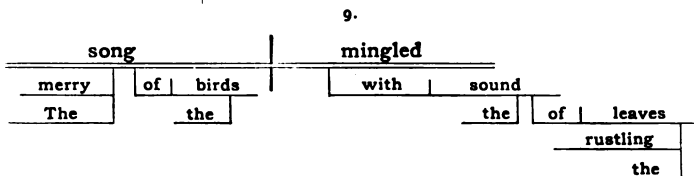
7. Our northern seasons have a narrow streak of spring.



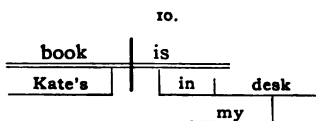
8. The church was a large, handsome brick structure.



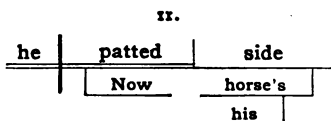
9. The merry song of the birds mingled with the sound of the rustling leaves.



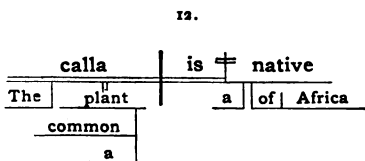
10. Kate's book is in my desk.



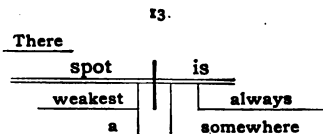
11. Now he patted his horse's side.



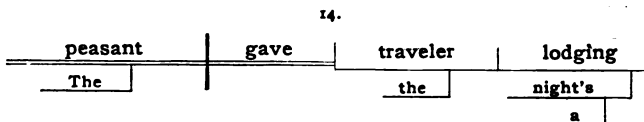
12. The calla, a common plant, is a native of Africa.



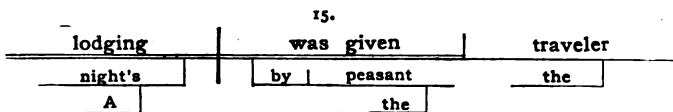
13. There is always somewhere a weakest spot.



14. The peasant gave the traveler a night's lodging.

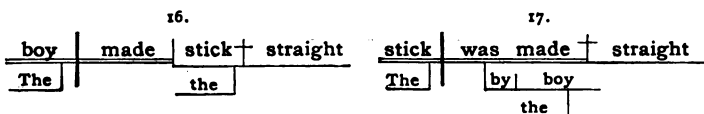


15. A night's lodging was given the traveler by the peasant.



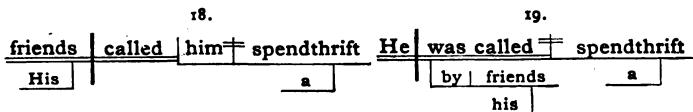
16. The boy made the stick straight.

17. The stick was made straight by the boy.

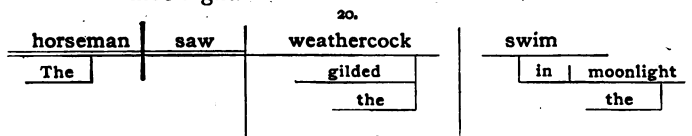


18. His friends called him a spendthrift.

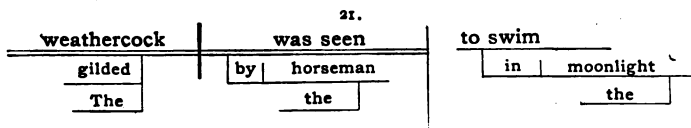
19. He was called a spendthrift by his friends.



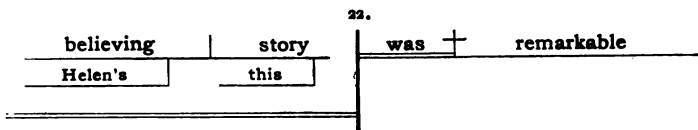
20. The horseman saw the gilded weathercock swim in the moonlight.



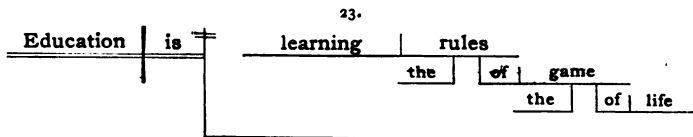
21. The gilded weathercock was seen by the horseman to swim in the moonlight.



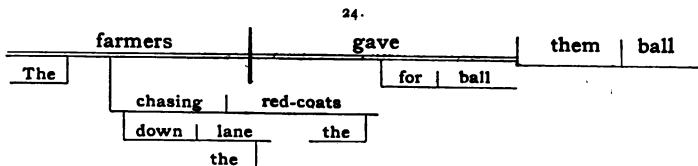
22. Helen's believing this story was remarkable.



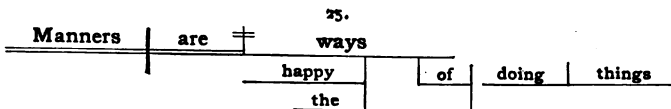
23. Education is learning the rules of the game of life.



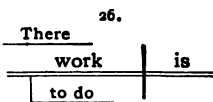
24. The farmers gave them ball for ball, chasing the red-coats down the lane.



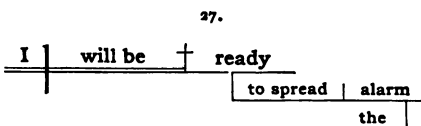
25. Manners are the happy ways of doing things.



26. There is work to do.



27. I will be ready to spread the alarm.



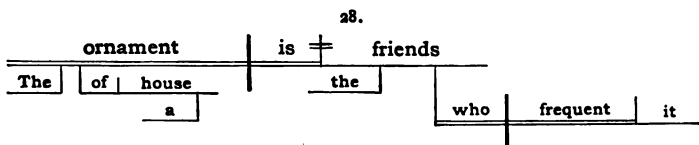
II. COMPLEX SENTENCES.

In the complex sentence, the elements of the principal sentence and of each clause are arranged as if each were a simple sentence. If the subordinate clauses are modifiers, they are annexed in the same way as adjective and adverbial phrases (see 28-33).

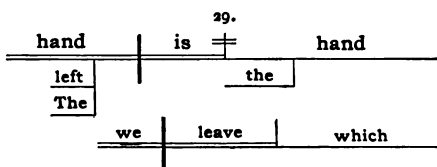
If a clause is used as a subject or as an object, it occupies the usual place of subject or object in the diagram of the principal sentence (see 34-38).

The elements of a participial or an infinitive phrase, however, whether the phrase is used as a subject, an attribute (see 23), or a modifier (see 24), are written over a single line.

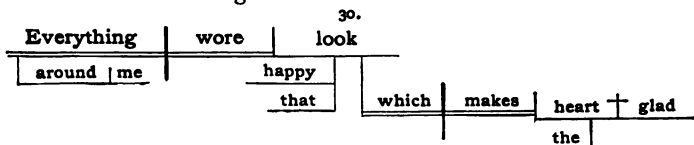
28. The ornament of a house is the friends who frequent it.



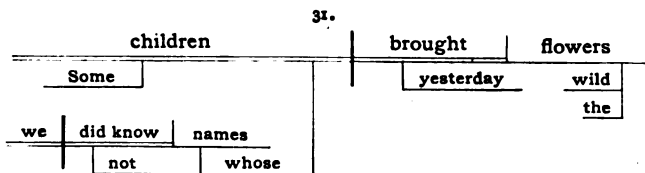
29. The left hand is the hand which we leave.



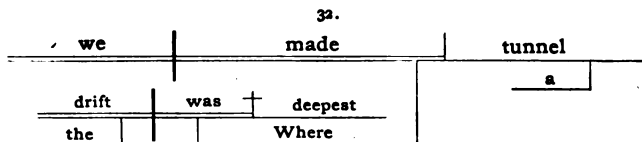
30. Everything around me wore that happy look which makes the heart glad.



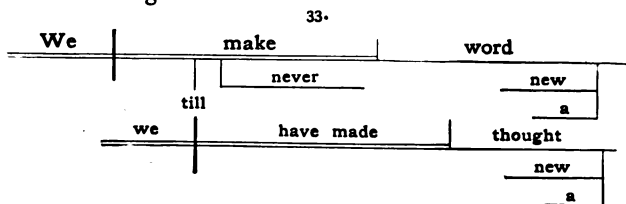
31. Some children, whose names we did not know, brought the wild flowers yesterday.



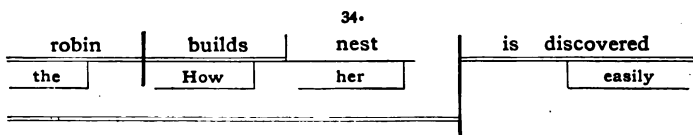
32. Where the drift was deepest, we made a tunnel.



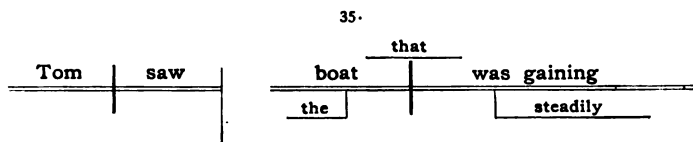
33. We never make a new word till we have made a new thought.



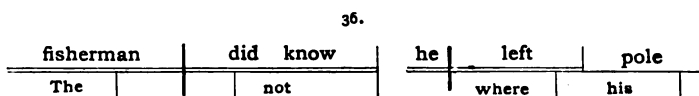
34. How the robin builds her nest is easily discovered.



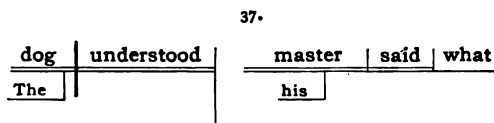
35. Tom saw that the boat was gaining steadily



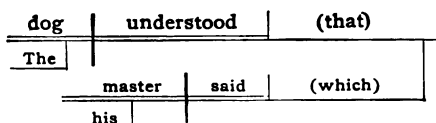
36. The fisherman did not know where he left his pole.



37. The dog understood what his master said.

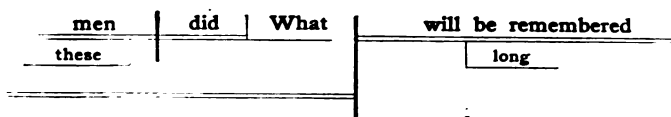


(or)

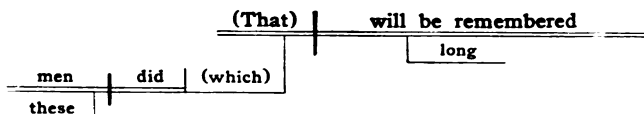


38. What these men did will long be remembered.

38.



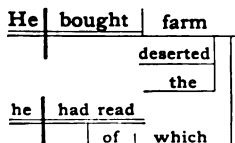
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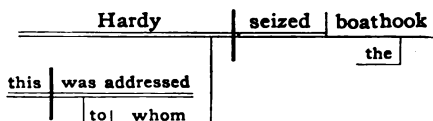
39. He bought the deserted farm of which he had read.

40. Hardy, to whom this was addressed, seized the boathook.

39.

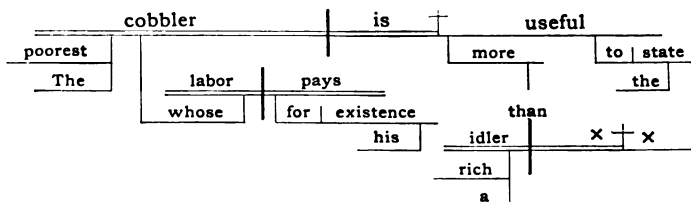


40.

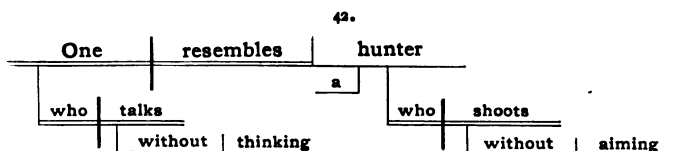


41. The poorest cobbler whose labor pays for his existence, is more useful to the state than a rich idler.

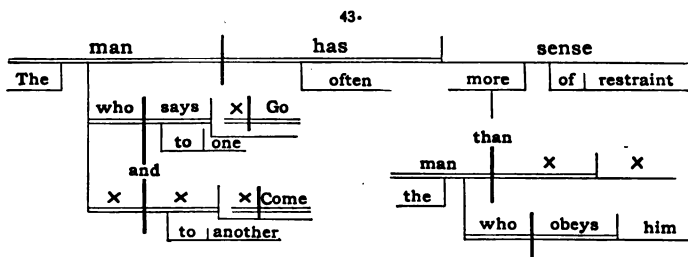
41.



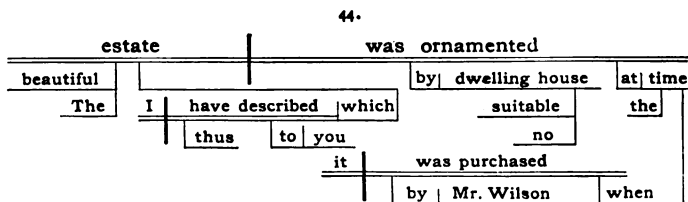
42. One who talks without thinking resembles a hunter who shoots without aiming.



43. The man who says to one Go, and to another Come, has often more sense of restraint than the man who obeys him.



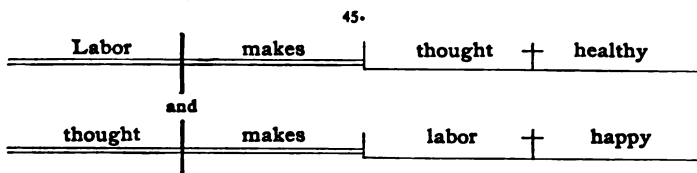
44. The beautiful estate which I have thus described to you, was ornamented by no suitable dwelling house at the time when it was purchased by Mr. Wilson.



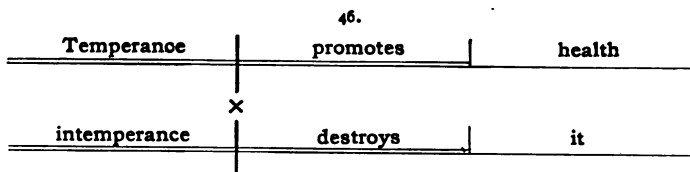
III. COMPOUND SENTENCES.

The diagram of the compound sentence shows the elements of the separate members of which it is composed : the conjunction is written as in 45, 46, or 50.

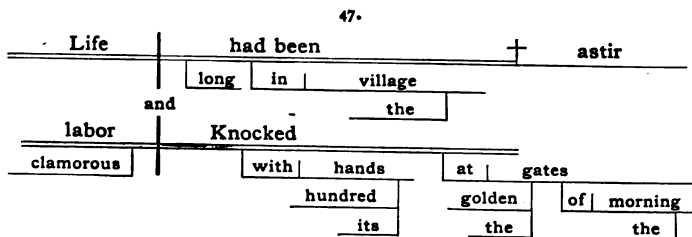
45. Labor makes thought healthy, and thought makes labor happy.



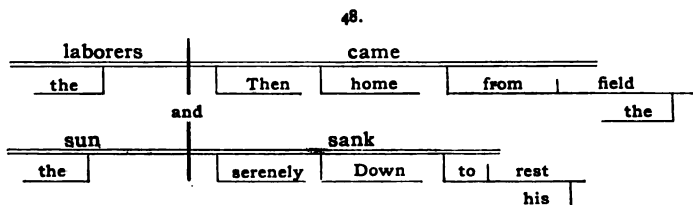
46. Temperance promotes health : intemperance destroys it.



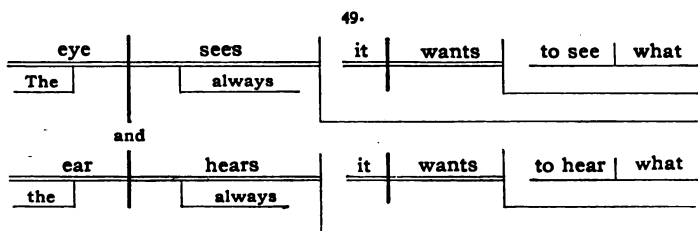
47. Life had long been astir in the village, and clamorous labor Knocked with its hundred hands at the golden gates of morning the.



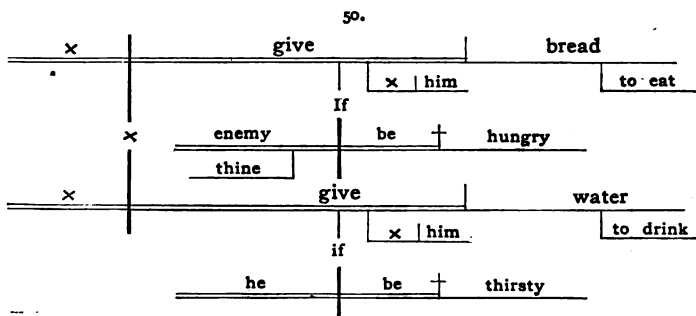
48. Then came the laborers home from the field, and serenely
the sun sank
Down to his rest.



49. The eye always sees what it wants to see, and the ear
always hears what it wants to hear.



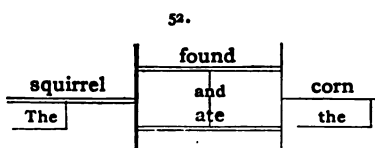
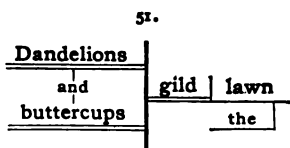
50. If thine enemy be hungry, give him bread to eat ; if he be
thirsty, give him water to drink.



IV. SENTENCES WITH COMPOUND ELEMENTS.

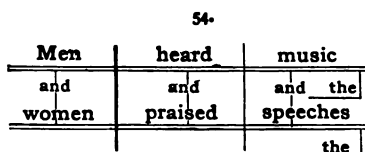
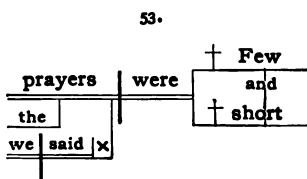
51. Dandelions and buttercups gild the lawn.

52. The squirrel found and ate the corn.

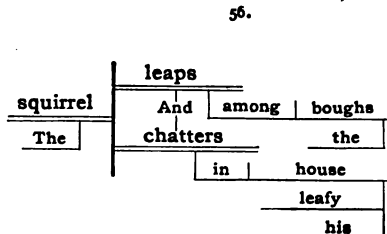
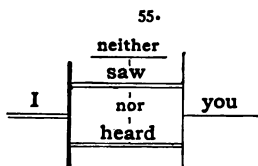


53. Few and short were the prayers we said.

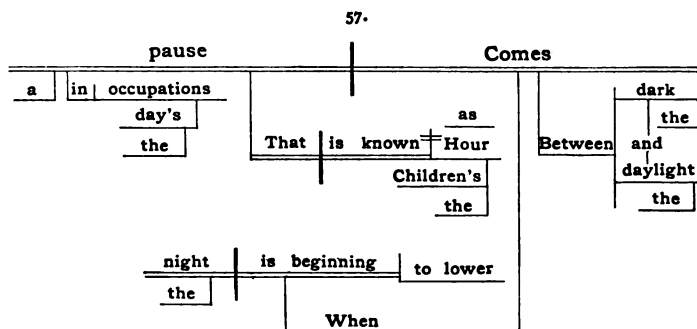
54. Men and women heard and praised the music and the speeches.



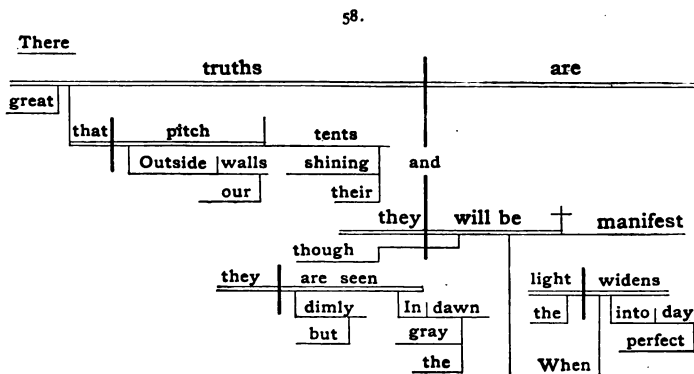
55. I neither saw nor heard you.

56. The squirrel leaps among the boughs,
And chatters in his leafy house.

57. Between the dark and the daylight,
When the night is beginning to lower,
Comes a pause in the day's occupations,
That is known as the Children's Hour.



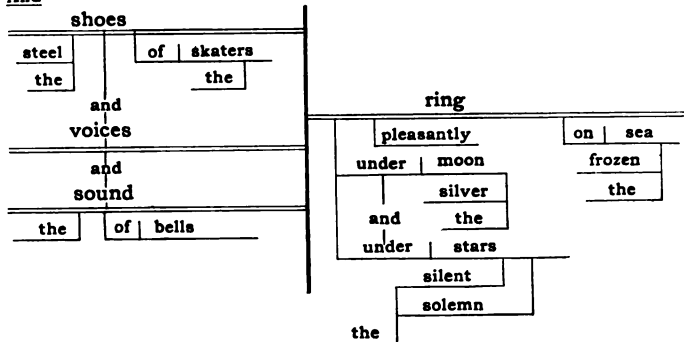
58. There are great truths that pitch their shining tents
Outside our walls ; and though they are but dimly seen
In the gray dawn, they will be manifest
When the light widens into perfect day.



59. And 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.

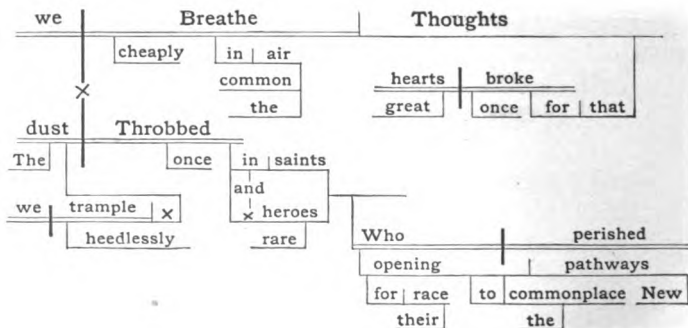
And

59.



60. Thoughts that great hearts once broke for, we
Breathe cheaply in the common air ;
The dust we trample heedlessly
Throbbled once in saints and heroes rare,
Who perished, opening for their race
New pathways to the commonplace.

60.



VERSIFICATION.

Verse is a species of composition in which the words are arranged in lines containing a definite number and succession of accented and unaccented syllables ; as, —

And still | they gazed, | and still | the won | der grew
That one | small head | could car | ry all | he knew. — GOLDSMITH.

Rhythm is the recurrence of accent at regular intervals of duration. The unit of rhythm is commonly called a **FOOT**.

A foot, or measure, is a portion of a verse or line, consisting of two or three syllables combined according to accent.

The kinds of poetic feet most used in English are four ; namely, the iambus, the trochee, the anapest, the dactyl.

An **iambus** is a foot of two syllables, having the first unaccented, the second accented ; as, *reflect'*.

A **trochee** is a foot of two syllables, the first accented, the second unaccented ; as, *on'ward*.

An **anapest** is a foot of three syllables, having the third syllable accented, the first and second unaccented ; as, *intervene'*.

A **dactyl** is a foot of three syllables, having the first accented, the second and third unaccented ; as, *ten'derly*.

Meter is the arrangement into lines of definite measures of sounds definitely accented.

The number of feet in a line determines the name of the meter.

The following are the most common English meters : —

Monometer, a line containing a single foot.

Dimeter, a line containing two feet.

Trimeter, a line containing three feet.

Tetrameter, a line containing four feet.

Pentameter, a line containing five feet.

Hexameter, a line containing six feet.

Heptameter, a line containing seven feet.

Octameter, a line containing eight feet.

Verse is classified according to two characteristics ; namely, —

1. The *kind* of foot prevailing in a line.
2. The *number* of feet in a line.

If the feet composing a verse or line are all *of one kind*, the verse is said to be **PURE**.

If the feet composing the verse or line are *of different kinds*, the verse is said to be **MIXED**.

The division of a verse or line into feet is called **SCANNING**.

Iambic measures, the most frequent in English verse, have the accent placed upon the *second* syllable, the *fourth*, etc. Iambic measures are peculiarly fitted for long poems.

One iambus, iambic monometer : —

How bright
The light !

Two iambuses, iambic dimeter : —

Here, here, | I live
And some | what give. — HERRICK.

Three iambuses, iambic trimeter : —

O let | the sol | id ground
Not fail | beneath | my feet ! — TENNYSON.

Four iambuses, iambic tetrameter : —

Ring out | the old, | ring in | the new,
Ring hap | py bells | across | the snow;
The year | is go | ing, let | him go,
Ring out | the old, | ring in | the new. — TENNYSON.

Four iambuses with added syllable : —

Ah me, | how quick | the days | are flit | ting!

Five iambuses, iambic pentameter : —

The cur | few tolls | the knell | of part | ing day. — GRAY.

Five iambuses with added syllable : —

I come | to bur | y Cæ | sar, not | to praise | him.

SHAKESPEARE.

Six iambuses, iambic hexameter : —

The hills | and val | leys ring, | and e'en | the ech | oing air
Seems all | composed | of sounds | about | them ev | erywhere.

DRAYTON.

Seven iambuses, iambic heptameter : —

The mel | anchol | y days | are come, | the sad | dest of | the year,
Of wail | ing winds | and na | ked woods | and mead | ows brown |
and sear. — BRYANT.

Trochaic measures have the accent placed upon the *first* syllable, the *third*, etc. Trochaic lines have a light, tripping movement, and are well fitted for lively subjects.

One trochee, trochaic monometer : —

Splashing,
Dashing. — SOUTHEY.

Two trochees, trochaic dimeter : —

Hope is | banished,
Joys are | vanished.

Three trochees, trochaic trimeter : —

Singing | through the | forest.

Four trochees, trochaic tetrameter : —

Willows | whiten, | aspens | quiver,
Little | breezes | dusk and | shiver.

Five trochees, trochaic pentameter : —

Spake full | well, in | language | quaint and | olden. — LONGFELLOW.

Five trochees with added syllable : —

Think when | e'er you | see us | what our | beauty | saith.

LEIGH HUNT.

Six trochees, trochaic hexameter : —

Dark the | shrine, and | dumb the | fount of | song thence | welling.

Seven trochees, trochaic heptameter : —

Gently | at the | evening | hour when | fading | was the | glory.

Eight trochees, trochaic octameter : —

Dear my | friend and | fellow | student, | I would | lean my | spirit | o'er
you. — MRS. BROWNING.

Anapestic measures have the accent placed on the *third* syllable, the *sixth*, etc.

One anapest, anapestic monometer : —

Far away
O'er the bay.

Two anapests, anapestic dimeter : —

In my rage | shall be seen.

Two anapests with added syllable : —

He is gone | on the moun | tain,
He is lost | to the for | est. — SCOTT.

Three anapests, anapestic trimeter : —

Not a pine | in my grove | is there seen.

Four anapests, anapestic tetrameter : —

Look aloft, | and be firm | and be fear | less of heart.

Five anapests, anapestic pentameter : —

And they sleep | in the dried | river chan | nel where bul | rushes tell
That the wa | ter was wont | to go war | bling so soft | ly and well.

BROWNING.

Dactylic measures have the accent placed upon the *first* syllable, the *fourth*, etc.

One dactyl, dactylic monometer : —

Memory !

Tell to me. — GEORGE ELIOT.

Two dactyls, dactylic dimeter : —

Emblem of | happiness.

Three dactyls, dactylic trimeter : —

Brighter than | summer's green | carpeting.

Four dactyls, dactylic tetrameter : —

Cold is thy | heart, and as | frozen as | charity.

Five dactyls with added trochee : —

This is the | forest pri | meval; but | where are the | hearts that be | neath it,
Leaped like the | roe, when he | hears in the | woodland the | voice of the |
huntsman? — LONGFELLOW.

Six dactyls, dactylic hexameter : —

Land of the | beautiful, | land of the | generous, | hail to thee | heartily !

Rhyme. — Metrical language in which the concluding syllables of the lines have a similarity of sound is called RHYME : —

The vine still clings to the moldering *wall*,
But at every gust the dead leaves *fall*. — LONGFELLOW.

Rhymes may occur also in the middle of lines : —

The splendor *falls* on castle *walls*
And snowy summits old in *story*;
The long light *shakes* across the *lakes*,
And the wild cataract leaps in *glory*. — TENNYSON.

Verse without rhyme is called **BLANK VERSE** : —

All things in earth and air
Bound were by magic spell
Never to do him harm,
Even the plants and stones,
All save the mistletoe,
The sacred mistletoe. — LONGFELLOW.

Stanzas. — The variety of arrangement in English verse is almost indefinite.

The shortest and simplest English stanza is a two-line rhyming couplet : —

As it fell upon a day
In the merry month of May. — BARNFIELD.

The three-line rhyming stanza, or triplet, is occasionally found in English poetry : —

O thou child of many prayers,
Life hath quicksands, life hath snares,
Care and age come unawares. — LONGFELLOW.

The four-line rhyming stanza, or quatrain, is the commonest of all forms of English poetry : —

I held it truth, with him who sings
To one clear harp in divers tones,
That men may rise on stepping-stones
Of their dead selves to higher things. — TENNYSON.

With many a curve my banks I fret
By many a field and fallow,
And many a fairy foreland set
With willow-weed and mallow. — TENNYSON.

Rocked in the cradle of the deep,
I lay me down in peace to sleep;
Secure I rest upon the wave
For thou, O Lord! hast power to save. — WILLARD.

The five-line stanza is rarely used : —

Hail to thee, blithe spirit!
 Bird thou never wert,
 That from heaven, or near it,
 Pourest thy full heart
 In profuse strains of unpremeditated art. — SHELLEY.

The six-line stanza has several forms, and is much used in English poetry : —

Ethereal minstrel! pilgrim of the sky!
 Dost thou despise the earth where cares abound?
 Or, while the wings aspire, are heart and eye
 Both with thy nest upon the dewy ground?
 Thy nest, which thou canst drop into at will,
 Those quivering wings composed, that music still!

WORDSWORTH.

The seven-line stanza is but little used : —

Under my window, under my window,
 All in the midsummer weather,
 Three little girls with fluttering curls
 Flit to and fro together.
 There's Belle with her bonnet of satin sheen,
 And Maud with her mantle of silver-green,
 And Kate with her scarlet feather. — WESTWOOD.

The eight-line stanza has many forms of great beauty : —

'Tis sweet to hear the watchdog's honest bark
 Bay deep-mouthed welcome as we draw near home;
 'Tis sweet to know there is an eye will mark
 Our coming, and look brighter when we come;
 'Tis sweet to be awakened by the lark,
 Or lulled by falling waters; sweet the hum
 Of bees, the voice of girls, the song of birds,
 The lisp of children and their earliest words. — BYRON.

The nine-line combination is known as the Spenserian stanza : —

Ah! then and there was hurrying to and fro,
And gathering tears, and tremblings of distress,
And cheeks all pale, which but an hour ago
Blushed at the praise of their own loveliness;
And there were sudden partings, such as press
The life from out young hearts, and choking sighs
Which ne'er might be repeated; who could guess
If ever more should meet those mutual eyes,
Since upon night so sweet such awful morn could rise! — BYRON.

The sonnet stanza is the most complex of all. The lines are more numerous, the rhyming more frequent, and any error in versification more marked and injurious. It is made up of fourteen lines : —

When I consider how my light is spent,
Ere half my days, in this dark world and wide,
And that one talent which is death to hide,
Lodged with me useless, though my soul more bent
To serve therewith my Maker, and present
My true account, lest he returning chide;
“Doth God exact day-labor, light denied?”
I fondly ask: but Patience, to prevent
That murmur, soon replies, “God doth not need
Either man’s work or his own gifts; who best
Bear his mild yoke, they serve him best: his state
Is kingly; thousands at his bidding speed,
And post o’er land and ocean without rest;
They also serve who only stand and wait.” — MILTON.

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