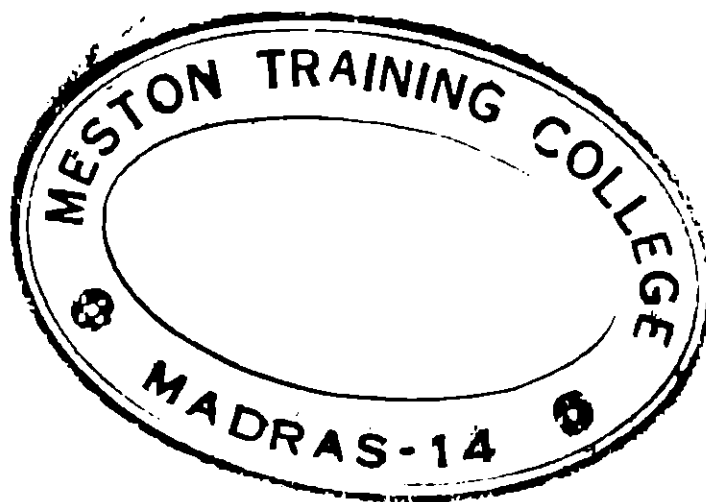


The "Teaching of English" Series

General Editor—DR. RICHARD WILSON

ENGLISH
SPOKEN AND WRITTEN
Part III



No. 3



ROBERT LOUIS STEVENSON

*From a pen-drawing by
E. Heber Thompson*

❧ ENGLISH ❧

SPOKEN AND WRITTEN

A Graduated Course
for Schools in Four Parts

by

RICHARD WILSON



PART III



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P R E F A C E

THE grammatical portion of this book is intended to supply an apparatus for the pupil's criticism of his own efforts in composition, and for those discussions on standard literature which are meant to help the reader to extract the last ounce of meaning from what he is reading. Analysis leads at once to synthesis, and each grammatical idea is immediately applied in a practical manner, being regarded not as something of any intrinsic value, but as a means to an end. The grammarian is not treated with exaggerated respect, but as a more or less satisfying commentator upon the facts of language. Most schemes of analysis break down under the weight of their nomenclature, and the object of the work is missed in a frenzied effort to find a pigeon-hole for each word or phrase in the sentence. A simpler scheme of analysis is here suggested as well as a synthetic plan, which it is hoped will help the pupil to attach each epithet and adverbial adjunct to that part of the main structure of the sentence (Subject, Predicate, Object) to which it rightly belongs. When he is able to do this, he has attained the chief object of analytical work.

It is recognized that pupils who will use this book are not ready to engage in the highest form of literary work, which consists in writing an "essay." They are rather encouraged to express themselves in many varied forms, to write short paragraphs—narrative, descriptive, reflective, or critical ; to answer questions on many subjects ; to construct short stories from poems, pictures, and verbal outlines ; to make attempts at dialogue and simple

dramatization ; to take part in school debates ; and to make précis, notes and summaries. They are, moreover, expected to make a consistent effort to use words and phrases with care and precision.

Persistent practice in speaking is insisted upon. A fault in grammar or style is much more readily detected if a passage is read aloud ; while the breathlessness induced by the reading of a long, rambling sentence is a good corrective to diffuseness, one of the characteristic marks of juvenile composition. Moreover, it is probable that we shall before long have a *vivà-voce* test in all examinations in English. The reform is long overdue.

It is assumed that the pupil has worked through Parts I. and II. of this Series, but he can use this book if he has not done so.

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FIRST SECTION ANALYSIS AND GRAMMAR

CHAPTER I.—BREAKING-UP AND BUILDING-UP

§ 1. A Conversational Paragraph

CONSIDER the following extract :—

“ Have some wine,” the March Hare said, in an encouraging tone.

Alice looked all round the table, but there was nothing on it but tea. “ I don’t see any wine,” she remarked.

“ There isn’t any,” said the March Hare.

“ Then it wasn’t very civil of you to offer it,” said Alice angrily.

“ It wasn’t very civil of you to sit down without being invited,” said the March Hare.

“ I didn’t know it was your table,” said Alice ; “ it’s laid for a great many more than three.”

“ Your hair wants cutting,” said the March Hare.

This passage contains (1) **letters**, large and small, (2) **words**, long and short, (3) **punctuation marks**, (4) **sentences**, each one ending with a full stop. As it is a conversational passage, it is made up of very short **paragraphs**. The sentences are arranged in proper **sequence** or order, following the thought of the writer. Consider how each sentence after the first hangs on to the one preceding it, though there is one sentence which seems to break the sequence, but, of course, you know what a March Hare is like ! Study the single commas, which denote a slight pause

in the composition, and the raised commas, or quotation marks, which mark off the portions of the reading actually spoken by some one.

It is also possible to break-up the extract into (1) conversation and (2) narrative.

Study further the capital initial letters.

§ 2. Jumbled Extracts

1. Here is another paragraph from *Alice in Wonderland* set down with the sentences in the wrong order and without quotation marks. Find out the sequence of the sentences and re-write the paragraph, inserting the punctuation marks.

To begin with said the Cat a dog's not mad. You grant that. I should like it very much said Alice but I haven't been invited yet. You'll see me there said the Cat and vanished. I call it purring not growling said Alice. Well then the Cat went on you see a dog growls when it's angry and wags its tail when it's pleased. Now I growl when I'm pleased and wag my tail when I'm angry Therefore I'm mad. I suppose so said Alice. Call it what you like said the Cat. Do you play croquet with the Queen to-day ?

2. The next paragraph is from Borrow's *Lavengro*, describing a conversation near Stonehenge :—

Early here sir said the man who was tall and dressed in a dark green slop and had all the appearance of a shepherd a traveller I suppose. Do they not suppose them to have been brought ? Where from ? Never in body frequently in mind. Why they say—How did they ever come here ? Yes said I I am a traveller ; are these sheep yours ? Who should have brought them ? I have read that they were brought by many thousand men. They are sir ; that is they are my master's. A strange place this sir said he looking at the stones ; ever been here before ? Ireland. Heard of the stones I suppose no wonder all the people of the plain talk of them. What do the people of the plain say of them ?

§ 3. Sentence and Phrase

The collection of words *sitting by the fire* makes sense but not complete sense, and is known as a **Phrase**; the collection of words *The woman was sitting by the fire* makes complete sense, and is known as a **Sentence**. In the following sentences the words printed in italics are Phrases :—

We sought *in the wood*, and we found the wood-wren
in her stead,
In the field, and we found but the cuckoo that talked
overhead. JEAN INGELow.

As long as you are journeying *in the interior of the desert*, you have no particular point to make for *as your resting-place*. A. W. KINGLAKE.

A man has a personal work or duty *relating to his own home*, and a public work or duty, which is the expansion of the other, *relating to the state*. JOHN RUSKIN.

Exercise I

1. Put each of the following phrases into a sentence of your own composition :—

of a reddish-brown colour; like a notch made with a knife; length of the blade; the apple tree in the next garden; the depth of the snow; spinning-wheel of polished walnut; near the fireplace; through rose-coloured spectacles; a storm in a tea-cup; at ten miles distance; a good view of the surrounding country; having walked a long way; basking in the sunshine; with a good deal of disgust; far away from the town; leaning on his mother's knee.

2. Count the number of sentences in each of the following paragraphs and select a few picturesque or noteworthy phrases. Study also the sequence of the sentences in each paragraph.

(1) The clock struck eleven ; and the Duke with his bodyguard rode out of the Castle. He was not in the frame of mind which befits one who is about to strike a decisive blow. The very children who pressed to see him pass observed, and long remembered, that his look was sad and full of evil augury. His army marched by a circuitous path, near six miles in length, towards the royal encampment on Sedgemoor. Part of the route is to this day called War Lane. The foot were led by Monmouth himself. The horse were confided to Grey, in spite of the remonstrances of some who remembered the mishap at Bridport. Orders were given that strict silence should be preserved, that no drum should be beaten, and no shot fired. The word by which the insurgents were to recognize one another in the darkness was "Soho." It had doubtless been selected in allusion to Soho Fields in London, where their leader's palace stood.

MACAULAY.

(2) In full-blown dignity see Wolsey stand,
 Law in his voice, and fortune in his hand
 To him the church, the realm, their pow'rs consign,
 Thro' him the rays of regal bounty shine,
 Turn'd by his nod the stream of honours flows,
 His smile alone security bestows.

JOHNSON.

(3) If you were ever in the Belgian villages near the field of Waterloo, you will have seen, in some quiet little church, a monument erected by faithful companions-in-arms to the memory of Colonel A, Major B, Captains C, D, and E, and Lieutenants F and G, Ensigns H, I, and J, seven non-commissioned officers, and one hundred and thirty rank and file, who fell in the discharge of their duty on the memorable day. The story of Nobody is the story of the rank and file of the earth. They bear their share of the battle ; they have their part in the victory ; they fall ; they leave no name but in the mass. The march of the proudest of us leads to the dusty way by which they go.

CHARLES DICKENS.

(4) He was now in his sixty-fourth year, and was become a little dull of hearing. His sight had always been somewhat weak ; yet, so much does mind govern, and

even supply the deficiency of organs, that his perceptions were uncommonly quick and accurate. His head, and sometimes also his body, shook with a kind of motion like the effect of a palsy : he appeared to be frequently disturbed by cramps, or convulsive contractions, of the nature of that distemper called St. Vitus's dance.

JAMES BOSWELL.

3. Use any one of the foregoing paragraphs as a model for a composition of your own. For example, if No. 4 is chosen, you might describe some one well known to you, without mentioning names. Having written your paragraph, test the sequence of its sentences.

§ 4. Sentence and Clause

The collection of words *sitting by the fire* is known as a Phrase. If we extend it to *who was sitting by the fire*, we add a little to the meaning of the words, but require more explanation about *who* before the sense is complete ; such a collection of words is called a **Dependent Clause**, floating about as it were looking for something to fasten upon. Here it is at rest :—

The old man, *who was sitting by the fire*, was very lame.

Note the close thought-connection between the words *who* and *man*.

Dependent Clauses begin with such words as *who*, *which*, *what*, *that*, *as*, *when*, *how*, *where*, *why*, etc.

Study the Dependent Clauses in these paragraphs :—

Gregory had advanced three days along the great northern road, which leads from Rome to the Alps, when they halted, as usual, to rest at noon.

DEAN STANLEY.

It was a bright, sunshiny day at Christmas-tide, when, once upon a time, two little girls were sitting on their mamma's sick-bed. One was a very little thing, who could only just talk.

MRS. GATTY.

In June last I procured a litter of four or five young hedgehogs, which appeared to be about five or six days old.

GILBERT WHITE.

Note the difference between the Clauses :—

- (1) who brought the vegetables ;
- (2) and the snow is falling thickly.

No. 1 is Dependent, but although No. 2 is floating about looking for attachment, it is somewhat more independent than No. 1 ; indeed, if it dropped the coupling *and* it would make a complete sentence in itself. Let us attach it as follows :—

The wind is howling and the snow is falling thickly.

Here we have two simple independent statements linked by *and* or, as the grammarian says, *co-ordinate* with each other. So we call *and the snow is falling thickly* a Co-ordinate Clause. Some would say that *The wind is howling* is also a **Co-ordinate Clause**, the two Clauses being “ equal in order ” to each other — others would call it the Principal Clause of the sentence.

Exercise II

1. Put each of the following Clauses into a sentence of your own composition :—

which hangs in the corner ; whose roots extended for several feet in all directions ; who take things easily ; whom we heard at the last concert ; into whose keeping we gave the orphan ; from which we first saw the ship ; that stands on the common ; who has a great deal of property ; which cost me sixpence ; that Jack built ; among whom we saw a few familiar faces.

2. Select a few Dependent Clauses from the following paragraphs and find out which part of the sentence each depends upon :—

(1) In days of yore when the world was young, a bee flew up to heaven to present an offering of honey.

ÆSOP.

(2) When it rained they loved to watch the falling drops. DICKENS.

(3) As we passed under a pear tree, Erasmus told us a droll story. MARGARET ROPER.

(4) The temper by which right taste is formed is characteristically patient. JOHN RUSKIN.

(5) By the side of the stream she was coming to me, even among the primroses as if she loved them all. R. D. BLACKMORE.

(6) Amyas paced the sloppy deck and fretted at every moment which lingered between him and his one great revenge. C. KINGSLEY.

§ 5. Parallel Clauses

We have agreed to mark off the sentences of a paragraph by means of full stops ; but let us consider the construction of the following sentence :—

The men sat sulkily about the deck and whistled for a wind ; the sails flapped idly against the masts ; and the ship rolled in the long troughs of the sea. C. KINGSLEY.

Concentrate attention upon the semi-colon (;) one of the most useful punctuation marks of the English written or printed language. What does it do ? The best way to answer this question is to suppose that it has not yet been invented.

Re-write the above sentence with a comma (,) in place of each semi-colon. What is the effect ? We produce a long breathless sentence, for the comma indicates a short pause, sometimes scarcely to be noticed in reading.

Re-write the sentence again with a full stop in place of each semi-colon, and omitting *and* which is not now needed. What is the effect ? We break up the sentence into three short abrupt sentences, entirely separate, not united in feeling as the author wished them to be.

The sentence therefore consists of three Clauses divided by semi-colons. None of them are Dependent ; all are of equal importance, or Co-ordinate, yet they are not joined up closely like the examples already studied. We might, if we chose, call them *Parallel Clauses*. Their name is, however, unimportant. What is really important is that we should **learn to appreciate the usefulness and value of the semi-colon**. Take up a standard book and study the author's use of the semi-colon through two or three pages. You will have reached great proficiency in English composition when you have learnt to use the semi-colon frequently and correctly.

§ 6. A Pause for Consideration

We have been trying to work out certain preliminary rules or principles of construction in connection with English composition ; but in writing the above paragraphs I have found it exceedingly difficult to discover in standard literature sentences which follow the rules. Good English writers use sentences in infinite variety of form, and none of them wrote to please grammarians or examiners, or to provide them with examples to prove their rules. It is well that we should recognize this fact at the beginning of our study and be prepared to find good authors refusing to write to a grammarian's pattern. But we shall find also, as we go forward, that our study of the principles of construction is going to help us: (1) to read more intelligently—that is to say, with a clearer grasp of an author's meaning ; (2) to test the correctness of our own composition.

Meanwhile, do not let us be discouraged if what little we have so far learnt about Sentences, Phrases, and Clauses does not help us greatly in arranging in

orderly form the parts of such a paragraph as the following, written by a very famous author :—

Now virtue support Barbara !

And that never-failing friend did step in—for at that moment a strength not her own, I have heard her say, was revealed to her—a reason above reasoning—and without her own agency, as it seemed (for she never felt her feet to move), she found herself transported back to the individual desk she had just quitted, and her hand in the old hand of Ravenscroft, who in silence took back the refunded treasure, and who had been sitting (good man) insensible to the lapse of minutes, which to her were anxious ages, and from that moment a deep peace fell upon her heart, and she knew the quality of honesty.

But, after all, Charles Lamb's meaning is quite clear, though it would be unwise on our part to imitate his method of writing. Try to re-write the paragraph in a more "orderly" way, and then say what you have lost.

§ 7. More about Sequence of Thought

Let us take, haphazard, a paragraph from an English classic and study the way in which the author preserves the sequence of thought. Here is *Robinson Crusoe*, by Daniel Defoe, from which I will make a selection. We shall ask the printer to set in heavier type certain words used to make thought connections with what has gone before.

I was exceedingly diverted with **this journey**. I found in **the low grounds** hares, as I thought them to be, and foxes ; but they differed greatly from all **the other kinds** I had met with, nor could I satisfy myself to eat them, though I killed several. **But** I had no need to be **venturous**, for I had no want of food, and of that which was very good too, especially these three sorts—namely, goats, pigeons, and turtle or tortoise ; **which**, added to **my** grapes, Leadenhall Market could not have furnished a table better than I **in proportion to the company**.

And, though **my case** was deplorable enough, yet I had great cause for thankfulness, and that I was **not driven to any extremities**, but rather plenty, even to dainties.

Consider the following :—

<i>this journey</i>	Connects with what he has just been describing.
<i>the low grounds</i>	Must either have been mentioned before or he must have said that the surface was diversified. If not he would have written <i>certain</i> for <i>the</i> .
<i>the other kinds</i>	Carries back the reader's thought either to certain animals he had mentioned in his story or to his life in England before he was shipwrecked.
<i>but</i>	Connects with the previous sentence.
<i>venturous</i>	Connects with the implied thought of eating animals whose flesh might not be good for him.
<i>which</i>	Refers back to the animals named.
<i>my</i>	Reminds us that we have already read about the grapes.
<i>in proportion to the company</i>	Recalls his lonely condition. He is one only, while Leadenhall Market must provide for millions.
<i>and</i>	Connects with the previous sentence.
<i>my case</i>	Refers again to his loneliness.
<i>not driven to any extremities</i>	Develops the thought that he has cause for thankfulness.

The construction of the last sentence is not good. Can you put into your own words what the writer really means? (Do not expect perfection, even in a "classic.")

This kind of inquiry not only adds a new interest to reading. It provides a test of good composition. We must continually ask ourselves, “ Does the author consistently preserve the sequence of thought ? ”

Examples for practice can be drawn from any book of standard literature or a volume of literary extracts. You will find it difficult to discover a sentence in a page of prose or verse which stands by itself, and is not in a sequence of thought.

CHAPTER II.—SUBJECT, PREDICATE, AND OBJECT

§ 8. Subject and Predicate

CONSIDER the sentence :—

The stream of Peneios | flows beneath the heights of Olympus.

This is a simple, straightforward statement and falls readily into two portions at the upright line. The first portion names the thing about which the statement is made and the second portion tells what is said about it.

Grammarians call Part I. the **Subject** and Part II. the **Predicate** of the sentence.

Further, it is easy to see that the word *stream* is the leading word or core of the Subject, and that the word *flows* is the leading word or core of the Predicate. Grammarians call the former the **Simple Subject** and the latter the **Simple Predicate** of the sentence.

This is all easy enough in connection with a carefully selected sentence like the above ; but we cannot analyse every sentence so readily. The following examples might be studied :—

- (1) He | tried to get his hands out.
 (2) The beautiful Daphne | passed the days of her happy childhood in the vale of the Tempê.
 (3) The ship | was run on shore near Grimsby harbour.
 (4) We | are told that Alfred was fond of hunting.
 (5) I | will give this beautiful book to the best reader.

Before we can analyse a sentence in this way, we must throw it into the form of a straightforward statement—for example, the sentence:—

All day long the noise of battle rolled
 Among the mountains—

must be written :

The noise of battle | rolled all day long among the mountains.

Exercise III

1. Select a few simple statements from the following paragraph and analyse each of them as above:—

“Attention, Mr. Grimes,” said the truncheon, “here is a gentleman come to see you.”

But Mr. Grimes only kept grumbling, “My pipe won’t draw. My pipe won’t draw.”

“Keep a civil tongue and attend!” said the truncheon; and popped up just like Punch, hitting Grimes such a crack over the head with itself, that his brains rattled inside like a dried walnut in its shell. He tried to get his hands out and rub the place; but he could not, for they were stuck fast in the chimney.

Now he was forced to attend.

“Hey!” he said, “why, it’s Tom! I suppose you have come here to laugh at me, you spiteful little atom?”

Tom assured him he had not, but only wanted to help him.

“I don’t want anything except beer, and that I can’t get; and a light to this bothering pipe, and that I can’t get either.”

CHARLES KINGSLEY.

Some of the sentences in the above paragraph are not direct statements. There are questions, com-

mands, or exclamations, and there is not much point in twisting these forms into statements in order to discover Subject and Predicate. For example, the grammarian would say (or used to say) that “Keep a civil tongue” means “You keep a civil tongue” and that *you* is the subject and *keep a civil tongue* is the Predicate ; which is rather nonsensical.

Now it is of little use analysing sentences just to leave the pieces lying about. Breaking-up must lead to building-up.

Exercise IV

1. Make full sentences, using the following Simple Subjects and Predicates :—

(1) lighthouse stands, (2) tree sheds, (3) fire burnt, (4) book lies, (5) moon shone, (6) pen scratches, (7) sailors sing, (8) fruit hangs.

2. Do the same with the following, but try also to establish a sequence of thought in the sentences from (1) to (9) :—

(1) starlings built, (2) they hatched, (3) birds fed, (4) boy saw, (5) he chased, (6) bird was caught, (7) mother scolded, (8) she made, (9) birds forsook.

3. Add a Predicate to each of the following Subjects :—

(1) The autumn gales. (2) The sound of a gun. (3) The cold north-east wind. (4) A piercing shriek. (5) The small boats on the lake in the park. (6) Many fishermen of the little town on the north side of the bay. (7) Five of the sailors on the doomed vessel. (8) Two of the men in the trench. (9) An army of two hundred thousand well-trained men. (10) Two aeroplanes of the newest type. (11) The anti-aircraft guns round London. (12) Those buildings near the river.

4. Add a Subject to each of the following Predicates :—

(1) came across the Channel in a torpedo-boat. (2) saw two cruisers on the horizon. (3) stood shoulder to shoulder throughout the fight. (4) is sure to succeed. (5) has been seen near the school on three successive evenings. (6) caught a salmon just below the weir. (7) was eating a large apple. (8) was obliged to speak very sternly.

§ 9. The Object

In connection with the following pictures, sentences might be formed containing the following Simple Predicates:—

(1) sold. (2) was carrying. (3) held.

It will be found that the action spoken of is performed by the doer upon something else, namely—

(1) brooms. (2) bag. (3) lantern.



The grammarian calls each of these latter words the **Object** of the sentence. You can always find the Object if there is one, by applying the question What? to the Predicate.—Sold what? Was carrying what? Held what?

Exercise V

Make sentences from the following groups, each of which contains a Simple Subject, a Simple Predicate, and a Simple Object. (Do not merely string the words together but expand the sentences by the use of phrases.)

(1) choir, sang, anthem ; (2) gardener, sowed, peas ; (3) members, held, meetings ; (4) officer, counted, survivors ; (5) wire, connected, battery and bell ; (6) guard, blew, whistle ; (7) train, is able to accommodate, travellers ; (8) John, will bring, friend ; (9) sexton, tolled, bell ; (10) boat, carried, passengers ; (11) master, taught, pupils ; (12) Jane, will be making, teacakes.

Every sentence has a Subject and a Predicate, either expressed or understood, but it is not necessary for every sentence to have an Object. If, in connection with the pictures on page 22, we had used the Predicates (1) *is standing*, (2) *walks*, and (3) *was wading*, respectively, we might have made complete sense without using an Object in any one of the three sentences.

§ 10. Quo Tendimus

We pause again to ask ourselves, "Whither are we going?" Of what service is this knowledge of Subject, Object, and Predicate: (a) in helping us to understand written English more clearly (b) in helping us to write English correctly?

(a) Consider a paragraph taken haphazard from Charles Dickens's *Christmas Carol* :—

(1) External heat and cold had little influence on Scrooge.

(2) No warmth could warm, no wintry weather (could) chill him.

(3) No wind that blew was bitterer than he (was bitter); no falling snow was more intent upon its purpose; no pelting rain was less open to entreaty.

(4) Foul weather didn't know where to have him.

(5) The heaviest rain and snow and hail and sleet (could) boast of the advantage over him in only one respect.

(6) They often "came down" handsomely and Scrooge never did (come down handsomely).

Study each sentence in turn.

In (1) there is a double Subject; *heat and cold*, and the Predicate *had*, meaning *exercised*, is followed by the Object *influence*. This is quite straightforward.

In (2) there are two Co-ordinate Clauses separated by a comma and sharing an Object, *him*, between them; or we may say that *him* is "understood" after *warm*. Subject, Predicate, and Object of each clause are easily distinguished.

In (3) there are three Co-ordinate Clauses, the first of which is further subdivided into three Clauses: namely, *no wind was bitterer*; *that blew*; and *than he (was bitter)*. A Subject and a Predicate can be discovered in each of these three, as well as in the second and third of the Co-ordinate Clauses.

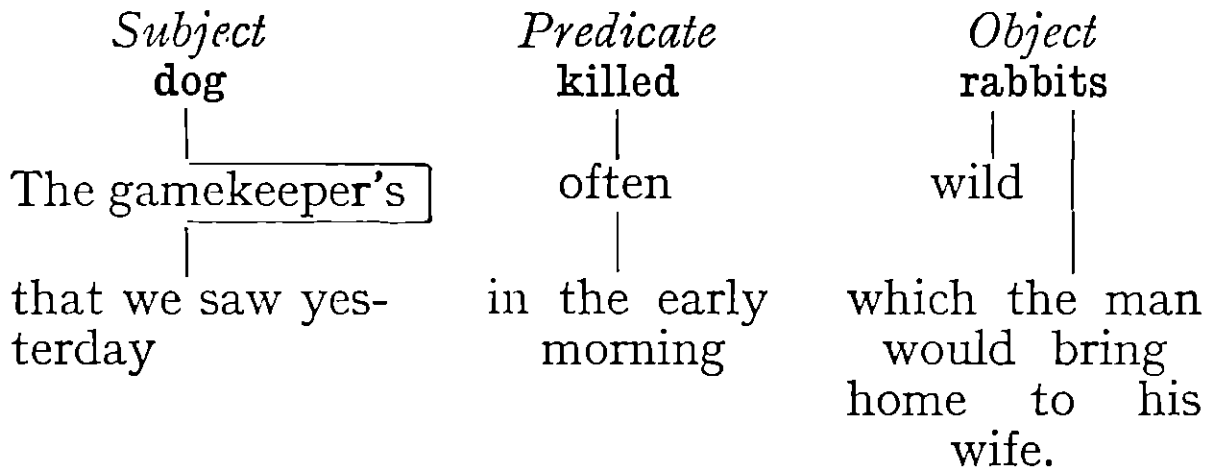
No. (4) requires very careful study. The Predicate is *did know* and the Object is *where to have him*; a peculiar phrase whose meaning is, however, quite clear.

In (5) the Subject is fourfold or quadruple: *rain + snow + hail + sleet*, the Predicate is *could boast of*, and the Object *advantage*.

In (6) there are two Co-ordinate Clauses joined by *and*. In the former the Subject is *they* and the Predicate *came down*; in the latter the Subject is Scrooge and the Predicate *did come down*.

This running analysis helps us to probe into the exact meaning of what an author has written, and the terms of the grammarian form useful labels.

(b) With regard to our own composition, it is worth noting that the construction of an ordinary sentence really consists of attaching words and phrases to a Subject and a Predicate, and occasionally also to an Object—for example :—



Written out fully we have :—

In the early morning the gamekeeper's dog that we saw yesterday often killed wild rabbits which the man would bring home to his wife.

Note the position of *in the early morning*. Try inserting it after *rabbits*, and note the effect on the meaning of the latter part of the sentence.

What is the subject of the second clause in the following sentence, and what does it mean ?

Turnips are much damaged by being eaten by rabbits, and they travel so fast that they are difficult to deal with.

Daily Paper.

CHAPTER III.—THE NON-SIMPLE SENTENCE

§ 11. Connecting Words

EXAMINATION of a page in any English classic will show how seldom the simple straightforward statement is used. Sentences are combined in a bewildering variety of ways, and if we wish to write easily

and pleasantly we must learn to use the Non-simple Sentence correctly.

One of the easiest ways of building up a longer and fuller sentence is to join two shorter sentences together by the use of *and* or *but* or some other Conjunction—for example :—

(1) He knew no motive but interest.

(2) He acknowledged no criterion but success.

He knew no motive but interest and acknowledged no criterion but success.

(1) The question put by the knight was calm and dignified.

(2) The knight's treacherous heart, however, was filled with bitter hatred.

The question put by the knight was calm and dignified, but his treacherous heart was filled with bitter hatred.

Other Conjunctions are *either . . . or*, *neither . . . nor* which must be used in pairs—for example :—

(1) Lord Chatham was not a philosopher.

(2) Lord Chatham was not a poet.

Lord Chatham was neither philosopher nor poet.

Exercise VI

1. Study the Conjunctions, and their duty or function, in the following paragraphs :—

(a) Wolf, too, had disappeared, *but* he might have strayed away after a squirrel or a partridge. He whistled after him *and* shouted his name, *but* all in vain ; the echoes repeated his whistle and shout, *but* no dog was to be seen.

WASHINGTON IRVING.

(b) Read not to contradict *and* confute, *nor* to believe *and* take for granted, *nor* to find talk *and* discourse, *but* to weigh *and* consider.

FRANCIS BACON.

(Here the Conjunctions join phrases together.)

(c) Swallows seem to lay themselves up, *and* to come forth in a warm day, *as* bats do continually of a warm evening, *after* they have disappeared for weeks. *For* a

very respectable gentleman assured me *that* (as he was walking with some friends under Merton Wall on a remarkably hot noon) *either* in the last week in December or the first week in January, he espied three or four swallows huddled together on the moulding of one of the windows of that college. GILBERT WHITE.

(The brackets have been inserted to help you to understand why two conjunctions come together.)

2. Study also the following examples. The words in brackets will help you to grasp the fact that some conjunctions not only join clauses together but express an idea of dependence, introducing a clause which has no meaning apart from another clause on which it hangs or depends :—

He riots up and down the gamut *till* he cannot stop himself.—CHARLES KINGSLEY. (Idea of *time*.)

We know him best in winter, *when* he takes up that sudden wistful warble.—CHARLES KINGSLEY. (Idea of *time*.)

The two birds are so alike in voice *that* it is often difficult to distinguish them.—CHARLES KINGSLEY. (Idea of *dependence*, the clause introduced by *that* being closely connected with *so*.)

A duty was laid on him to go back to the place *where* he was bred. (Idea of *place*.)

Wherever there is power, there is age.—R. W. EMERSON. (Idea of *place*.)

At length David's heart fainted in him *as* he thought of his own home.—CHARLOTTE M. YONGE. (Idea of *time*.)

Life has passed
With me but roughly *since* I heard thee last.
WILLIAM COWPER. (Idea of *time*.)

If my arms were only free, you daren't hit me then.—CHARLES KINGSLEY. (Idea of a *condition* or *supposition*.)

The King made the animal suddenly spring forward

so *that* the Highlander fell under his feet.—SIR WALTER SCOTT. (Idea of *result* or *consequence*.)

It is said he keeps himself a bachelor *by reason* he was crossed in love by a perverse, beautiful widow.—R. STEELE. (Idea of *cause* or *reason*.)

As long as you are journeying in the interior of the Desert you have no particular point to make for as your resting-place.—A. W. KINGLAKE. (Idea of *time*.)

Then for a while, and for a long while, you see him no more, *for* you are veiled and shrouded.—A. W. KINGLAKE. (Idea of *reason* or *cause*.)

The earth is so samely *that* your eyes turn towards heaven.—A. W. KINGLAKE. (Idea of *result* or *consequence*.)

If your son is in want of a bride, let him save a maiden for himself.—CHARLES KINGSLEY. (Idea of *condition* or *supposition*.)

The Nile and Trafalgar are not greater victories *than* those won by our merchant seamen. (Idea of *comparison*.)

These words were scarcely spoken *before* that signal was made which will be remembered *as long as* the language of England shall endure.—ROBERT SOUTHEY. (Ideas of *time*.)

§ 12. The Use of Conjunctions

It seems a simple matter to use the familiar word *and*, but there are certain pitfalls.

(1) *Do not use it at the head of a sentence.* This is often done in English standard prose and especially in the Bible; but we are not great authors, while we must not forget that the Bible was translated more than three centuries ago, and that some of the rules of language have changed since that period.

(2) In naming things in a list or series *use "and" only between the last two members of the series*—for example: We bought figs, dates, oranges, and apples.

(3) *Do not use it often*, either in writing or in speaking.

(Have you ever noticed how some speakers continually take refuge in “ and—er ” ?)

The word *but* is sometimes called an *Adversative Conjunction*. It joins the sentences or phrases or clauses, but also sets one against the other in order to make a contrast: “ A poor thing *but* mine own.”

Use *nor* after *neither* or *not*, but use *or* after *either* or *whether*.

Exercise VII

1. What Conjunctions do you think the authors used in the following paragraphs?—

There had been a smart frost during the night — the rime lay white on the grass — we passed onwards through the fields ; — the sun rose in a clear atmosphere — the day mellowed — it advanced, into one of those delightful days of early spring — gave so pleasing an earnest of — is mild and genial in the better half of the year. All the workmen rested at mid-day — I went to enjoy my half-hour alone on a mossy knoll in the neighbouring wood — commands through the trees a wide prospect of the bay — the opposite shore. There was not a wrinkle on the water — a cloud in the sky, — the branches were as moveless in the calm — — they had been traced on canvas.

HUGH MILLER.

Near yonder copse — once the garden smiled,
— still — many a garden flower grows wild,
There — a few torn shrubs the place disclose,
The village preacher's modest mansion rose.
A man he was to all the country dear,
— passing rich with forty pounds a year ;
Remote from towns he ran his godly race,
— e'er had changed, — wished to change his place.

OLIVER GOLDSMITH.

And after April, — May follows,
— the whitethroat builds — all the swallows !
Hark ! — my blossomed pear-tree in ~~the~~ hedge
Leans to the field — scatters on the ~~clover~~
Blossoms — dewdrops, at the bent spray's edge,
That's the wise thrush. ROBERT BROWNING.

§ 13. Which, Who, and That as Connectives

Consider the sentences :—

The vase was very expensive. My father bought the vase.

These sentences might be combined thus :

The vase which my father bought was very expensive.

The word *which* is not only a Pronoun, used in place of *vase*, but also a kind of Conjunction joining one Clause to another. Grammarians call it a **Relative Pronoun** because it relates or refers to the Noun *vase*, which is known as the **Antecedent** of the Relative.

Study the following :—

(1) The man was quite unknown in the village. He saved the boy's life.

The man *who* saved the boy's life was quite unknown in the village.

(2) The fish was caught in the lake. It weighed eight pounds.

The fish *that* was caught in the lake weighed eight pounds.

(3) I saw the admiral. He had won the great battle.

I saw the admiral *who* won the great battle.

Note that *who* is used to refer to persons, *which* to animals, and things, *that* to persons, animals, and things. The Relative *that* is very useful in composition when we do not wish to use *who* or *which* again and again.

Study the following :—

(1) The girl is well known to us. She won the scholarship. The girl *who* won the scholarship is well known to us.

(2) The girl is well known to us. We met the girl

yesterday. The girl *whom* we met yesterday is well known to us.

In the first group *who* is used in place of a Subject, in the second group *whom* is used in place of an Object. Note also :

The man was very poor. His purse was stolen.

The man whose purse was stolen was very poor.

Do not use *and which* unless you have already used *which* in the same sentence.

His book *which* was published last year *and which* made a great sensation is now unobtainable.

Study further :—

(1) The man is a Belgian. You spoke to him.

The man to whom you spoke is a Belgian.

(2) The railway line was the L.M.S. We travelled by the L.M.S. to Scotland.

The railway line by which we travelled to Scotland was the L.M.S.

(3) The tunnel is three miles long. We passed through this tunnel yesterday. The tunnel through which we passed yesterday is three miles long.

Exercise VIII

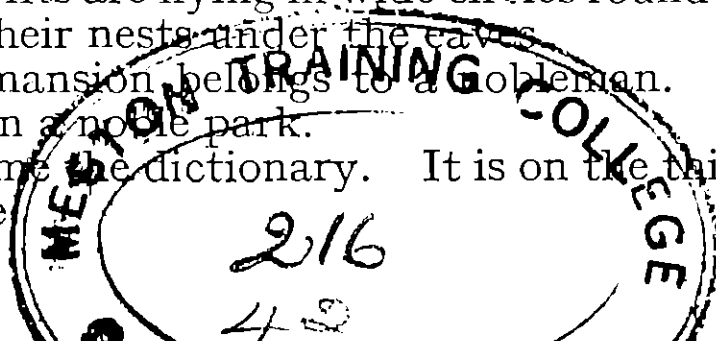
I. EXAMPLE.—The boy was run over by a motor-car. He was running behind the carriage. These two sentences might be combined as follows The boy, who was running behind the carriage, was run over by a motor car.

Combine the following in a similar manner :—

(1) The swifts are flying in wide circles round the house. They have their nests under the eaves.

(2) That mansion belongs to a nobleman. The mansion stands in a noble park.

(3) Bring me the dictionary. It is on the third shelf of the bookcase.



(4) The car is standing at the gate. It has been bought by Mr. Jones.

2. Combine each of the following groups of simple statements into a single sentence :—

(1) Tom tried very hard to finish his mathematics. He was too tired. He was forced to go to bed.

(2) The boys hooted. The men hooted. They hooted the referee. He had given an unfair decision.

(3) The sideboard is commodious. It is very durable. It has been very roughly made.

(4) A greyhound has a long slender body. It has long thin legs. It has a pointed nose.

(5) Mary sews very neatly. Jane sews very neatly. Their work is always very dirty. It always requires washing before it can be exhibited.

(6) The customer was much pleased with the cloth. She gave the draper an order for ten yards.

(7) Mary did not see her father. Mary's brother Tom did not see his father.

(8) The woman did not hear the advancing train. She did not see the advancing train.

§ 14. Thought-Analysis

We have been breaking up sentences into Subject, Predicate, and Object, into clauses and phrases, and learning a little about building-up other sentences from these elements. It is also useful to analyse a paragraph into the separate thoughts which have succeeded each other in the writer's mind, but which he has woven together, sometimes into very long sentences, occasionally into a sentence which forms a paragraph by itself.

Study the following example :—

The chateau burned ; the nearest trees, laid hold of by the fire, scorched and shrivelled ; trees at a distance, fired by the four fierce figures, begirt the blazing edifice with a new forest of smoke. Molten lead and iron boiled in the marble basin of the fountain ; the water ran dry

the tops of the towers vanished like ice before the heat and trickled down into four rugged wells of flame. Great rents and splits branched out in the solid walls ; stupefied birds wheeled about and dropped into the furnace.

CHARLES DICKENS.

Thought-Analysis.

The chateau burned. The nearest trees were laid hold of by the fire. The nearest trees scorched. The nearest trees shrivelled. Trees at a distance were fired by the four fierce figures. Trees at a distance begirt the blazing edifice with a new forest of smoke. Molten lead boiled in the marble basin of the fountain. Molten iron boiled in the marble basin of the fountain. The water ran dry. The tops of the towers vanished like ice before the heat. The tops of the towers trickled down into four rugged wells of flame. Great rents branched out in the solid walls. Great splits branched out in the solid walls. Stupefied birds wheeled about. Stupefied birds dropped into the furnace.

Exercise IX

1. Make a thought-analysis of each of the following paragraphs :—

(1) About sunset, as I was preparing to pass the night under a tree near a native village, and had turned my horse loose, that he might graze at liberty, a woman, returning from the labours of the field, stopped to observe me, and perceiving that I was weary and dejected, inquired into my situation, which I briefly explained to her ; whereupon, with looks of great compassion, she took up my saddle and bridle, and told me to follow her.

MUNGO PARK.

(2) A grasshopper, filled with dew, was merrily singing under a shade ; a whangam, that eats grasshoppers, had marked it for its prey, and was just stretching forth to devour it ; a serpent, that had for a long time fed only on whangams, was coiled up to fasten on the whangam ; a yellow bird was just upon the wing to dart upon the serpent ; Chawak had just stooped from above to seize the yellow bird ; all were intent on their prey, and unmindful of their danger so the whangam ate the grasshopper,

the serpent ate the whangam, the yellow bird the serpent, and the hawk the yellow bird ; when a vulture, sousing from on high, gobbled up the hawk, grasshopper, whangam and all in a moment.

OLIVER GOLDSMITH.

(3) All day long, whilst the women were praying ten miles away, the lines of the dauntless English infantry were receiving and repelling the furious charges of the French horsemen. Guns which were heard at Brussels were ploughing up their ranks, and comrades falling, and the resolute survivors closing in. Towards evening, the attack of the French, repeated and resisted so bravely, slackened in its fury.

W. M. THACKERAY.

(4) So they went up to the palace ; and when they came in, there stood in the hall Phineus, the brother of King Cepheus, chafing like a bear robbed of her whelps, and with him his sons and his servants, and many an armed man ; and he cried to Cepheus,—

“ You shall not marry your daughter to this stranger [Perseus], of whom no one knows even the name. Was not Andromeda betrothed to my son ? And now that she is safe again, has he not a right to claim her ? ”

CHARLES KINGSLEY.

(5) The Kaatsberg, or Catskill Mountains, have always been a region full of fable. The Indians considered them the abode of spirits, who influenced the weather, spreading sunshine or clouds over the landscape, and sending good or bad hunting seasons. They were ruled by an old squaw spirit, said to be their mother. She dwelt on the highest peak of the Catskills, and had charge of the doors of day and night, to open and shut them at the proper hour. She hung up the new moons in the skies, and cut up the old ones into stars.

WASHINGTON IRVING.

2. Build up paragraphs from the following thought-analyses :—

(1) The ship was run on shore on the mud near Grimsby harbour. The ship had five feet of water in her hold. The donkey-engine broke down. The water increased very fast. The water put out the furnace fires. The water rendered the ship almost unmanageable. Then the

tide flowed. A tug towed the ship off the mud. The tug got the ship into Grimsby to repair.

(2) The beautiful Daphnê passed the days of her happy childhood in the vale of the Tempê. The stream of Peneios flows beneath the heights of Olympus towards the sea (in the vale of the Tempê). (Daphnê was) fresh as the earliest morning. Daphnê climbed the crags to greet the first rays of the rising sun. The sun had driven his fiery horses over the sky. (Then) she watched his chariot sink behind the western mountains. She roamed over hill and dale. She was free and light as the breeze of spring.

CHAPTER IV.—ANALYSIS INTO WORDS

§ 15. The Parts of Speech

THE grammarian not only distinguishes sentence, clause, and phrase. He has a pigeon-hole or class for every word in the language. But he rightly refuses to classify a word detached from its sentence. If you say to him, “How would you classify the word *love*?” he replies, “Use it in a sentence and I will tell you.” Then if you quote the saying from the old parlour-game,

I love my love with a D,

he says, “The first *love* speaks of acting or feeling, and makes a statement about the speaker, and is, therefore, a Verb; the second *love* is the name given for the moment to some one’s sweetheart, and is, therefore, a Noun.” He tells us that there are Eight Classes of Words, or, as he expresses it, **Eight Parts of Speech**. We must know a great deal of the grammarian’s subject before we can classify correctly all the words of the language; and the first step is to discover a few words which seem to resemble each other in their meaning or in the kind of duty they perform in a sentence.

§ 16. Discovering Resemblances

Let us try to classify some of the words in the following paragraph :—

It was a bright, sunshiny day at Christmas-tide, when, once upon a time, two little girls were sitting on their mamma's sick-bed. One was a very little thing, who could only just talk, and she was leaning her curly head against the bed-post. The other, some two or three years older, was sitting on a pillow near her mother. The children were not talking much, for there was a new baby in the house, and everybody was very quiet, though very happy ; and these two little sisters of the new-comer had only been admitted to see poor mamma on condition that they would be very good and make no noise.

MRS. GATTY.

Where shall we begin ? Which pieces of this very composite structure shall we first detach ? As we grope around we come up against a number of words which suggest *things* in a way that the other words do not, like *girls*, *sick-bed*, *head*, *bed-post*, *pillow*, *mother*, all of which are visible things that we could touch ; and *day*, *Christmas-tide*, which are also names of things, though somewhat different from the others because they only exist in the mind of a thinker. However, we have taken one important step, and have created a class which is to include all Names of Things.

Then there are other words (some of them really short phrases) which stand out among the rest because they speak of action or feeling ; or, to put the matter in another way, they make an assertion or statement about something ; words or short phrases like *were sitting*, *was leaning*, *was sitting*, *could talk*, *were talking*. Now the act of asserting is the chief duty of language, and words of this class support the whole structure of the paragraph. This class, then, will include all Words of Assertion.

Closely connected with the names of things we find certain words which add to or change their meaning. Thus the **day** spoken of is *a* day—that is to say, *one* particular day ; it is a *bright* day ; and it is a *sunshiny* day. Then, again, the **girls** are *two* in number, and they are both *little*. A certain **head** is *curly*, the **baby** is *new*, and so on. Evidently there is another class which appears to include all Describing Words.

So we might go on finding resemblances in the manner of the first of all the grammarians who, by the way, began their work long after the language was made and freely used. But we intend to devote a great part of this book to estimating the meaning, value, and relationship of words **as they stand in a sentence**, and we must conduct our inquiry in a systematic manner ; though we must never complain when the living language seems to laugh like Puck at the grammarian's efforts to confine and control it in a kind of strait waistcoat.

Exercise X

1. Classify roughly some of the words of the following paragraphs :—

(1) And out of the north the sandstorms rushed upon him, blood-red pillars and wreaths, blotting out the noon-day sun ; and Perseus fled before them, lest he should be choked by the burning dust. At last the gale fell calm, and he tried to go northward again ; but again came down the sandstorms, and swept him back into the waste, and then all was calm and cloudless as before.

CHARLES KINGSLEY.

(2) By this time she had found her way into a tidy little room with a table in the window, and on it (as she had hoped) a fan and two or three pairs of tiny white kid gloves ; she took up the fan and a pair of the gloves, and was just going to leave the room, when her eye fell upon a little bottle that stood near the looking-glass.

LEWIS CARROLL.

- (3) The rain had fallen, the Poet arose,
 He passed by the town and out of the street,
 A light wind blew from the gates of the sun,
 And waves of shadow went over the wheat ;
 And he sat him down in a lonely place,
 And chanted a melody loud and sweet,
 That made the wild swan pause in her cloud,
 And the lark drop down at his feet.

The swallow stopt as he hunted the bee,
 The snake slipt under a spray,
 The wild hawk stood with the down on his beak,
 And stared, with his foot on the prey ;
 And the nightingale thought, " I have sung many
 songs,
 But never a one so gay,
 For he sings of what the world will be
 When the years have died away."

LORD TENNYSON.

(4) It is interesting to notice how soon resident birds learn the danger of the telegraph wires. When a line was first put up for a few miles along the coast from Cromer, partridges, woodcocks, and small birds—larks particularly—were constantly picked up more or less mutilated ; but, before the wires had been up many months, it was a rare thing to find a wounded bird.

T. DIGBY PIGOTT.

(5) Hedgehogs abound in my gardens and fields. The manner in which they eat the roots of the plantain in my grass-walks is very curious ; with their upper jaw, which is much longer than their lower, they bore under the plant, and so eat the root off upwards, leaving the tuft of leaves untouched.

In June last I procured a litter of four or five young hedgehogs which appeared to be about five or six days old ; they, I found, like puppies, are born blind, and they could not see when they came to my hands.

No doubt their spines are soft and flexible at the time of their birth, but it is plain they soon harden ; for these little pigs had such stiff prickles on their backs and sides as would easily have fetched blood had they not been handled with caution.

Their spines are quite white at this age ; and they have little hanging ears which I do not remember to have seen in the old ones. They can, in part, at this age, draw their skin down over their faces ; but they are not able to contract themselves into a ball, as they do, for the sake of defence, when full grown.

GILBERT WHITE *Natural History of Selborne.*

2. Build up the sentence which contains the following words :—

(a) the, in, early, cloud, a, and, Harvest, the, of, Master, walked, of, his, face, there, for, no, had, been, the, by, side, corn-fields, weeks, several, year, for, rain, over, was, the early, his.

(b) tasted, books, swallowed, some, and, some, digested, be, chewed, be, to, are, be, to, others, to, few, and.

(c) good, carves, casques, my, tough, my blade, the of thrusteth, men, sure, lance.

CHAPTER V.—THE IDEA OF THE NOUN.

§ 17. Real Words and Grammatical Words

CONSIDER the sentence :—

A fox being caught in a trap, saved his life by leaving his tail behind him. ÆSOP.

There are certain words in this sentence which are **Real Words**, each conveying a more or less definite idea—namely, *fox*, *caught*, *trap*, *saved*, *life*, *leaving*, *tail* ; while the others are **Grammatical Words** used to string the real words together. Some of these real words are names, or, as the grammarian calls them, **Nouns**, or **Substantives**.

A child begins to talk by naming things—*puff-puff*, *gee-gee*, *tick-tick*, *puss*, *bow-wow*, etc. His mother translates these imitative words into *engine*, *horse*, *watch*, *cat*, and *dog* respectively, and the child accepts these names because his mother gave them to him, privately thinking that his own names are better. The children of the race—namely, our savage an-

cestors—before the dawn of history, probably began to speak in the same way. Their first words were imitative—*baby*, *mama*, etc. ; and after a time, no one knows how long after, they invented names for the more familiar persons and things of the simple life they lived, such as *sun*, *moon*, *dog*, *horse*, *wife*, *boy*, *girl*, *child*, and so on ; while scholars say that they had the name for *beer* or *brew* before they made *bread* from it—that is to say, the food made by the use of something fermenting. Who was it, one wonders, who first thought of the beautiful word *home* ?

Names or Nouns might well be called the backbone of the language.

§ 18. Concrete and Abstract Nouns

The first real words would be names of things which could be seen or touched or handled ; concrete things, things with substance, such as *foot*, *head*, *meat*, *tooth*, etc., and the grammarian picks out these words and calls them **Concrete Nouns**. As time went on our ancestors began to turn their thoughts to the qualities or conditions of real things, and to the feelings of the heart and mind as well as to actions ; to speak of the *height* of a boy, the *love* of a mother, the *hatred* of an enemy, the *hunting* of the bear ; and so the language was gradually enlarged by the addition of what the grammarian calls **Abstract Nouns**, to distinguish them from Concrete Nouns. And now that he has pigeon-holed all Nouns or Substantives he is happy, for a Noun is either Concrete or Abstract, though it is not always easy to decide to which of these two classes it belongs.

In connection with your composition exercises, it is a good rule to use a Concrete Noun in preference to an Abstract Noun whenever a choice offers itself. Sir A. T. Quiller-Couch writes, “ Note how carefully the Parables—those exquisite short stories—speak

only of 'things which you can touch and see'—'A *sower* went forth to sow,' 'The kingdom of heaven is like unto *leaven* which a *woman* took'—and not the Parables only, but the Sermon on the Mount and almost every verse of the Gospel. The Gospel does not fear to repeat a word, if the word be good. The Gospel says, 'Render unto Cæsar the things that are Cæsar's'—not 'Render unto Cæsar the things that appertain to that potentate.' The Gospel does not say, 'Consider the growth of the lilies,' or even 'Consider how the lilies grow.' It says, 'Consider the lilies, how they grow.' "

Exercise XI

- I. Study in the following the Nouns which are printed in italics. Consider in each case what is named, whether the name is definite and precise or vague and uncertain, whether the author uses many names or few, and whether each of his Nouns is Concrete or Abstract.

(1) "Always talking about this *box*!" said *Epimetheus* at last; for he had grown extremely tired of the *subject*. "I wish, dear *Pandora*, you would try to talk of *something else*. Come, let us go and gather some ripe *figs*, and eat them under the *trees* for our *supper*. And I know a *vine*, that has the sweetest and juiciest *grapes* you ever tasted." "Always talking about *grapes* and *figs*!" cried *Pandora* pettishly. "Well, then," said *Epimetheus*, who was a very good-tempered *child*, like a *multitude* of *children* in those days, "let us run out and have a merry *time* with our *playmates*." NATHANIEL HAWTHORNE.

(2) The *Master of the Harvest* walked by the *side* of his *corn-fields* in the early *year*, and a *cloud* was over his *face*, for there had been no *rain* for several *weeks*, and the *earth* was hard from the *parching* of the cold, east *winds*, and the young *wheat* had not been able to spring up.

So, as he looked over the long *ridges* that lay stretched in *rows* before him, he was vexed, and began to grumble, and say, "The *harvest* will be backward, and all *things* will go wrong." At the mere *thought* of this he frowned

more and more, and uttered *words* of complaint against the *heavens*, because there was no *rain* ; against the *earth*, because it was so dry and unyielding ; against the *corn*, because it had not sprung up. MRS. GATTY.

2. A good author uses *the exact name for the thing he is naming*. No other word will suffice. Moreover, there are no two words in the language which mean exactly the same thing, or, to put the matter in another and rather more difficult way, there are no exact *synonyms*. Study the following paragraph and consider whether the word printed in brackets would express the author's meaning as clearly as the word it follows :—

The window (casement) of my chamber (room) looked out upon what in summer would have been a beautiful landscape (scene). There was a sloping lawn (grass-plot), a fine stream (river) winding at the foot (bottom) of it, and a tract (stretch) of park (grass land) beyond. WASHINGTON IRVING.

3. Consider the exact meaning of each Noun in the following phrases from the Book of Common Prayer :—

Afflicted or distressed in mind, body, or estate ; from envy, hatred, and malice, and all uncharitableness ; pomps and vanities of this wicked world ; keep my hands from picking and stealing ; that peace and happiness, truth and justice, religion and piety may be established among us for all generations.

§ 19. Singular and Plural Nouns

Having found a name for a simple thing like *child*, *tooth*, and *man*, our early ancestors would soon find themselves under the necessity of finding a name for two or more of such things, and in time produced *children*, *teeth*, and *men*. “What are those ?” a mother once asked a small child who was playing with a present from Santa Claus. “These my horsen,” was the reply, the child unconsciously using

the form once used by the children of the race. The word later became *horses*, and the custom arose of adding -s or -es at the end of the noun, to show that two or more things were meant—*cats, fingers, heads, hats, boxes, foxes*, and so on. Here is an easy exercise at pigeon-holing for the grammarian, who says that words denoting one thing are of **Singular Number**, while those denoting more than one are of **Plural Number**; that the present plan of forming the Plural name from the Singular is to add -s or -es, while some of the older plurals formed by adding -en or making a change in the vowel of the word are still in use—for example, *man, men; woman, women; foot, feet; tooth, teeth; louse, lice; mouse, mice*.

Some words are not changed at all—for example, *sheep, salmon, cannon*, etc. Others have a Plural form but mean only one thing—for example, *scissors, trousers, pincers, matins, remains*, etc.

Words of foreign origin often retain their foreign plurals. Study the following table :—

<i>Singular</i>	<i>Plural</i>	<i>Singular</i>	<i>Plural</i>
stratum	strata	erratum	errata
species	species	fungus	fungi
terminus	termini	larva	larvæ
analysis	analyses	medium	media
automaton	automata	memorandum	memoranda
axis	axes	momentum	momenta
crisis	crises	nebula	nebulae
criterion	criteria	radius	radii
ellipsis	ellipses	series	series
hypothesis	hypotheses	spectrum	spectra
oasis	oases	thesis	theses
phenomenon	phenomena	bandit	banditti
parenthesis	parentheses	dilettante	dilettanti
beau	beaux	cherub	cherubim
monsieur	messieurs	formula	formulae * or
seraph	seraphim		formulas

* This plural is used in mathematics.

§ 20. Proper and Common Nouns

Grammarians distinguish further between **Proper Nouns** and **Common Nouns**. You may be described as a *boy* or a *girl*, as the case may be, and as this name is *common* to you and all other boys or girls, it is called a Common Noun. But you have also a personal name—say, *John* or *Mary*—which is your own property, so to speak, and this name is a Proper Noun.

The distinction is interesting, but not particularly useful nor very exact. You share your “proper” name, John or Mary, with all other Johns and Marys, of whom, as you know, there are a good many ; and even your complete name—say, John Smith or Mary Robinson—may be shared by some others, as you sometimes find out, perhaps with a shock, when reading the newspaper.

It has become the rule in English to distinguish Proper Nouns by capital initial letters. You will find a few in the extracts already given, some of them being made up of two or three words, capital letters being used only for the important or real words, as in *House of Commons*, *Member of Parliament*. There is, however, a good deal of freedom allowed in the matter of capital initials. Examine a few of the extracts in this book and consider in each case the reason for the use of capital initials, except when they occur at the beginning of sentences. At one time all Nouns had capital letters, as they have in German to-day.

Exercise XII

- I. Put each of the following into an interesting sentence :—

(1) Tower of London, (2) *Quentin Durward* (name of a book), (3) River Thames, (4) Houses of Parliament, (5) Winchester Cathedral, (6) Sahara Desert, (7) Secretary

for the Colonies, (8) *The Merchant of Venice* (a play), (9) errata, (10) memoranda, (11) spectrum, (12) banditti, (13) cherubim and seraphim, (14) analyses, (15) oases, (16) termini, (17) Great Bear, (18) radii.

2. Find out a reason for the use of each capital letter in the following :—

(a) Ethelbert was, like all the Saxons, a heathen ; but his wife Bertha was a Christian. She had her Christian chaplain with her, and a little chapel outside the town, which had once been used as a place of British Christian worship, was given up to her use. DEAN STANLEY.

(b) So we have seen Keswick, Grasmere, Ambleside, Ullswater, and a place at the other end of Ullswater to which we travelled on a very sultry day over the middle of Helvellyn. C. LAMB.

§ 21. The Noun Phrase

A collection of words embodying a single idea is called a Noun Phrase. In the sentence : The Master of the Harvest walked by the side of his corn-fields, the Noun *Master* has no meaning apart from the Noun *Harvest*, and the real Subject of the sentence is the Noun Phrase, *Master of the Harvest*. Other examples are *pair of scissors*, *ball of string*, *a walk through a wood*, *an installation for wireless telegraphy*, *the depth of the ocean*, *The Black Hole of Calcutta*, *The Wars of the Roses*.

§ 22. The Noun Clause

Grammarians go so far as to say that certain clauses name things, and ought, therefore, to be pigeon-holed as **Noun Clauses**. Consider this passage from Washington Irving :—

In fact he **declared**—

it was of no use to work on his farm ;

it was the most pestilent piece of ground in the whole country ;

everything about it went wrong in spite of him.

This is a single sentence, but it is printed in such a way that you can see that it consists of a leading or Principal Clause and three Dependent Clauses. Now each of these Dependent Clauses tells of or names something which he (Rip van Winkle) **declared**, and each is, therefore, called a Noun Clause. The explanation and classification is somewhat strained, but helps us to group things together, and so makes for clearness. It will be noticed that the Noun Clause answers the question "What?" when applied to the leading or Principal Clause. You will find other Noun Clauses in the following extract :—

Nelson asked Blackwood what he should consider as a victory. That officer answered that he thought it would be a glorious result if fourteen were captured. He replied "I shall not be satisfied with less than twenty." Soon afterwards he asked him if he did not think there was a signal wanting. Captain Blackwood made answer that he thought the whole fleet seemed very clearly to understand what they were about. ROBERT SOUTHBY.

Exercise XIII

1. Put each of the following Noun Phrases into an interesting sentence :—

(1) the influence of climate upon character ; (2) one of Shakespeare's plays ; (3) a tall, distinguished-looking man ; (4) a hat not much the worse for wear ; (5) a dish of red cherries ; (6) the bottom of the ocean ; (7) a tall poplar by the roadside ; (8) the founder of the grammar school ; (9) an intimate friend of my father's ; (10) an apology for rudeness ; (11) ordinary methods of communication ; (12) the entire population of the city ; (13) the art of tilling the soil ; (14) a rapid, awkward gait.

2. Put each of the following pairs of Nouns into a sentence :—

(1) bliss, happiness ; (2) contemplation, consideration ; (3) order, command ; (4) annoyance, persecution ;

(5) fiction, fable ; (6) learning, genius ; (7) education, instruction.

3. Put each of the following series of Nouns into a sentence :—

(1) coals, oil, wood, petrol ; (2) rifles, machine-guns, howitzers, bombs, field-guns, siege-guns ; (3) London, Paris, Berlin, Madrid ; (4) Houses of Parliament, Westminster Abbey, St. Margaret's Church ; (5) chemistry, physics, geometry, algebra, French, Latin, German ; (6) hat, suit, pair of gloves, collars, ties, boots, slippers.

4. Distinguish between tenor and tanner ; defence and defiance ; disease and decease ; horn and heron ; colic and calico ; brooch and broach ; destiny and destination ; blossom and balsam ; granite and garnet ; auditor and creditor ; audience and congregation ; maid and girl.

5. Put each of the following Noun Clauses into a sentence :—

(1) that his hair was turning grey ; (2) that I would come home early ; (3) that you are very clever (4) why John did not call.

§ 23. Nouns in Composition

We must apply our study of the Noun Idea to our English composition ; otherwise, this chapter will not be very useful to us. Let us examine some pieces of English writing with our attention fixed specially upon the Nouns.

Here is a piece from the story of *Rasselas*, by Dr. Samuel Johnson (1709–1784), about a flying contrivance :—

He visited the *work* from *time* to *time*, observed its *progress*, and remarked many ingenious *contrivances* to facilitate *motion* and unite *levity* with *strength*. The *artist* was every *day* more certain that he should leave *vultures* and *eagles* behind him, and the *contagion* of his

confidence seized upon the *Prince*. In a *year* the *wings* were finished ; and on a *morning* appointed the *maker* appeared, furnished for *flight*, on a little *promontory* : he waved his *pinions* a *while* to gather *air*, then leapt from his *stand*, and in an *instant*, dropped into the *lake*. His *wings*, which were of no use in the *air*, sustained him in the *water* ; and the *Prince* drew him to *land* half dead with *terror* and *vexation*.

The noteworthy thing about this paragraph is the large number of names of things which cannot be touched or handled, which are not concrete but abstract, having no separate existence of their own apart from something else in the mind of the writer. It is comparatively easy to give names to things which we can see or hear or feel or smell or touch, but not nearly so easy to find names for ideas, feelings, qualities, divisions of time, and states of mind.

Consider another paragraph from an essay by Leigh Hunt (1784-1859) :—

Sitting last *winter* among my *books*, and walled round with all the *comfort* and *protection* which they and my *fireside* could afford me—to wit, a *table* of high piled *books* at my *back*, my *writing-desk* on one *side* of me, some *shelves* on the other, and the *feeling* of the warm *fire* at my *feet*—I began to consider how I loved the *authors* of those *books* ; how I loved them too, not only for the imaginative *pleasures* they afforded me, but for their making me love the very *books* themselves, and delight to be in *contact* with them.

This passage contains fewer Nouns than that by Johnson and a comparatively small number of names of feelings and ideas or Abstract Nouns. The word “books” occurs four times. Would you call this a fault in composition ?

We must study to *use the right* Noun, the word which exactly conveys what we wish to say, searching diligently after it, not while we write perhaps, for that may be a check to expression, but after we have set down

our sentence for the first time, scoring out one word here and another there, because they are not quite what is wanted. Every Noun in our language has its own particular application, and it is not often that we can replace one by another. There is one use for *congregation*, another for *audience*, another for *assembly*. A *knave* is not necessarily a *villain*, nor is a *bouquet* a *nosegay*; *talk* is not always *conversation*, nor an *oration* a *speech*; *timidity* is not *nervousness*, nor is *boldness* the same thing as *impudence*.

Exercise XIV

- I. Concentrate your attention upon yourself for a few moments. Give six names (1) of your feelings or state of mind at various times; (2) of your actions under various conditions or circumstances; (3) of your qualities—for example:—

(1) When you heard that you had won a prize you had a feeling of *delight*.

(2) At present you are engaged in the action of *writing* as well as (I hope) of *thinking*.

(3) You have perhaps been told that you are slow at your work. If this is true, *slowness* is one of your qualities.

2. Consider your ruler or your pencil, and “abstract,” or draw, from it certain qualities or attributes, such as *smoothness*, *length*, etc.

3. Name the qualities or attributes of (a) a pane of glass in a window or a door; (b) a tablecloth; (c) a book; (d) a pair of scissors; (e) a piece of chalk; (f) a lead pencil.

4. Give as many Nouns as you can which are used to name divisions of time.

5. Make Abstract Nouns from the following words:—
speak, descend, explain, see, remember, think, confide, fly, long, broad, strong, delicate, smooth, wise, foolish.

6. Substitute a synonym for each noun in the foregoing paragraph by Leigh Hunt, and consider in each case whether "it would do just as well."
7. Think of words which convey nearly the same meaning as—*house, baby, chair, anxiety, anguish, cheerfulness, neatness, sofa, firmness, fool.*

CHAPTER VI.—THE IDEA OF THE VERB

§ 24. Verbs and Verbal Phrases

HAVING found names for certain familiar *things*, our early ancestors appear to have set about finding words which would express *acting* and *feeling*. Before these latter words were formed, acting and feeling would be expressed by gesture and facial expression. It is easy to act *pouring* out of a jug or *striking*, or *pushing*, or *crying*, or even *loving*. Note that the words *pour, strike, push, cry, love* are more full of meaning than mere names like *jug, stick, hand, mouth, or man*. They make us think not only of an actor or doer, but also of his action; and some of them make us think also of something or some one affected by the action. It is not surprising that a very real word of this kind came to be known as "*the word*" of the sentence, or the **Verb**. In the following paragraph the Verb of each sentence is printed in heavy type, and we must try to realize fully its commanding and important position in the sentence:—

Amyas **paced** the sloppy deck and **fretted** at every moment which **lingered** between him and his one great revenge. The men **sat** sulkily about the deck, and **whistled** for a wind; the sails **flapped** idly against the masts; and the ship **rolled** in the long troughs of the sea, till her yard-arms almost **dipped** right and left.

Now I have had some difficulty in finding a passage of modern writing which, like the foregoing, contained a few simple, straightforward Verbs ; for the Verb takes more varied forms than any other class of word or “ part of speech ” in the language. In the next extract certain Verbs are printed in heavy type, and it will be seen that several of them are rather phrases than words :—

The maiden Arachne **had attained** such skill in the arts of weaving and embroidery that the nymphs themselves **would leave** their groves and fountains **to come** and (to) **gaze** upon her work. “ Minerva, goddess of wisdom, **must have taught** her,” they **said**. But this she **denied**, and **could not bear to be thought** a pupil, even of a goddess. “ Let Minerva **try** her skill with mine,” she **said**, “ and, if beaten, I **will pay** the penalty.”

THOMAS BULFINCH *The Age of Fable*.

We can, however, by the exercise of a little care, soon discover the “ real ” word in the Verb Phrase. Suppose that you are doing some of the actions referred to above at the present moment, then you say, in turn, *I attain, I leave, I come, I gaze, I teach, I say, I deny, I bear, I think, I try, I say, or I pay*, according to the nature of the action. But in the above paragraph these real words are changed in form, or forced to go in company with other merely grammatical words like *had, would, to, must, have*, which have no real meaning in themselves. But these latter words help to vary the expression, and convey differences of meaning. When we take the Verb *attain* and put *had* before it and *-ed* on the end of it, we convey the idea that the action was not only done in past time but also before something else happened. These little grammatical words came into the language later than the real words or Verbs, and at a time when our ancestors were becoming thinkers as well as doing things—killing, hunting, ploughing, and so on.

Exercise XV

1. The following are the Verbs of the fable about the Lion and the Mouse :—

fell asleep ; was awakened ; caught ; was about to kill ; begged ; to set (her) free ; let go ; was caught ; to get free ; heard gnawed ; set free.

Write out the little story using only the above Verbs.

2. Put each of the following Verbs into a sentence :—

has been taking ; are considering ; were going ; fell ; would have fallen ; was about to take ; have (often) seen ; am prepared to assert ; was soon dispersed ; will watch ; would (very much) like to ; was (not) supposed to be working ; am (probably) going.

§ 25. Simple Tenses

We divide time into *present*, *past*, and *future*—time *now*, time *then*, and time *to come*. The Verb of the sentence has most to do with denoting time ; so the grammarian puts this into formal language by saying that there are three **Tenses** of the Verb—namely, the **Present Tense**, the **Past Tense**, and the **Future Tense**, and tabulates the matter thus :—

<i>Present Tense</i>	<i>Past Tense</i>	<i>Future Tense</i>
(I) love	(I) loved	(I) shall love
(He) loves	(He) loved	(He) will love

Bearing this table in mind, let us examine the Verbs of the following piece of prose, fixing our minds upon the idea of time which the writer has in mind. Ask yourself, with reference to each Verb or Verb Phrase printed in heavy type, “ Is the writer referring to present, past, or future time ? ”

Three of David's brave men, apparently Abishai, Benaiah, and Eleazar, **heard** the wish. Between their mountain fastness and the dearly-loved spring **lay** the host of the Philistines; but their love for their leader **feared** no enemies. It was not only water that he **longed for**, but the water from the fountain which he **had loved** in his childhood. They **descended** from their chasm, **broke** through the midst of the enemy's army, and **drew** the water from the favourite spring, bearing it back, once again through the foe, to the tower upon the rock! Deeply **moved was** their chief at this act of self-devotion—so much moved that the water **seemed** to him too sacred to be put to his own use. “**May God forbid** it me that I **should do** this thing. **Shall I drink** the blood of these men that **have put** their lives in jeopardy, for with the jeopardy of their lives they **brought** it?” And as a hallowed and precious gift, he **poured** out unto the Lord the water obtained at the price of such peril to his followers.

CHARLOTTE M. YONGE.

As the writer is speaking of an incident in history most of the Verbs refer to past time, and are, therefore, said to be in the Past Tense. But when the speech of David is directly reported, we have a change. The Verbs *may forbid*, and *should do* seem to refer to both present and future action—now or henceforth. The Verb *shall drink* refers to the future; *have put* to the immediate past which is almost present—have just done it; *brought* to past time. The references to time made by a good writer are not such a simple matter as the grammarian's division into Present, Past, and Future. For example, present time is not a division of time but a kind of point of time. More pigeon-holes are needed.

§ 26. Perfect Tenses

The ordinary tenses of the Verb, says the grammarian, are *indefinite* or uncertain as to whether the action spoken of is finished or unfinished, continuing or brought to an end; and he uses the words

Indefinite, Imperfect, and Perfect, applying them to the names of the Tenses as follows :—

<i>Present Tense</i>	<i>Past Tense</i>	<i>Future Tense</i>
INDEFINITE		
(I) love ; (he) loves	loved	(I) shall love ; (he) will love.
IMPERFECT.		
(I) am loving ; (he) is loving.	was loving.	(I) shall be loving ; (he) will be loving.
PERFECT.		
(I) have loved ; (he) has loved.	had loved.	(I) shall have loved ; (he) will have loved.

This is a very neat arrangement, and, following our usual method, we might at this point examine a few prose paragraphs and consider the more exact meanings of some of the Verbs employed. Consider the following :—

By the side of the stream she **was coming** to me, even among the primroses, as if she **loved** them all ; and every flower **looked** the brighter as her eyes **shone** on them. I **could not see** what her face was, my heart so **awoke** and **trembled** ; only that her hair **was flowing** from a wreath of white violets, and the grace of her coming **was** like the appearance of the first wind-flower. The pale gleam over the western cliffs **threw** a shadow of light behind her as if the sun **were lingering**.

R. D. BLACKMORE: *Lorna Doone*.

Other paragraphs can be selected from preceding Exercises. This careful consideration of the “time when,” and of the completeness or incompleteness of an action, is not only interesting but also very useful from the point of view of clearness. It helps us to understand exactly *what an author means*, and, as we have agreed, this is the real value of grammar.

Exercise XVI

- I. Think of what you and those about you are doing *now*, and write down as many Verbs as

you can, of varied form, describing these actions or states of mind or feeling, such as : *am sitting, am studying, is considering*, etc.

2. Think next of what you and those near you were doing about two hours ago, and write down Verbs describing those actions or states of mind or feeling.
3. Consider what you and those associated with you will probably be doing in an hour's time, and write down the corresponding Verbs.

(Note that in speaking of the future we say " I *shall* " and " We *shall*," but " He *will* " and " They *will*." We shall investigate this matter in a later paragraph.)

4. Take up a book or newspaper and fix your attention on the Verbs, studying their form and their exact meaning. Remember that the Verb consisting of two or three words is often broken by other words; for example, the first paragraph that meets my eye in this morning's paper begins as follows :—

I *have* recently *been* *watching* British politics from a rather interesting angle. I *have* *been* *seeing* Britain through Latin eyes from the Portuguese corner of Europe.

Here the Verb *have been watching* is broken by the time-word or Adverb *recently*.

In the same newspaper article I read :—

Never *has* there *been* so gross, so stupid, and needless a sacrifice.

Here the verb is *has been*. Why did not the writer say, " There has never been " ?

You will note the great variety of Verb forms in any page of English writing. Do not worry if they present many difficulties at this juncture. The immediate matter is to extend your stock of useful Verbs and

be able to use them so that your meaning is clearly expressed. Do not just "pick out the Verbs" of a sentence and think your work is over. Think about each of them, and, at this point, think especially of the tense or time of each Verb.

5. Before studying the next paragraph revise § 9 on page 22.

§ 27. Transitive and Intransitive Verbs

The Noun or name is the most independent of all words ; we get a definite finished idea or picture of something when we use the word *horses* entirely by itself. But when we use the Verb *eat* by itself matters are not so clear, though the Verb expresses a wider meaning than a noun like *horses*. We can picture eating in our own minds, but we want to know *who* or *what* eat. We may say *Horses eat*, and even that is not very real, for we want to know also *what* they eat. If we say *Horses eat hay*, we come nearer to completeness.

Now the grammarian, eager for classification, says that the action implied in the Verb *eat* "passes over" from the horses to the hay, and in consequence he says that *eat* is a **Transitive** Verb, the new term being derived from two Latin words meaning "to pass over." Other Verbs, like *work*, in *My brothers work in London*, are said to be **Intransitive**, because the action remains with the doers and does not pass over to any one or anything else, or to what the grammarian calls an "object."

The question arises, "Does this distinction help us in our composition!" Not a great deal. But it helps us to understand why we say, "*Whom* have you seen?" instead of something else.

- (1) I have seen John. *Whom* have you seen?
- (2) We met our cousins. *Whom* did you meet?

In (1) *Whom* is the form taken by the Pronoun

which stands in place of the Object *John*. In (2) *Whom* takes the place of the Object *cousins*.

- (1) John thinks clearly. *Who* thinks clearly ?
(2) Mary and Tom came *Who* came yesterday ?
 yesterday.

In connection with this matter see also § 37 page 70.

§ 28. Participles and Participial Phrases

Consider the Bible sentence:—

The lions, *roaring* after their prey, **do seek** their meat from God.

The chief Verb of the sentence, which makes the statement about the lions, is printed in heavy type. There is another word, printed in italics, which has the appearance and some of the force of a Verb, but is really only a part of a verb and is called a **Participle**. To make a complete Verb of it we must prefix the word *are*, and if we do this we must insert the Conjunction *and* between *prey* and *do*. The sentence then runs:—

The lions are roaring after their prey and do seek their meat from God.

Now this double statement would not have quite the same meaning as the original sentence. The author did not wish to make two statements but one, namely that the lions seek their meat from God. (The word *do* is merely a poetical addition to the Verb.) At the same time he wishes to describe the lions rather more fully, so he uses part of the Verb *roar*, namely *roaring*, and, at the same time, adds to it the phrase *after their prey* to make his description of the lions still more complete and effective.

Participles of this kind are continually used in good English writing. Many of them end in *-ing* like the above, such as *hearing*, *seeing*, *walking*, etc. Others end in *-d*, *-ed*, *-t*, or *-n*, *-en*, like *heard*, *terrified*, *bought*,

mown, bitten. The Participle of any Verb can be easily formed if we put *have* before the Present tense, for example :—

I write.	I have <i>written</i> .
I mow.	I have <i>mown</i> .
I speak.	I have <i>spoken</i> .
I drive.	I have <i>driven</i> .

Thus, from any given Verb we can form what grammarians call—

(1) The Present or Incomplete Participle, ending in *-ing*.

(2) The Past or Perfect Participle, ending in various ways.

Study the following :—

<i>Present Tense</i>	<i>Present Participle</i>	<i>Past Participle</i>
I write.	writing.	(I have) written.
I hear.	hearing.	(I have) heard.
I work.	working.	(I have) worked.
I see.	seeing.	(I have) seen.

In composition we must ensure that any participle used is exactly related to another word, usually a Noun or Pronoun, as *roaring* is related to lions. If there is any doubt about the thing to which the participle *relates* the meaning of the sentence is confused.

Exercise XVII

1. Make a table like the above with the following words in the first column *sit, sweep, leap, creep, blow, plan, wink, hang, lie, die, write, work, sleep, lend, study, speak, kill*.

2. Study the following Compound Participles :—

eat	having eaten	having been eaten	being eaten
sleep	having slept	—	—
see	having seen	having been seen	being seen

3. Make a table similar to the above with the following Verbs in the first column—*suck, whine,*

sit, drive, mow, weep, speak, watch, rule, terrify, frighten. Draw a line when the sense requires an omission ; for example, it would be meaningless to speak of *having been slept*.

4. Join up the following sentences by the use of the Present Participle like this :—

The man threw up his arms. The man sank to the bottom.

Throwing up his arms the man sank to the bottom. (In this sentence the participle *throwing* is related to the Noun *man*.)

I stood at the doorway. I saw a most beautiful sunset.

I was returning home one morning. I met a friend. I had not seen this friend for several weeks.

I saw smoke coming from an upstairs window. I gave the alarm at once.

He heard that the cottage was for sale. He went at once to call upon the owner.

The burglar crept stealthily down the stairs. Then he walked coolly through the side door into the street.

5. Put each of the following Participial Phrases into a sentence, and say to which Noun or Pronoun the Participle is related :—

having bought a motor-car ; awed by the storm ; terrified at the explosion ; having been seen near the orchard ; having slept for a hundred years ; having been elected captain ; working steadily through the summer ; having fixed the goal-posts ; watched carefully by the sentry ; determined to make him obey her ; having been told that he was trespassing ; being well known in the town.

§ 29. Verbs denoting Being, Seeming, Appearing, etc.

You must have noticed how the Verb is helped to express different shades of meaning by the little words *am, is, are, was, were, shall be, will be*, and others which in themselves seem to have little or no meaning.

A “real” word like *love* conveys an idea, although neither the lover nor the loved one is named ; but you cannot get much meaning out of *is* or *are* taken by itself. These words were invented later than the real words, but the grammarian classes them as Verbs, and when they help a true Verb to express some further meaning he calls them helping Verbs or **Auxiliary Verbs**.

But these little words are not really meaningless. They may be used by themselves to speak of *being* or *existing*, as in the following :—

There **were** (*i.e.* existed) no railways, and no cultivated fields, no ships on the sea, and no books, for there **was** nobody who could read.

There **was** hardly anything except trees ; but trees there **were** in plenty. CARL EWALD.

Verbs of this kind cannot be classified as Transitive or Intransitive, because they are not concerned with action. Other Verbs of a somewhat similar character are *seem* and *appear*. A Verb of *being*, *existing*, *seeming*, *appearing*, *looking*, etc., may be followed by an Adjective, a Noun, or a Pronoun—for example, He is *happy*, He is a *gentleman*, It is *he*. The words in italics are known as the **Predicative Adjective**, **Predicative Noun**, or **Predicative Pronoun** respectively ; for the Verbs *be*, *seem*, etc., cannot form Predicates—that is to say, cannot make complete assertions without the help of other words.

§ 30. Strong and Weak Verbs

Verbs may be divided into two classes, according to the manner in which the Past Tense is formed from the Present Tense. If the Past Tense or Preterite is formed from the Present Tense by a vowel change in the body of the word, as in *draw*, *drew*, the Verb is said to be a **Strong Verb**. If the Past Tense or

Preterite is formed from the Present Tense by adding *-d* or *-ed*, as in *love*, *loved*, the Verb is said to be a **Weak Verb**.

The Strong Verbs are very old, and they are limited in number—in fact, there are only about 110 in the language. Consider the following list, which shows not only the Preterite but also the Past Participle which follows the auxiliary *have*.

<i>Present Indefinite</i>	<i>Preterite</i>	<i>Past Participle</i>
bear	bore	(have) borne
begin	began	begun
blow	blew	blown
break	broke	broken
choose	chose	chosen
drink	drank	drunk
grind	ground	ground
hang	hung	hung
ring	rang	rung
shake	shook	shaken
slay	slew	slain
strive	strove	striven

The Weak Verbs are much more numerous, and are more familiar to the ear, so that there has been a tendency for the old Strong Verbs to catch the form of the Weak. At one time *holp* or *holpen* was used for *helped*, while *shore* was used for *sheared*. Moreover, if we coin a new Verb such as *telephone*, we make the Preterite by adding the Weak suffix *-d*. A child who does not know the proper Preterite of a Strong Verb such as *drink* or *draw* coins one of its own in the Weak manner, and says *drinked* or *drawed*; and Topsy, in *Uncle Tom's Cabin*, said, "Specks I *growed*."

A knowledge of the existence of this distinction between Strong and Weak Verbs is more interesting than useful from the point of view of understanding an author's meaning. But it will help to remind us that changes have taken place in these

matters, and that Daniel Defoe was not “wrong,” for his own day, when he made Robinson Crusoe say, “I had *shook* out a bag of chicken’s meat in that place,” instead of “I had *shaken*,” as we should now render the Verb. Shakespeare also has, “This letter is *mistook*,” which was not “wrong” in his own time, three centuries ago.

§ 31. On being “Wrong”

Neither is a countryman “wrong” when he talks dialect, so long as he is talking to one who uses the same speech. He is not speaking according to the “standard,” but it is unwise to say that he is “incorrect.” An educated person, who speaks and uses “standard” English, translates the dialect into his own language as he listens to the speaker of it, and he will find in it many interesting turns of speech and expressive words which lose a great deal of force when translated. He is really listening to another language.

Exercise XVIII

1. Translate the following example of Sussex dialect into standard English :—

“I wäonder wot your fäather ud say if he wur to see me setting wud you here. Reckon he döan’t lik fur you to be kipping company wud me.”

Clem laughed.

“It all sounds so grand and growed up— kipping company.”

“Well, we are that, äunt we?”

“Reckon we are—and we’ll be married some day, when I’m oäld enough and have put by a bit o’ money”

“And you wöan’t let your fäather mäake you give me up?”

“Not I, Poll! Wot d’you think of me?”

“No, I knew as you wudn’t; only, sometimes, Clem, when I think what poor shabby trash I am. . .”

“Höald your tongue!” he said almost roughly.

SHEILA KAYE SMITH: *Green Apple Harvest*.

2. Translate the following West Country speech into standard English :—

“ They ’ave their red cheeks, so soft. And sweet lips so red’s red. And their eyes bright, like stars a-zhining. And oh, such white soft ’ands. . . I like watching the little boys zwimming in the river. They be so white and swift, washing themselves. And the splashing do shine zo. Diamonds.”
JOHN MASEFIELD: *Nan*.

3. The following is also from the West Country :—

“ You are a sworn constable ? ”
I be, sir.”

“ Then pursue the criminal at once, with assistance, and bring him back here. He can’t have gone far.”

“ I will, sir, I will—when I’ve got my staff. I’ll go home and get it, and come sharp here and start in a body.”

“ Staff !—never mind your staff ; the man’ll be gone ! ”

But I can’t do nothing without my staff—can I, William and John and Charles Jake? No; for there’s the king’s royal crown a painted on en in yallor and gold, and the lion and the unicorn, so as when I raise en up, and hit my prisoner, ’tis made a lawful blow thereby. I wouldn’t ’tempt to take up a man without my staff—no, not I. If I hadn’t the law to gie me courage, why instead o’ my taking up him, he might take up me ! ”

THOMAS HARDY: *The Three Strangers*.

§ 32. Verbs in Composition

We write our sentences without conscious thought about the Verbs. This is quite in order, but, having set down what we wish to say, we must examine the Verbs with a view to finding out whether we have made proper use of them.

In the first place, *Have we used the right Verb in each case?* There is one Verb for each action or state of being, just as there is one Noun for each thing. To *cheer* is not the same as to *applaud*; nor to *approve* the same as to *consent*. There is a difference of meaning between *decline* and *refuse*, and one can *slumber*

without *sleeping*. At one time we may *think*, at another *reflect*, and at another *consider*. I can *see* when I do not *observe*, and *correct* when I do not *reprove*.

We must *preserve the sequence of Tenses* in our Verbs. If we are writing of something which took place some time ago, the chief Verbs must be in the Past Tense. Examine the paragraph from *Westward Ho!* on page 66—Amyas is describing something which took place some time before, so he uses *left, looked, could see, saw, and thought*; but he uses the Future Tense in *will sail* and the Present Tense in *tell*, for reasons which are obvious. Now examine a few other paragraphs with this matter of Tense sequence in your mind.

And of course *the Verb must agree in Number with the Subject Noun or Pronoun*, a Singular Verb for a Singular Subject, and a Plural Verb for a Plural Subject, or for a number of Singular Subjects joined together.

This important matter of Agreement is more fully considered in Chapter VIII.

Exercise XIX

Complete the following paragraphs or stanzas by inserting the proper Verbs or parts of Verbs:—

(a) I will — and — to my father and — say unto him,
“ Father I — sinned against heaven and before thee and
— no more worthy to — called thy son.”

(b) I — arise and go now, for always night and day
I — lake-water lapping with low sounds by the
shore ;

When I — on the roadway, or on the pavements
grey,

I — it in the deep heart's core.

(c) Arise, — ; for thy light — come, and the glory of
the Lord — risen upon thee.

(d) Our Father, Who — in Heaven. — — Thy Name
Thy kingdom — Thy will — — on earth as it — in
heaven. — us each day our daily bread and — us our

trespasses as we — those that — against us. — us not into temptation but — us from evil.

(e) Build up sentences from the following :—

PREDICATE VERB.	SUBJECT.	OBJECT.	PHRASES.
said	I	nothing	(1) naturally (2) to them (3) about it
determined to follow	I	this rule	always
may be	The difference		(1) between virtue and the other thing (2) as slight as tissue paper
advised	I	her	strongly to do this
controlled	He	the wildest horses	almost by a word
testifies to	This cathedral	his skill	as an archi- tect
is to be found	Neither uni- versal genius nor tyrant		(1) to-day (2) in Rimini

CHAPTER VII.—THE IDEA OF THE PRONOUN AND OF CASE

§ 33. The Substitute for the Noun

READ the following paragraph, concentrating attention on the words in *italics* :—

Tom felt in an uncomfortable flutter as *he* took off *his* woollen comforter and other wrappings. *He* had seen Philip Wakem at St. Ogg's, but had always turned *his* eyes away from *him* as quickly as possible. *He* would have disliked having a deformed boy for *his* companion, even if Philip had not been the son of a bad man.

GEORGE ELIOT: *The Mill on the Floss*.

Now read what follows :—

Tom felt in an uncomfortable flutter as Tom took off Tom's woollen comforter and other wrappings. Tom had seen Philip Wakem at St. Ogg's, but had always turned Tom's eyes away from Philip Wakem as quickly as possible. Tom would have disliked having a deformed boy for Tom's companion, even if Philip had not been the son of a bad man.

Take another paragraph :—

When *you* left *me* there upon the rock, lads, *I* looked away and out to sea, to get one last snuff of the merry sea-breeze, *which* will never sail *me* again. And as *I* looked, *I* tell *you* truth, *I* could see the water and the sky ; as plain as ever *I* saw *them*, till *I* thought *my* sight was come again.

CHARLES KINGSLEY: *Westward Ho !*

Here Amyas Leigh is speaking to his friends, whom he calls *lads*. So that the above paragraph means something like this :—

When (the) lads left Amyas Leigh there upon the rock, Amyas Leigh looked away and out to sea, to get one last snuff of the merry sea-breeze, and the merry sea-breeze

will never sail Amyas Leigh again. And as Amyas Leigh looked [Amyas Leigh tells (the) lads truth], Amyas Leigh could see the water and the sky ; as plain as ever Amyas Leigh saw the water and the sky, till Amyas Leigh thought Amyas Leigh's sight was come again.

It is plain that the words printed in italics in the author's rendering were invented to save the tiresome repetition of Nouns, and equally plain that these words were badly needed as soon as English people began to use connected sentences. The grammarian calls such useful and interesting words **Pronouns**, because, he says, they are used "instead of" (Latin *pro*) or in place of Nouns.

§ 34. Grammatical Person

Pronouns are some of the most interesting and helpful words in the language. Small as they are, they can adapt themselves to many changes of meaning and of thought for example, there is a great deal of difference in meaning and application between *he* and *his*, and still more between *he* and *she*. Moreover, there are different pronouns to denote whether the speaker is referring to himself, speaking *to* another person, or speaking *of* another person. This is so clearly denoted that the grammarian sees a chance of pigeon-holing, and does it like this :—

Pronouns of the First Person—those denoting the person *speaking*, or some one speaking for himself and others *I, my, mine, me, we, our, ours, us, myself, ourselves*.

Pronouns of the Second Person—those denoting the person or persons spoken to: *thou, you, ye, your, yours, yourself, yourselves*.

Pronouns of the Third Person—those denoting the person *spoken of* or about: *he, she, it, his, him, her, hers, its, they, them, their, theirs, himself, herself, itself*.

This is an interesting classification. In using two

or more pronouns of different person together the speaker refers to himself last. He says, *You and I will go at once*, or, *He asked you and me to call*. In Latin the pronoun of the First Person was placed first, so that when Cardinal Wolsey said, *Ego et Rex meus* (I and my King), if he ever said it, he was a good scholar but a bad courtier.

§ 35. Classification of Pronouns

The grammarian also pigeon-holes Pronouns in the following manner :—

I. **Personal**.—All those named above. *N.B.*—The pronoun *it* is more often used to refer to things, but is often used in speaking of a child.

II. **Relative**.—Those which “relate” to a preceding word in the sentence, known as the **Antecedent** *who, whose, whom, which, what, that*.

III. **Interrogative**.—Those which are used in asking questions: *Who? Whose? Whom? Which? What?*

IV. **Demonstrative**.—Those which are used to “point out” or indicate some particular person or thing not expressly named: *this, these, that, those, one, another, some, others*.

You will probably find it easy enough to criticize this method of pigeon-holing.

§ 36. The Relative Pronoun

These little words are among the triumphs of language, because they are such valuable *aids to continuous expression*; and after all we do not think in spurts or jerks, but, as it were, in streams, and we ought, therefore, to express ourselves in streams so long as they are clear streams—and not *too* long. Shakespeare did not write

The man hath no music in himself;
He's fit for treasons, stratagems, and spoils;

but he wrote—

The **man** *that* hath no music in himself
Is fit for treasons, stratagems, and spoils.

And Gilbert White, the naturalist, writes smoothly—

In June last I procured a litter of four or five young **hedgehogs**, *which* appeared to be about five or six days old.

You will find De Quincey using the same convenient pronoun in the following noble sentences about Joan of Arc. Investigate what he would probably have done without the relative pronoun :—

The poor, forsaken girl, on the contrary, drank not herself from that **cup of rest** *which* she had secured for France. She never sang together with the **songs** *that* rose in her native Domrémy as echoes to the departing steps of invaders. She mingled not in the festal **dances** at Vaucouleurs *which* celebrated in rapture the redemption of France. No ! for her voice was then silent ; no ! for her feet were dust. Pure, innocent, noble-hearted girl !

Exercise XX

Consider the usefulness of the pronouns in the following passage, and the exact meaning of each ; also whether the writer uses them to make his meaning absolutely clear and as a help to *continuous expression*.

But Perseus laughed, and answered, “ If your son is in want of a bride, let him save a maiden for himself. As yet he seems but a helpless bridegroom. He left this one to die, and dead she is to him. I saved her alive, and alive she is to me, but to no one else. Ungrateful man ! have I not saved your land, and the lives of your sons and daughters, and will you requite me thus ? Go, or it will be worse for you.” But all the men-at-arms drew their swords, and rushed on him like wild beasts.

Then he unveiled the Gorgon’s head, and said, “ This has delivered my bride from one wild beast ; it shall

deliver her from many.” And as he spoke Phineus and all his men-at-arms stopped short, and stiffened each man as he stood; and before Perseus had drawn the goat-skin over the face again, they were all turned into stone.

Then Perseus bade the people bring levers and roll them out; and what was done with them after that I cannot tell.

CHARLES KINGSLEY.

§ 37. The Idea of Case

But the pronoun is capable of rendering still greater assistance in the expression of clear and exact thought. You will have noticed that, in speaking of himself, a person may use the word *I* or *me*, or *my* or *mine*, according to what he wishes to say. Consider :—

I taught John.—Here the speaker was the doer of the action.

John taught *me*.—Here the speaker had the action done to him; or, as the grammarian says, he “suffered” the action, or was the “object” of the action.

My book lies here. } In each of these sentences the
This book is *mine*. } speaker indicates a certain
 } book as his own property.

These varied forms of the Personal Pronoun are called **Cases** by the grammarian, who says that *I* is the **Nominative Case**, because the speaker is “naming” himself (Latin, *nomino*) as the subject of his thought; that *me* is the **Accusative** or **Objective Case**, because it is the object of the Transitive Verb *taught*; and that *my* is the **Genitive** or **Possessive Case**, which denotes ownership or possession. So he classifies Pronouns according to their Cases as follows :—

	<i>Singular</i>					<i>Plural</i>		
<i>Nom.</i>	<i>I</i>	<i>thou</i>	<i>he</i>	<i>she</i>	<i>it</i>	<i>we</i>	<i>you</i>	<i>they</i>
<i>Gen.</i>	<i>My</i>	<i>thy</i>	<i>his</i>	<i>her</i>	<i>its</i>	<i>our</i>	<i>your</i>	<i>their</i>
<i>Accus.</i>	<i>Me</i>	<i>thee</i>	<i>him</i>	<i>her</i>	<i>its</i>	<i>us</i>	<i>you</i>	<i>them</i>
	<i>Nom. who</i>		<i>Gen. whose</i>		<i>Accus. whom</i>			

You will notice that the Accusative or Objective Case of the Pronoun is also used at the end of a phrase beginning with one of the useful little words *to*, *by*, *with*, *behind*, etc., as in *to him*, *by thee*, *with her*, *behind me*, *to whom*. But there is here no question of the person indicated being the “object” of an action.

§ 38. Cases in Nouns

The grammarian reminds us, too, that all Nouns once had separate Cases as distinct as those of the Pronouns, but that only one change of form in Nouns has survived—namely, that which denotes possession, as in **John's cap**, **Mary's glove**; but we do not now change the form of the Noun to show when it is the Object of an action. We say—

A *bear* killed John (Nominative); and

John killed a *bear* (Objective or Accusative);

We often use a phrase beginning with *of* instead of the Genitive or Possessive Case of the Noun. “The mountain's summit” is an ugly phrase (say it over), so we should probably say, “The summit *of the mountain*.”

The Genitive Case was once formed by the addition of the syllable *-es* to the Nominative Case of the Noun, but now the *e* has dropped out, and its place has been left open with a sign called the *Apostrophe* (') set over it to remind us that something has been omitted. If the Noun has already a final *-s* of its own, the Genitive Case is indicated as a rule by the use of the Apostrophe only, as in *Cassius' dagger*.

The Genitive or Possessive Plural has two forms. If the Nominative Plural ends in *-s*, as *boys*, *girls*, *fathers*, *brothers*, the Apostrophe only is added, as *boys' school*, *girls' playground*, etc. But if the Plural does not end in *s*, the *'s* is added as in the singular—for example, *men's meeting*, *children's prayers*.

With this idea of the Genitive or Possessive Case

in our minds, it is interesting to examine some of the extracts given in the Exercises of this book with a view to finding out : (1) examples of the use of the Case either with the 's or the simple Apostrophe, or with the use of the Genitive Phrase beginning with *of* ; (2) the usefulness of the device and its bearing upon the author's clear expression of his meaning ; (3) whether the Case would be missed if it had not been invented.

Exercise XXI

1. Join each of the following pairs of sentences into one :—

(1) Mother often went to sit in the wood. I often went to sit in the wood.

(2) He saw me in the train. He saw you in the train.

(3) They will send Tom to the seaside. They will send me to the seaside.

(4) Father is going away. I am going away.

(5) You must go to the show. I must go to the show.

(6) She will help you. She will help me.

2. Divide each of the following sentences into two separate statements :—

(1) You and I will play football to-morrow.

(2) He asked you and me to his birthday party.

(3) Tom and I have often seen the policeman on his beat.

(4) He asked Tom and me where we had been.

3. Write down questions to which the following might be the answers :—

(1) William and I. (2) William and me. (3) It was I. (4) I did. (5) Me. (6) Mine. (7) The teacher is the owner of this book. (8) The *parcel* was lost by the postman. (9) The parcel was lost by the *postman*. (10) The parcel was *lost* by the postman. (11) I saw Jane in the town. (12) *We* met the milkman at the gate. (13) We met the *milkman* at the gate. (14) We met the milkman *at the gate*.

4. Put each of the following phrases into a sentence :—

(1) cleverer than I ; (2) better than him ; (3) as quick as she ; (4) as well as I ; (5) as well as me ; (6) as easily as I ; (7) as tall as I ; (8) as carefully as they.

CHAPTER VIII.—GRAMMATICAL AGREEMENT

§ 39. Subject and Predicate

THE grammarian says : “ The Subject Noun (or Pronoun) agrees with the Predicate Verb in Number and Person.” Let us investigate this. We select a few sentences from various authors :—

Cuff, on the contrary, *was* the great chief and dandy of the Swishtail seminary.—W. M. THACKERAY.

A dreadful day *it was* for young Dobbin.

W. M. THACKERAY.

The author uses a Singular Pronoun of the Third Person, and is careful to use a verb also of the Third Person Singular (see page 74), and to avoid, for example, the Plural Verb *were* or the Second Person Singular *wast*. One does not suppose, however, that Thackeray was tempted to make either of these mistakes. Consider the following examples of agreement :—

The few *passengers were* just as *one sees* in provincial towns.—CHARLOTTE BRONTË.

O Brignall *banks are* wild and fair,
And Greta *woods are* green.—SIR WALTER SCOTT.

Narcissus is said to have been extremely beautiful and comely.—FRANCIS BACON.

What *is* this *dream* that *thou hast dreamed* ?—Genesis.
What *seekest thou* ?—Genesis.

This matter of agreement enters into our composition lessons chiefly when we are using the Singular Number of the Present Tense of the Verb. Consider the following :—

PRESENT TENSE

	<i>Singular</i>		<i>Plural</i>
1st Person.	I love.	1st Person.	We love.
2nd Person.	Thou lovest	2nd Person.	You love.
3rd Person.	He loves.	3rd Person.	They love.

For ordinary purposes we may dismiss *lovest*, which is found chiefly in poetry and the Bible. The other Verbs are all of the same form, *love*, and all that is required is to take care that for a Singular Subject in the Third Person the form *loves* is used. We might here offer the grammarian a rule of our own, which will be as good as some of those which he offers to us, and say that “when the Subject Noun has a plural *-s* the Predicate Verb has none, and *vice versa*.”

The <i>boys talk</i> ,	but	The <i>boy talks</i> .
The <i>cats mew</i> ,		The <i>cat mews</i> .
The <i>pens scratch</i> ,		The <i>pen scratches</i> .

§ 40. Compound or Composite Subject

The above is more or less simple, and does not greatly affect our ability to grasp the exact meaning of what an author wishes to convey. But there are very few writers who do not use Subjects of a more or less composite kind. Consider the following :—

(1) The King of Scots and his Council of War have been anxiously viewing him all afternoon.—CARLYLE.

The Noun *King* is Singular, and so is *Council*. Together they make a Plural for which we should use the Pronoun *they*. So the writer uses the Plural *have* instead of the Singular *has* in the Predicate Verb.

(2) Till this *coachhouse and stable gets* a better let, we live here cheap.—CHARLES DICKENS.

The Noun *coachhouse* is Singular, and so is *stable*. Together some would say they make a Plural, but Dickens wants to convey the idea that there would only be one tenant, so he looks upon *coachhouse* and *stable* as one thing, and uses the Singular Verb *gets*. After all it would be of no use renting the *coachhouse* without the *stable* in the days before motors.

(3) Two pounds was a large sum in Captain Brown's annual disbursements.—MRS. GASKELL.

The Noun *pounds* is Plural, and the Verb *was* is Singular. But the real subject is not *pounds* but *two pounds*, which means a sum of money and not a couple of separate coins. If they were spoken of as separate coins the Verb would be changed—so, probably, would the Subject Noun ; *not*

The two *pounds were lying* on the table ; *but*

The two *sovereigns* (or Treasury notes) *were lying* on the table.

(4) My friend and hostess, Miss Jenkyns, was going to have a party in my honour.—MRS. GASKELL.

Of course there is only one person mentioned in the Subject : hence the use of the Singular Verb.

(5) His being unconfined to modes and forms makes him but the readier and more capable to please and oblige.—ADDISON.

This is a peculiar subject, but it denotes one thing, something like *freedom*, so the author uses the Singular Verb *makes*.

(6) Many an old maid produces infinite disturbance of this kind among her friends and neighbours.—ADDISON.

The writer is really making an assertion about a large number of old maids, but has in his mind only one at a time. So he uses the Singular Verb.

(7) The walls, like a large map, seem to be portioned out into capes, seas, and promontories.

WILLIAM COWPER.

(8) The Cam and the Isis are to him "better than all the waters of Damascus."—CHARLES LAMB.

(9) Every pair of rosy lips (the ladies must pardon me) is a casket presumably holding such jewels.

CHARLES LAMB.

N.B.—In a preceding sentence Lamb writes, "the seductiveness of what *are called* a fine set of teeth." The relative *what* here means *the teeth which*, and as *teeth* is Plural, the Plural *are* follows *which*. Lamb does not mean "the seductiveness of the set which is called a fine set." But some grammarians would shake their heads at him.

So we might go on. The exercise is fascinating, and continually helps us in our understanding and appreciation of the use great authors can make of the language.

One of the most interesting of our Pronouns is *you*. It is really the Plural of *thou*, but we use it as a Singular, at least in meaning, as well as a Plural, leaving *thou* to the poets. But we must be careful to use the Plural Verb with *you* even when we are referring to a single person—for example, *You are a fine fellow*.

Exercise XXII

Insert the correct Verb in the space occupied by a dash in each of the following sentences :—

(1) The quality of the apples — excellent. (Present or Past Tense.)

(2) The group of girls — quickly dispersed. (Past Tense.)

(3) The spelling of many of our words — very difficult. (Present Tense.)

(4) Neither Marjorie nor Tom — in the house. (Present or Past Tense.)

(5) The reward of good rulers — the affection of their people. (Present Tense.)

(6) Either Friday or Saturday — quite convenient. (Present Tense.)

(7) Just so Stories " — a book by Rudyard Kipling.
(Present Tense.)

(8) The shears — not very sharp. (Present Tense.)

(9) Either of the men — quite ready to go. (Present Tense.)

(10) Every one — himself. (Present Tense.)

(11) Grammar and geography — carefully studied.
(Present Tense.)

(12) Grammar, as well as geography, — carefully studied. (Present Tense.)

(13) My need, not my wish — me to give way. (Present Tense.)

(14) Godliness with contentment — great gain.
(Present Tense.)

(15) A man with many grievances — bad company.
(Present Tense.)

(16) A load of oranges — taken to the docks. (Present Tense.)

(17) The secretary of the two clubs — very busy.
(Present Tense.)

(18) The *Southport News* — a very good paper.
(Present Tense.)

(19) There — a loud protest from the back benches.
(Past Tense.)

(20) There — many objections to the suggested plan.
(Past Tense.)

(21) — there a sufficient number of men for the work ?
(Present Tense.)

(22) You — a very good centre forward. (Present Tense.)

(23) You — all good forwards. (Present Tense.)

(24) The eaves of the cottage — very deep. (Present or Past Tense.)

CHAPTER IX.—ADJUNCTS OF THE NOUN (OR PRONOUN).

§ 41. The Article

MOST Nouns of the ordinary kind are preceded by one of the little words *a*, *an*, or *the*, known as the

Article—that is to say, something which articulates, in the older sense of joining or connecting as by a joint. These little words have not much meaning in themselves, though *a* or *an* would never be used with a Plural Noun, and therefore gives us the idea of *one*, while *the* could be used with either Singular or Plural ; but in the sentence which they help to “ articulate ” or join together, like knuckles in a finger, they have a good deal of meaning. Consider a sentence from George Eliot’s *The Mill on the Floss* :—

Is there anything like David, and Goliath, and Samson, in *the* Greek history ? ”

Why does the writer use *the* before *history* ? Because she wishes us to understand that Tom is speaking about a particular text-book and not about an abstract school subject. If the latter had been referred to the article *the* would have been omitted. Study the effect of omitting *the* from the following :—

Oh, there are very fine stories of that sort about *the* Greeks—about *the* heroes of early times who killed *the* wild beasts as Samson did.”

The sentence would be clear enough without the article, but it would be rather like a finger without knuckles or an arm without a joint at the wrist and the elbow. There is a difference of deeper meaning between *Greeks* generally and *the Greeks* of which we have read ; between *heroes* in general and *the heroes* of song and story ; but it is easier to understand and appreciate it than to explain it.

But there is a much clearer difference in meaning between *a boy* and *the boy*, between *an apple* and *the apple*.

Consider the effect of replacing each *a* in the following passage by *the* :—

He assured Johnson—who, I suppose, was then meditating to try his fortune in London, but was apprehensive

of the expense—"that thirty pounds a year was enough to enable a man to live there without being contemptible. He allowed ten pounds for clothes and linen. He said a man might live in a garret at eighteenpence a week ; few people would inquire where he lodged, and if they did it was easy to say, ' Sir, I am to be found at such a place.' By spending threepence in a coffee-house he might for some hours every day be in very good company ; he might dine for sixpence, breakfast on bread-and-milk for a penny, and do without supper. On clean-shirt day he went abroad and paid visits."

JAMES BOSWELL: *Life of Johnson*.

The Article is an adjunct of the Noun, making its meaning more precise. It is not used with the Personal Pronoun.

§ 42. The Demonstratives

Sometimes the writer wishes to be still more exact in using his Nouns than the use of *a*, *an*, or *the* will allow him to be. He may wish to speak of the year in which he is living, so he writes *this year* ; of another year in the past, or perhaps the future, known to his readers or hearers, so he writes *that year*. For Plural Nouns he uses *these* and *those* as adjuncts or accompaniments. There is a great deal of difference in meaning between *this* and *that* and between *these* and *those*. As these words have a "pointing-out" duty they are called **Demonstratives**. Attached to Nouns they are known as **Demonstrative Adjectives** ; used by themselves as **Demonstrative Pronouns**.

Consider the significance of the Demonstratives, printed in italics, in the following :—

Prodigious was the amount of life I lived *that* morning.

CHARLOTTE BRONTË.

Young Dobbin had no peace after *that*.

W. M. THACKERAY.

"I think *that* will do for him," Figs said, as his opponent dropped neatly on the green.—W. M. THACKERAY.

“ I should be very happy, I’m sure,” said Mr. Winkle, reddening, “ but I have no skates.”

This objection was at once over-ruled.

CHARLES DICKENS.

He (Toby Veck) made *this* last excursion several times a day.—CHARLES DICKENS.

Exercise XXIII

Explain the exact meaning of the Adjective in each of the following :—

A tree ; the tree ; this tree ; that tree ; yonder tree ; the same tree ; the selfsame tree ; these trees ; those trees.

§ 43. Adjectives of Quality, or Epithets

These descriptive words are among the most important in the language. We may say with a great deal of truth that a writer’s quality may to a great extent be tested by the fitness of the words he uses to describe the things denoted by his Nouns (or Pronouns). Study the following :—

A *simple* child that lightly draws its breath.

WORDSWORTH.

Now the *great* winds shoreward blow.

MATTHEW ARNOLD.

Shakespeare is the *grandest* thing we have yet done.

CARLYLE.

She practised such “ *elegant* economy.”

MRS. GASKELL.

The cob was led forth. What a *tremendous* creature!

GEORGE BORROW.

Off went the cob at a *slow* and *gentle* trot.—BORROW.

It was a *cold, wet, January* day.—GEORGE ELIOT.

And then the *whining* schoolboy, with his satchel
And *shining morning* face, creeping like snail
Unwillingly to school.—SHAKESPEARE.

There you shall see the pomegranate springing where
His hand cast the *sanguine* seed.—JOHN RUSKIN.

Far in the darkness of the *terrible* streets, these *feeble*
florets are lying.—JOHN RUSKIN.

Oh, our manhood's *prime* vigour !—BROWNING.

If all the *outward* and *visible* signs of our greatness
should pass away, we should still leave behind us a *dur-*
able monument of what we were in the sayings and doings
of the English admirals.—R. L. STEVENSON.

And it has often struck me that a *world-wearied* man,
who sought for the peace of monasteries separated from
their *gloomy* captivity—peace and silence such as theirs,
combined with the *large* liberty of nature—could not do
better than revolve amongst these *modest* inns in the five
Welsh counties of Denbigh, Montgomery, Carnarvon,
Merioneth, and Cardigan.—THOMAS DE QUINCEY.

§ 44. Comparison

So useful are these Adjectives of Quality that our
language supplies them in three degrees. One apple
may be *sweet*, but another may be the *sweeter* of two,
and a third the *sweetest* of all. The grammarian seizes
upon this wonderful adaptability of English, and says
that *sweet* is in the **Positive Degree** ; that *sweeter*, used
in comparing two sweet things, is in the **Comparative**
Degree ; and that *sweetest*, chosen out of three or
more sweet things, is in the **Superlative Degree**.

The usual method of “ comparing ” Adjectives in
the grammatical way can be deduced from the fol-
lowing list :—

<i>Positive</i>	<i>Comparative</i>	<i>Superlative</i>
small	small-er	small-est
dear	dear-er	dear-est
short	short-er	short-est
cheap	cheap-er	cheap-est
hot	hott-er	hott-est
lovely	loveli-er	loveli-est
pretty	pretti-er	pretti-est
(2,554)		

But it is obvious that, when we have grown up, we must not speak of *beautifuler* or *beautifulest*, or imitate Alice in Wonderland with her “*curiouser and curiouser*.” For these longer words comparison is indicated as follows :—

<i>Positive</i>	<i>Comparative</i>	<i>Superlative</i>
wonderful	more wonderful	most wonderful
amiable	more amiable	most amiable
delicate	more delicate	most delicate
useful	more useful	most useful
courteous	more courteous	most courteous

Note also :—

good	better	best
bad	worse	worst
little	less	least
old	older or elder	oldest or eldest

Some Adjectives, however, because of their meaning cannot be compared in this way—for example, *circular, square, triangular, daily, monthly, weekly, yearly, eternal*, etc.

§ 45. The Adjectival Phrase

The Adjective may take the form of a phrase, as in the following sentences, in which the Noun is printed in heavy type, and the Adjectival Phrase connected with it as an adjunct is printed in italics :—

He threw in some **episodes** *on his own amazing prudence and economy*.—OLIVER GOLDSMITH.

He now assumed a **look** *of importance*.

OLIVER GOLDSMITH.

That a **man** *in Mr. Michael Johnson's circumstances* should think of sending his son to Oxford seems improbable.—JAMES BOSWELL.

He then told me he had a **novel** *ready for the press*.

JOHNSON.

The common **mother** of us all in no long time after received him gently into hers (that is, her lap).

CHARLES LAMB.

A **youth** coming from the north-eastward approached the ford of a small river.—SIR WALTER SCOTT.

Exercise XXIV

1. Insert suitable Adjectives, or Phrases which have the force of Adjectives, in each place indicated by a dash :—

(1) — — flowers were plucked by my — sister. (2) The — — tree was uprooted in the — gale of — night. (3) The — lady looked very —. (4) The — boys were taking lunch in — — hall. (5) — — horses were sold at — — fair — weeks ago.

2. Extend the following curt sentences by attaching suitable Adjectives or Adjective Phrases to the Nouns or Pronouns.

(1) My bird sings. (2) The girl found a shell. (3) I saw a stone. (4) The cliff was steep. (5) He gave me money. (6) The man slept in the barn.

3. Insert phrases of comparison in the following :—

(1) This apple is — than that. (2) The first road was — than the second. (3) The one is — than the other. (4) Mary is — than I. (5) John's book is — than yours. (6) Your pen is — than mine.

4. What epithets can be attached to each of the following Nouns :—

garden ; coat ; baby house ; biscuit ; cake ; eagle ; sparrow ; ring ; hook.

5. Add a suitable Noun to each of the following :—

hard-working ; industrious ; studious ; clever ; religious ; sanctimonious ; honest ; straightforward ; idle ; lazy ; pitiable ; piteous ; sweet ; delicious ; block ; glossy ; noisy turbulent ; dainty ; picturesque.

§ 46. Quantitative and Numeral Adjectives

These words denote how much or how many of a thing is spoken of, either indefinitely, as in **some** *pens*, or definitely, as in **ten** *pens*. They are not so interesting as Adjectives of Quality, but a good writer is very careful in his use of the indefinite words like *some*, *several*, *many*, *more*, *most*, *all*, *much*, etc., and when these words are met with as adjuncts to Nouns it is well to pause and consider their precise meaning very carefully. When they are used in place of Nouns, as in "*Many* are called, but *few* are chosen," they are classed as **Indefinite Pronouns**.

§ 47. The Adjectival Clause

A clause may be an adjunct of a Noun or Pronoun, and is then known as an **Adjectival Clause**, usually beginning with *who*, *which*, or *that*, occasionally with a phrase like *in which*, *by which*, *to whom*, *by whose*, *through whom*, etc. Consider the following :—

The **man** *that hath no music in himself*
Is fit for treasons, stratagems, and spoils.

SHAKESPEARE.

He *who wonders* reigns.—*Traditional*.

To such a one as **myself**, *who has been defrauded in his young years of the sweet food of academic institution*, nowhere is so pleasant to while away a few idle weeks at as one or other of the universities.—CHARLES LAMB.

This was crossed by another **shoulder-belt** *to which was hung a hunting-knife*.—SIR WALTER SCOTT.

But, as he walked, King Arthur panted hard,
Like **one** *that feels a nightmare on his bed*
When all the house is mute.—LORD TENNYSON.

We called him Trotty from his **pace**, *which meant speed* if it didn't make it.—CHARLES DICKENS.

As stiff a **contest** for four or five hours, *as ever I have seen*.—CARLYLE.

We had tacitly agreed to ignore that **any** *with whom we associated on terms of visiting equality* could ever be prevented by poverty from doing **anything** *that they wished*.

MRS. GASKELL.

Exercise XXV

- I. In the attempt to understand an author clearly it is of the utmost importance to be able to recognize the exact adjuncts or extensions of meaning of the Nouns and Pronouns. In the appended passages Nouns and Pronouns are printed in heavy type, and the exercise proposed is to attach to each Noun or Pronoun the Articles, Adjectives, Adjectival Phrases, and Adjectival Clauses which properly belong to it. Note that the Possessive Pronouns *his, her, its*, etc., are often adjuncts of the Noun, and have an Adjectival force. Some grammarians, indeed, class these words as Adjectival Pronouns.

An old **lady** had an Alderney **cow**, which she looked upon as a **daughter**. You could not pay the short quarter of an hour **call** without being told of the wonderful **milk** or wonderful **intelligence** of this animal. The whole **town** knew and kindly regarded Miss Betsy Barker's **Alderney**; therefore great was the **sympathy** and **regret** when, in an unguarded **moment**, the poor **cow** tumbled into a **lime-pit**. She moaned so loudly that she was soon heard and rescued; but meanwhile the poor **beast** had lost most of her hair, and came out looking naked, cold and miserable, in a bare **skin**. Everybody pitied the **animal**, though a few could not restrain their **smiles** at her droll appearance. Miss Betsy Barker absolutely cried with sorrow and dismay, and it was said she thought of trying a **bath** of oil.

MRS. GASKELL: *Cranford*.

The **cob** was led forth. What a tremendous **creature**!

I had frequently seen him before, and wondered at him ; he was barely fifteen hands, but he had the **girth** of a Metropolitan dray-horse ; his **head** was small in comparison with his immense **neck**, which curved down nobly to his wide **back** ; his **chest** was broad and fine, and his **shoulders models** of symmetry and strength ; he stood well and powerfully upon his legs, which were somewhat short. In a word, he was a gallant **specimen** of the genuine Irish **cob**, a **species** at one time not uncommon, but at the present **day** nearly extinct.

GEORGE BORROW: *Lavengro*.

Narcissus is said to have been extremely beautiful and comely, but intolerably proud and disdainful ; so that, pleased with himself and scorning the world, he led a solitary **life** in the woods, hunting only with a few **followers**, who were his professed admirers, amongst whom the **nymph** Echo was his constant **attendant**. In this **method** of life it was once his **fate** to approach a clear **fountain**, where he laid himself down to rest in the noon-day **heat**, when, beholding his **image** in the water, he fell into such a **rapture** and **admiration** of himself that he could by no **means** be got away, but remained continually fixed and gazing, till at length he was turned into a **flower** of his own name, which appears early in the spring.

FRANCIS BACON.

2. Compose sentences containing the following contrasted Adjectives, one sentence for each pair:—

(1) proud, meek ; (2) alert, absent-minded ; (3) prompt, dilatory ; (4) polite, uncouth ; (5) economical, extravagant ; (6) true, false ; (7) anxious, serene ; (8) placid, excited ; (9) awkward, graceful ; (10) clever, stupid ; (11) volatile, stolid ; (12) lazy, industrious.

§ 48. The Participle

We have already seen that certain Verb forms known as **Participles** can be used as adjuncts to Nouns or Pronouns, and therefore do duty as Adjectives. The Participles of the Verb *love* are *loving*, *loved*, *having loved*, *being loved*, and *having been loved*.

These parts of the Verb are often used with other words to form a **Participial Phrase**. Consider the following, in which the Participles and Participial Phrases are printed in italics, while the Noun to which each is related is printed in heavy type :—

“ Why, she’s as light as a feather,” said **Trotty**, *trotting in his speech as well as in his gait*.—CHARLES DICKENS.

“ Yes, certainly,” replied **Mr. Pickwick**, *wringing the water from his head and face*.—CHARLES DICKENS.

(N.B.—Is *wring* quite the best verb ?)

So saying, from the pavement **he** half rose
Slowly, with pain, *reclining on his arm*.—TENNYSON.

Finding myself before St. Paul’s, **I** went in.
CHARLOTTE BRONTË.

A **guard** of respectable citizens, *relieved twice a day*, was posted at their doors.—MACAULAY.

The young **man**, *receiving no hint to the contrary*, entered the stream without further hesitation.

SIR WALTER SCOTT.

Exercise XXVI

Relate each of the Participles printed in heavy type to its proper Noun or Pronoun :—

(1) **Resolving** to make the best of a bad matter, he called a meeting of the Foxes.—ÆSOP.

(2) Then quickly rose Sir Bedivere, and ran,
And, **leaping** down the ridges lightly, plunged
Among the bulrush beds.—TENNYSON.

(3) But here and there, **peeping** forth from behind the carved foliage, Pandora once or twice fancied that she saw a face not so lovely.—HAWTHORNE.

(4) In the beginning of the fight, the *George Noble* of London, **having received** some shot, fell under the lee of the *Revenge*.—RALEIGH.

(5) So day by day she passed
In either twilight ghostlike to and fro
Gliding. TENNYSON.

(6) Every morning at eight o'clock he stumped to the corner **carrying** a chair, a clothes-horse, and a pair of trestles.

(7) Or in the night, **imagining** some fear,
How easy is a bush supposed a bear.

CHAPTER X.—ADJUNCTS OF THE VERB.

§ 49. The Adverb

As its name might lead us to expect, the **Adverb** is attached to the Verb in order to extend or qualify, or, as some grammarians say, to modify, its meaning. The commonest kind of Adverb is that which is formed from an Adjective by the addition of the syllable *-ly*, as *thankful*, **thankfully**; *wise*, **wisely**; *high*, **highly**. If the Adjective ends in *-y*, this *y* becomes *i*, as *happy*, **happily**; and if it ends with *-le*, the *e* is dropped, as *humble*, **humbly**. Adjectives are often used as Adverbs, as in *walk fast*, *the moon shines bright*, etc. A few Adverbs may be compared in a grammatical sense, as in the following list:—

<i>Positive</i>	<i>Comparative</i>	<i>Superlative</i>
soon	sooner	soonest
often	oftener	oftenest
much	more	most
little	less	least
well	better	best
ill	worse	worst
honourably	more honourably	most honourably

Study the following, particularly the Adverbs which are printed in italics, while the Verbs or Participles to which they are attached are printed in heavy type:—

“ **Hold** death *awhile* at the arm's end; I **will be** *here* with thee *presently*.”—SHAKESPEARE.

Orpheus, without any binding at all, escaped the danger by *loudly* **chanting** to his harp the praises of the gods.—FRANCIS BACON.

He is the only man I *ever* **knew** who seemed ashamed of his natural benevolence.—OLIVER GOLDSMITH.

“ Don’t be uneasy. I can see he **likes** you very *well*.”

JAMES BOSWELL.

Neither *before* nor *after* **was** any such fall **observed**.

GILBERT WHITE.

The poetry of earth **is** *never* **dead**.—JOHN KEATS.

The grammarian also classifies with the Adverbs described above a number of words which are attached to Adjectives or to other Adverbs in order to modify their meaning. The commonest of these so-called Adverbs is *very*, in such phrases as *very sweet*, where the first word gives some general idea of the degree of sweetness. Other Adverbs of this class are *exceedingly*, *partly*, *considerably*, *half*, *wholly*, etc.

§ 50. Classification of Adverbs

It is comparatively easy to distinguish between—

Adverbs of Manner—for example, *happily*, *miserably*, *well*, *wisely*, etc.

Adverbs of Time—for example, *now*, *to-morrow*, *yesterday*, etc.

Adverbs of Place—for example, *here*, *hither*, *yonder*, *somewhere*, etc.

Adverbs of Degree—for example, *very*, *solely*, *wholly*, etc.

Study the Adverbs in the following passages, and find out to which word each one is attached :—

He was *now* in his sixty-fourth year, and was become *a little* dull of hearing. His sight had *always* been *somewhat* weak ; yet, *so much* does mind govern, and *even* supply the deficiency of organs, that his perceptions were *uncommonly* quick and accurate. His head, and *sometimes* also his body, shook with a kind of motion like the effect of a palsy : he appeared to be *frequently* disturbed

by cramps, or convulsive contractions, of the nature of that distemper called St. Vitus's dance.

JAMES BOSWELL.

It fortunèd, *out of the thickest wood,*
 A ramping lion rushèd *suddenly,*
 Hunting *full greedy* after savage blood.
 Soon as the royal virgin he did spy,
With gaping mouth at her ran *greedily,*
 To have *at once* devour'd her tender corse ;
 But to the prey whenas he drew *more nigh,*
 His bloody rage assuagèd with remorse,
 And, with the sight amazed, forgot his furious force.

EDMUND SPENSER.

§ 51. Adverbial Phrases

The modification of the meaning of the Verb is often performed by the use of a phrase such as *of a truth, of course, in a few minutes, face to face, arm in arm, two by two, by and by, so much, a little*, and others in great variety expressing ideas of Manner, Time, Place, etc. The Adverbial Phrases in the following are printed in italics :—

He happened to be on guard *at the bridge* when he saw Janiculum taken *by a sudden assault* and the enemy rushing *down from it to the river*, whilst his own men, a panic-stricken mob, were deserting their posts and throwing away their arms. He reproached them one after another *for their cowardice*, tried to stop them ; appealed to them *in heaven's name* to stand ; declared that it was *in vain* for them to seek safety *in flight* whilst leaving the bridge open *behind them* ; and that there would *very soon* be more of the enemy *on the Palatine and the Capitol* than there were *on the Janiculum*.

So he shouted to them to break down the bridge *by sword or fire*, or *by whatever means they could* ; he would meet the enemy's attack so far as one man could keep them at bay.

LIVY.

Dry clashed his harness *in the icy caves*
 And barren chasms, and *all to left and right*
 The bare black cliff clanged *round him*, as he based

His feet *on juts of slippery crag* that rang
Sharp-smitten *with the dint of armed heels*—
And *on a sudden*, lo ! the level lake,
And the long glories of the winter moon.

LORD TENNYSON.

Exercise XXVII

1. Put each of the following adverbial expressions into a sentence, and say to which word each one has been attached :—

without any hesitation ; on the contrary ; as a matter of fact ; once upon a time ; little by little ; near the horizon ; very late on Sunday night ; for a moment ; at three by the station clock ; on the opposite side of the street ; around the fire ; in some schools ; for a number of years ; with great rapidity ; for better for worse ; two days ago ; towards the river ; deliberately ; unwillingly ; for the third and last time ; shortly afterwards ; over the hills ; as quickly as possible ; on the stroke of midnight ; as completely as possible ; over and over again ; exactly practically.

2. Study the conversation of a few friends and find out whether any of them has a favourite adverb or adverbial phrase. Have you one of your own, and do you overwork it ?
3. Examine a few pages of Standard English literature with a view to finding out : (1) whether the author uses many Adverbs ; (2) what kind of Adverbs are used most often ; (3) what kind are used most sparingly ; (4) whether the single Adverb or the Adverbial Phrase is more common.

(N.B.—The chance passages examined by the present writer revealed a singular lack of Adverbs of Manner ending in *-ly*.)

4. Study in the following passages the relative position in the sentence of the Adverb (in

heavy type) and the Verb (in italics) to which it is attached :—

(a) And **now** we *come* to the great and terrible year 878, the greatest and saddest and most glorious in all Alfred's life.—A. FREEMAN.

(b) The spot which is about six miles south of Poitiers is **still** *known* by the name of The Battlefield.

DEAN STANLEY.

(c) St. Guido stopped in the cornfield and *looked* **all round**.—RICHARD JEFFERIES.

(d) Reynold and Gainsborough, bred in country villages, *learned* **there** the country boy's reverential theory of "the squire."—JOHN RUSKIN.

(e) The osprey, weighed down by her heavy burden, *flew* **low** and **slowly** towards the nest.—C. G. D. ROBERTS.

(f) **Suddenly** I *felt* something soft and warm on the rock at my right hand.—JOHN BUCHAN.

5. An expression like *to love, to sit, to cry*, is called by the grammarian an **Infinitive** or an **Infinitive Verb**. (It isn't really a Verb at all, but the grammarian, like ourselves, is not perfect.) An Adverb must not be used to split an infinitive, or, in other words, we must not say—*to carefully dry the glass* but *to dry the glass carefully*; not *to tenderly inquire*, nor *to ardently love*, nor *to copiously cry*, but—what?

§ 52. Adverbial Clauses

A Subordinate Clause of a Complex Sentence may be an Adverbial adjunct of the Verb in the Principal Clause, and is known as an **Adverbial Clause**. Like the simple Adverb, the Adverbial Clause may express ideas of Manner, Time, Place, and Degree. The Adverbial Clauses are indicated in the following passages :—

As the coach rattles through the village, every one **runs** to the window, and you have glances on every side of fresh country faces and blooming giggling girls.

WASHINGTON IRVING.

Who cares for Charles the Second, secured in his oak, more than for any other man at a pinch of danger? Charles might have stayed in his tree for us, or for any good that he **did** *when he came down*. But for King Alfred, **waiting** in his little secret island *until he should be strong enough to have one more battle with his conquerors*, or in the camp of the enemy singing his songs to his harp, who does not feel as for a dear friend or father in danger, and **cry** hurrah with all his heart *when he wins*?

W. M. THACKERAY.

Exercise XXVIII

1. Write sentences denying the truth of the following statements :—

(1) The day was clear and fine. (2) She will willingly come to see you. (3) The chair will soon be finished. (4) He answered in the affirmative. (5) He always talks pleasantly. (6) She said she would not go home.

2. Put each of the following words into a sentence :
—*non-stop, non-attendance, nonsense, nobody, nowhere, not, nay, none, nevermore, nothing*.
3. What is the meaning of “ I ain’t got none ”?
4. Write down the negative or opposite of *can, patient, would, sense, am able, firm, at some time, rich, somewhere*.

CHAPTER XI.—THE PREPOSITION AND INTERJECTION.

§ 53. The Preposition and Prepositional Phrase

THERE is a large number of small words in the language which have little meaning in themselves, and which are known as **Prepositions**, because they are “ placed before ” Nouns or Pronouns in order to connect each of them with some other word in the

sentence—for example, *to him, with kindness, over the wall, beyond the river, by the stream, with them*, etc. The Preposition and the word or words that follow it make up a **Prepositional Phrase**, which may be an adjunct of a Noun (or Pronoun) or of a Verb (or Participle). Consider the phrases printed in italics, and find out to which word each Prepositional Phrase is attached :—

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

WASHINGTON IRVING.

The Prepositional Clause may have an Adjectival or an Adverbial duty, according as the Preposition joins its Noun or Pronoun to a Noun or a Verb—for example, in the above the phrase *in Rip van Winkle's composition* is Adjectival, being an adjunct to the Noun *error*; so also is the double Prepositional phrase *to all kinds of profitable labour*, being an adjunct to the Noun *aversion*.

The next phrase, *for want of assiduity or perseverance*, presents a difficulty, but *be for* here means *arise from*, so that the phrase is Adverbial, and an adjunct of the Verb *could be*, which here has a special meaning.

The phrase *on a wet rock* is Adverbial, and an adjunct to the Verb *would sit*.

The compound phrase *with a rod . lance* is Adjectival, and an adjunct to the Pronoun *he*.

It is interesting to note that the meaning of the Preposition sometimes becomes so closely connected with the meaning of the Verb that the two really form one Part of Speech because they express one idea. In the sentence, *They heard of a house in the neighbourhood*, the Predicate Verb is not *heard* but *heard of*, and is a Transitive Verb the Object of which is *house*. Again, in the sentence, *He took care of his little sister*, the Predicate Verb is not *took* nor even *took care*, but *took care of*, a Transitive Verb the Object of which is *sister*.

§ 54. The Interjection

Words which stand apart from the grammatical construction of the sentence and are used to express some sudden or fleeting emotion are known as **Interjections**. Although they have no place in either Subject or Predicate, they have a great deal to do with the author's meaning and its expression in words. The printer usually places the sign (!) after an Interjection or Interjectional Phrase; but we must beware of regarding this sign as a mark of an Interjection. It is frequently used at the end of a sentence which states or asks something surprising, unusual, ridiculous, or amusing, or makes an exclamation—for example, *How often have I put off writing a letter till it was too late!* (*W. Hazlitt*.) Study the following, and try to specify the kind of feeling or emotion which the Interjection indicates:—

“*Alas!*” cries our traveller, “to what purpose, then, has one of these fasted to death, and the other offered himself up as a sacrifice to the Tartarean enemy, to gain a renown which has never travelled beyond the precincts of China?”—OLIVER GOLDSMITH.

Ha ! Cleombrotus ! and what salads in faith did you light upon at the bottom of the Mediterranean ?

CHARLES LAMB.

N.B.—The name of the person addressed, namely, Cleombrotus, is not classed as an Interjection. It is a Noun used in calling upon or addressing the person named, and once had a special Case-ending, being known as the **Vocative Case**. This Case-ending has been dropped, and later English grammarians say that the Noun used in this way is in the **Nominative of Address**. Such a Noun is, however, very like an Interjection so far as its function is concerned.

What ! man, we have four quarters of the globe on our side, at the least computation.—CHARLES LAMB.

Capital !” said Mr. Benjamin Allen.

Prime !” ejaculated Mr. Bob Sawyer.

“ You skate, of course, Winkle ? ” said Wardle.

CHARLES DICKENS.

The words *Capital* and *Prime* are used as Interjections, but the grammarian reminds us that they mean “ That is capital ! ” and “ That is prime ! ” respectively, and are, therefore, Adjectives.

Oh, they’re warmer now,” exclaimed the child.
“ They’re quite warm now.”—CHARLES DICKENS.

“ Margaret, *hist !* Come quick, we are here ! ”

MATTHEW ARNOLD.

So *hey*, bonny boat, and *ho*, bonny boat !

Who comes a-wooing me ?—CHARLES KINGSLEY.

Ah ! my Lord Arthur, whither shall I go ? ”

LORD TENNYSON.

Exercise XXIX

1. Deduce rules from the following :—

- { The essay was written *by* R. L. Stevenson.
- { The essay was written *with* a quill pen.

- { He was born *at* Maidstone, but his sister was born *in* London.
 { I spent a holiday *at* Minehead, but my family stayed *in* London.

Stand *in* the footpath and throw the manure *into* the garden.

- { The sideboard stands *between* the door and the window.
 { The master stands *among* his boys.

- { It has been raining *since* ten o'clock.
 { We have been sewing *since* playtime.
 { *Since* Monday the weather has grown steadily worse.
 { I called an hour *ago*.

2. Put each of the following Prepositional Phrases into a sentence :—

on the contrary ; as a beast of burden ; like me ; at four miles' distance ; at ten years of age ; in direct opposition to ; above the average.

3. Use each of the following Interjections in a sentence of your own composition, or quote some sentence in which it is used. *Oh, ah, eh, ha, aha, heigh-ho, hurrah, tut tut, alas, adieu, hear hear, hail, all hail, welcome, nonsense, O dear me.*

Exercise XXX

Put the right word in the right place :—

- | | |
|--------------|--|
| great | A man may be noble though he be poor. No |
| large | one is a man because he has a fortune. |
| vain | We do not blame a man who is of his |
| proud | success, so much as one who is of his learning. |
| love | It has been wisely said that we may a |
| like | friend, though we do not his faults. |

little	I have	fear	that you will soon be able to
small	master	so	a book.
fresh	I have got a	supply	of eggs, but I cannot
new	say	whether they are	or not.
aged	Most of my	friends	are still young men ;
old	but I have lately become acquainted with a	very	man.
old	His library contains many	editions	of
ancient	the	classical	writers.
want	We should	only	for what is necessary, and
wish	be content to	what	we cannot get.
dwelt	I	in an old house, in the same town in	
live	which my family has been accustomed	to	for generations.
bad	The duke is very	Report	says that he
evil	has been a	man ;	but there is good
ill	reason to hope that he has repented of	his	deeds.
habits	The	of the English people	are good ; but
manners	many of their	are	objectionable.
taught	The master who	me	grammar was a clever
learnt	man. I	more from him than from any	
	other	teacher.	
cure	He has tried nearly every	in	existence ;
remedy	but no	has yet been	effected.
burden	The camel's	may well be	spoken of as
cargo	its	, for it has been called the ship of	
	the	desert.	
faded	A	tree cannot be expected to	revive ;
withered	a	one may	recover.
faults	The	in his education will not excuse the	
defects	serious	in his	conduct.
invention	We speak of the	of a new planet or island,	
discovery	but of the	of a new machine.	

§ 55. Quo Tendimus ?

Consider what we have been doing in studying the foregoing chapters on "Applied Grammar." We

are told that good writers follow certain rules of “grammar,” and we have been trying to find out what some of these rules are as they are set down by grammarians. Then we have tried to use these rules in our own use of the language, and so have applied our knowledge of English grammar to our efforts in English composition. We have become acquainted with a set of terms or labels, such as Noun, Verb, Case, Tense, and so on, which are very convenient to keep in our minds when we begin to dissect a piece of English writing, or when we wish to test the “correctness” of our own writing or that of some one else. We now know, to some extent, when an expression is wrong, and can say why it is wrong in the grammarian’s terms—for example, in the sentence :—

He took Tom and I to the concert,
the use of *I* is wrong because the Objective Case of the Pronoun is required after the Transitive Verb *took*, namely, *me*. In the sentence :—

Jack and Mary is going to school,
is ought to be *are*, because there are two Subjects, namely, *Jack* and *Mary*, and the Verb which follows must be the Plural *are*. In the sentence :—

Who have you seen ?
who ought to be *whom*, because the Objective Case of the Pronoun *who* is required as the Object of the Transitive Verb *have seen*. In explaining the above we use several of the grammarian’s terms or labels and find them very useful.

A knowledge of grammar will not teach us how to write ; it will, however, help us to test the correctness of what we have written.

CHAPTER XII.—MORE DETAILED ANALYSIS

§ 56. Simple Sentences

We ought now to be able to divide a Simple Sentence as follows :—

PART I. **Subject**, consisting of the Subject Noun (or Pronoun) with its adjuncts.

PART II. **Predicate**, consisting of the Predicate Verb with its adjuncts.

If the Predicate Verb is Transitive it will be followed by an Object, and both Verb and Object may have separate Adjuncts. Consider the following :—

Between the mountain fastnesses and the dearly-loved spring lay the host of the Philistines.

CHARLOTTE M. YONGE.

Re-arranging the sentence, we have :—

PART I. The host of the Philistines.

Subject Noun, host. *Adjuncts*, the ; of the Philistines.

PART II. : lay between the mountain fastnesses and the dearly-loved spring.

Predicate Verb, lay. *Adjunct*, between . . . spring.

The voice of the minstrel accompanied the instrument.

PART I. : The voice of the minstrel.

Subject Noun, voice. *Adjuncts*, the ; of the minstrel.

PART II. accompanied the instrument.

Predicate Verb, accompanied. *Object*, instrument. *Adjunct of the Object*, the.

The pale gleam over the western cliffs threw a shadow of light behind her.

PART I. : The pale gleam over the western cliffs.

Subject Noun, gleam. *Adjuncts*, the ; pale ; over the western cliffs.

PART II. threw a shadow of light behind her.

Predicate Verb, threw. *Adjunct of Predicate Verb*, behind her. *Object*, shadow. *Adjuncts of Object*, a ; of light.

Other examples of Simple Sentence can be drawn from the various literary paragraphs already quoted.

§ 57. The Compound Sentence

Consider the following straightforward example, which has been very hard to find :—

He was never married, but in his youth he paid his addresses to the beautiful Susan Winstanley.

Clause I. He was never married.

PART I. He.

PART II. : was never married.

Predicate Verb, was married. *Adjunct*, never.

CONJUNCTION, but.

Clause II. In his youth he paid his addresses to the beautiful Susan Winstanley.

PART I. he.

PART II. : paid his addresses in his youth to the beautiful Susan Winstanley.

Predicate Verb, paid. *Object*, Addresses. *Adjunct of Object*, his. *Adjuncts of Predicate Verb*, in his youth ; to the beautiful Susan Winstanley.

The analysis of a sentence may be arranged in tabular form as follows :—

Sentence.—At this period he has a little money in the funds, and his nieces look up to him.—LEIGH HUNT.

	Relation.	Subject Noun or Pronoun.	Adjuncts of Subject.	Predicate Verb.	Adjuncts of Predi- cate.	Object.	Adjuncts of Object.
A. At this period funds	Co-ord. with B	he	—	has	at this period ; in the funds	money	a ; little
B. His nieces him	Co-ord. with A	nieces	his	look up	to him	—	—

This method is somewhat artificial and confining. The open spaces induce a desire to fill them up in a mechanical way, which has a deadening effect upon the thinker who uses analysis in trying to find out the exact meaning which the writer wishes to convey.

§ 58. The Complex Sentence

Sentence.—They were under the particular guardianship of the coachman, to whom, whenever an opportunity presented, they addressed a host of questions.

WASHINGTON IRVING.

	Relation.	Subject Noun or Pronoun.	Adjuncts of Subject.	Predicate Verb.	Adjuncts of Predi- cate.	Object.	Adjuncts of Object.
A. They were coach- man	Principal Clause	They	—	were	under the coach- man	—	—
B. to whom they ad- dressed a host of ques- tions	Subordi- nate to A. Adjectival	they	—	ad- dressed	—	host (direct) to whom (in- direct)	a ; of ques- tions
C. An op- portunity presented	Subordi- nate to B. Adverbial of time (whenever)	oppor- tunity	an	pre- sented	—	—	—

We repeat that, in order to find good examples for this formal analysis, it is necessary to make a prolonged search. Even the simplest of writing contains sentences in a great variety of forms which can only be classified and analysed with great difficulty; sometimes, indeed, it is impossible to pigeon-hole the clauses and the words and phrases of which they are composed without making ourselves ridiculous.

Let us keep steadily before our minds the aim with which we set out at the beginning of this book. Grammar ought to be an aid to the understanding of an author's meaning, the terms and rules invented by the grammarian helping us to test a writer's method of expressing himself. We must keep these terms and rules at the back of our minds in reading a piece of literature with care and attention, and when the meaning is not quite clear we shall find the grammarian's terms and rules a distinct help in arguing about the matter or in reviewing it in our own minds.

Consider the following piece of simple prose, and let us think about it together :—

Then Tom went on, sulky and lonely, as he deserved to be, and under a bank he saw a very ugly, dirty creature sitting, about half as big as himself; which had six legs and a big stomach, and a most ridiculous head with two great eyes and a face just like a donkey's.

CHARLES KINGSLEY.

The double Adjective *sulky and lonely* is plainly an adjunct to *Tom*. The Prepositional Phrase *under a bank* is an adjunct of *saw*, not of *he*, an important point in considering the meaning of the passage. The Adjectival Phrase *about half as big as himself* is an adjunct of the Noun *creature*. The Relative Pronoun *which* is rather unusual after a semi-colon, but it is perfectly clear from the whole passage that its Antecedent is *creature*. The double Prepositional Phrase *with two great eyes and a face just like a donkey's* is an adjunct

of *head*. The author successfully passes the grammatical tests. It is a good plan to acquire the habit of fixing epithets and phrases to their proper Nouns or Verbs. A great deal of the art of understanding lies in this.

Exercise XXXI

The following literary passages provide material for analysis. Select those portions which are not too complicated.

(1) "Then we will build a fire and cook and have a family," said one of the children.—BRET HARTE.

(2) We sought in the wood, and we found the wood-
wren in her stead ;
In the field, and we found but the cuckoo that
talked overhead ;
By the brook, and we found the reed-sparrow,
deep-nested in brown.—JEAN INGELow.

(3) In comes Harlequin, demi-masked, nimble-toed, lithe, agile ; bending himself now this way, now that ; bridling up like a pigeon ; tipping out his toe like a dancer ; then taking a fantastic skip ; then standing ready at all points, and at right angles with his omnipotent lath-sword, the emblem of the converting power of fancy and light-heartedness.—LEIGH HUNT.

(4) See, by my feet three golden apples lie—
Such fruit among the heavy roses falls,
Such fruit my watchful damsels carefully
Store up within the best loved of my walls,
Ancient Damascus, where the lover calls
Above my unseen head, and faint and light
The rose-leaves flutter round me in the night.
WILLIAM MORRIS.

(5) As long as you are journeying in the interior of the Desert you have no particular point to make for as your resting-place. The endless sands yield nothing but small stunted shrubs—even these fail after the first two or three days, and from that time you pass over broad plains—you pass over newly reared hills—you pass through valleys

dug out by the last week's storm, and the hills, and the valleys, are sand, sand, sand, still sand, and only sand, and sand, and sand again.—A. W. KINGLAKE.

(6) At first she touched her lute with a faltering hand, but gathering confidence and animation as she proceeded, (she) drew forth such soft aërial harmony that all present could scarce believe it mortal. As to the monarch, who had already considered himself in the world of spirits, he set it down for some angelic melody or the music of the spheres.—WASHINGTON IRVING.

(7) There were no towns then, with houses and streets and church steeples domineering over everything. There were no schools ; for there were not many boys, and those that there were learnt from their fathers to shoot with the bow and arrow, to hunt the stag in his covert, to kill the bear in order to make clothes out of his skin, and to rub two pieces of wood together till they caught fire. When they knew this well, they had finished their education.

CARL EWALD.

SECOND SECTION—THE SHORT STORY

CHAPTER XIII.—TALES RETOLD

§ 59. Prose for Verse

ONE of our chief difficulties in writing English composition is to find something interesting to write about. Let us begin by telling stories. Read the following very carefully:—

CHANGE ABOUT

There was an old man who lived in a wood,
As you may plainly see ;
He said he could do as much work in a day
As his wife could do in three.
“ With all my heart,” the old woman said,
“ If that you will allow,
To-morrow you’ll stay at home in my stead,
And I’ll go drive the plough

‘ But you must milk the Tidy cow
For fear that she go dry ;
And you must feed the little pigs
That are within the sty ;
And you must mind the speckled hen
For fear she lay astray,
And you must reel the spool of yarn
That I spun yesterday.”

The old woman took a staff in her hand
And went to drive the plough
The old man took a pail in his hand
And went to milk the cow ;

But Tidy hunched, and Tidy flinched,
And Tidy broke his nose,
And Tidy gave him such a blow
That the blood ran down to his toes.

“ High ! Tidy, ho ! Tidy, high !
Tidy, do stand still ;
If ever I milk you, Tidy, again,
’Twill be sore against my will ! ”
He went to feed the little pigs
That were within the sty ;
He hit his head against the beam,
And he made the blood to fly.

He went to mind the speckled hen
For fear she’d lay astray,
And he forgot the spool of yarn
His wife spun yesterday.
So he cried to the sun, the moon, and the stars,
And the green leaves on the tree,
“ If my wife doesn’t do a day’s work in my life,
She shall ne’er be ruled by me.”

Exercise XXXII

1. Retell the story of this old poem in your own words. Avoid rhyme, omit lines and phrases such as “ as you may plainly see,” which have been used merely to fill up the verse, and translate such lines as “ if that you will allow ” into everyday language such as this old woman would use. Develop the story as much as you like—for example, you might begin : “ An old man lived with his wife in a very small cottage near the edge of a wood.” One night the old couple were resting after supper when the old man said : “ Wife, I assure you I can do as much,” etc.
2. The story might also be told (*a*) by the old man, and (*b*) by the old woman, and these two versions would, of course, be quite different. Try to tell one or both of them.

3. Try to make a little play from the story. If you cannot proceed beyond the second verse, find out the reason.

The next poem was written by Sir Walter Scott. Read it carefully. It forms a good speaking exercise when read aloud :—

LOCHINVAR

O, young Lochinvar is come out of the west,
Through all the wide Border his steed was the best ;
And save his good broadsword he weapon had none,
He rode all unarmed, and he rode all alone.
So faithful in love, and so dauntless in war,
There never was knight like the young Lochinvar.

He stayed not for brake, and he stopped not for stone,
He swam the Esk river where ford there was none ;
But ere he alighted at Netherby gate,
The bride had consented, the gallant came late ;
For a laggard in love, and a dastard in war,
Was to wed the fair Ellen of brave Lochinvar.

So boldly he entered the Netherby Hall,
Among bride's-men and kinsmen and brothers and all :
Then spoke the bride's father, his hand on his sword,
(For the poor craven bridegroom said never a word),
“ O, come ye in peace here, or come ye in war,
Or to dance at our bridal, young Lord Lochinvar ? ”

“ I long wooed your daughter, my suit you denied ;—
Love swells like the Solway, but ebbs like its tide—
And now am I come, with this lost love of mine,
To lead but one measure, drink one cup of wine.
There are maidens in Scotland more lovely by far,
That would gladly be bride to the young Lochinvar.”

The bride kissed the goblet, the knight took it up,
He quaffed off the wine, and he threw down the cup.
She looked down to blush and she looked up to sigh,
With a smile on her lips and a tear in her eye.
He took her soft hand, ere her mother could bar—
“ Now tread we a measure,” said young Lochinvar.

So stately his form, and so lovely her face,
That never a hall such a galliard did grace ;
While her mother did fret, and her father did fume,
And the bridegroom stood dangling his bonnet and
plume ;
And the bride-maidens whispered, “ ’Twere better by far
To have matched our fair cousin with young Lochinvar.”

One touch to her hand, and one word in her ear,
When they reached the hall-door and the charger stood
near,
So light to the croupe the fair lady he swung,
So light to the saddle before her he sprung !
“ She is won ! We are gone, over bank, bush, and scaur ;
They’ll have fleet steeds that follow,” quoth young
Lochinvar.

There was mounting ’mong Graemes of the Netherby
clan ;
Forsters, Fenwicks, and Musgraves, they rode and they
ran ;
There was racing, and chasing, on Cannobie Lee,
But the lost bride of Netherby ne’er did they see.
So daring in love, and so dauntless in war,
Have you e’er heard of gallant like young Lochinvar ?

Exercise XXXIII

1. Retell the story of Lochinvar in your own words. Break away from the dancing rhythm which becomes an annoyance in prose. Write also in a matter-of-fact way. If Lochinvar had his broadsword he could not be “all unarmed,” though this may, of course, be taken to mean that he wore no armour. Translate poetic expressions like “to lead but one measure” into prose equivalents—in this case, “to dance a single dance.”
2. Now make the bride tell the story. Do not forget what she would say to herself when Lochinvar spoke the last two lines of the fourth stanza.

3. Tell the story again : (1) for the bridegroom ;
(2) for the bride's mother or father ; (3) for
Lochinvar.
4. Would this story make a play ? If you think
it would not, state your reasons.
5. Would this story make a good film ? If you
think it would, state your reasons.
6. Try to write down the conversation between the
father and mother of the bride after the failure
of the pursuit. Perhaps the disappointed bride-
groom took part in it.

The next poem is by Thomas Campbell.

LORD ULLIN'S DAUGHTER

A chieftain, to the Highlands bound,
Cries, " Boatman, do not tarry,
And I'll give thee a silver pound,
To row us o'er the ferry."

" Now, who be ye would cross Lochgyle,
This dark and stormy water ? "
" Oh ! I'm the chief of Ulva's Isle ;
And this—Lord Ullin's daughter.

And fast before her father's men
Three days we've fled together ;
For should he find us in the glen,
My blood would stain the heather.

" His horsemen hard behind us ride ;—
Should they our steps discover,
Then who will cheer my bonny bride,
When they have slain her lover ? "

Out spoke the hardy Highland wight,
" I'll go, my chief—I'm ready !—
It is not for your silver bright,
But for your winsome lady !

And, by my word, the bonny bird
In danger shall not tarry ;
So, though the waves are raging white,
I'll row you o'er the ferry !”

By this the storm grew loud apace,
The water-wraith was shrieking,
And in the scowl of heaven each face
Grew dark as they were speaking.

But still as wilder blew the wind,
And as the night grew drearer,
Adown the glen rode armèd men !—
Their trampling sounded nearer !

“ Oh, haste thee, haste !” the lady cries ;
“ Though tempests round us gather,
I'll meet the raging of the skies,
But not an angry father.”—

The boat has left a stormy land,
A stormy sea before her,
When—oh ! too strong for human hand !—
The tempest gathered o'er her !

And still they rowed amidst the roar
Of waters fast prevailing :
Lord Ullin reached that fatal shore—
His wrath was changed to wailing :

For sore dismayed, through storm and shade,
His child he did discover !—
One lovely hand was stretched for aid,
And one was round her lover.

“ Come back ! come back !” he cried in grief,
“ Across this stormy water ;
And I'll forgive your Highland chief,
My daughter !—oh, my daughter !”

'Twas vain !—the loud waves lashed the shore,
Return or aid preventing :—
The waters wild went o'er his child,
And he was left lamenting.

Exercise XXXIV

1. Re-tell the story of "Lord Ullin's Daughter" in your own words, avoiding rhythm and expressions which would only be used in verse, such as "Highland *wight*" (that is, man).
2. Now make the father tell the story on his return home, showing first his anger and then his alarm, finally his sorrow.
3. Would this story make (1) a good play, (2) a good film? Give reasons.

§ 60. History Stories

There are many short stories and legends in history the re-telling of which provides good practice in composition—for example, the familiar legends told about King Alfred: how he won his mother's book as a reward for learning to read, how he burnt the cakes, and how he went disguised into the camp of the Danes. The actual details must be taken from a history book, but after memorizing the "facts," you must tell the story in your own words.

Here is Professor Freeman's version of the first of the above stories :—

We are told that, up to the age of twelve years, Alfred was fond of hunting and other sports, but that he had not been taught any sort of learning, not so much as to read his own tongue. But he loved the Old-English songs; and one day his mother had a beautiful book of songs with rich pictures and fine painted initial letters, such as you may often see in ancient books. And she said to her children, "I will give this beautiful book to the one of you who shall first be able to read it." And Alfred said, "Mother, will you really give me the book when I have learned to read it?" And Osburh said, "Yea, my son." So Alfred went and found a master, and soon learned to

read. Then he came to his mother, and read the songs in the beautiful book, and took the book for his own.

PROF. E. A. FREEMAN.

Your notes might take the following form :—

Up to 12 Alfred hunted, played; could not read, but loved songs. Mother's book of songs with pictures. Give this to one who reads it first. Really? Found master. Read songs and won prize.

From this outline the story can be told in two ways: (1) as plain narrative; (2) as a little play. The latter might begin :—

SCENE I.—*The Royal Palace at Winchester. Enter the Queen with a large book in her hand, followed by Prince Alfred. The Queen seats herself on a low seat and opens the book at an illuminated page.*

ALFRED (*coming to her side*). Mother, how beautiful! See, there is a shepherd with a pipe and real lambs, and a white cloud with a blue sky. Who made the picture, mother?

QUEEN. The priest in the monastery hard by, my son. He is diligent with pen and paint.

ALFRED. But, mother, what are those strange black markings spreading over the fair page.

QUEEN. Listen, my son (*pointing with her fore-finger to the lines of script and reading gently*) :—

The good chief had of the Goth's people
chosen champions of those whom he the bravest
could find with some fifteen
the floating wood he sought.

ALFRED (*excitedly*). I know! I know! That is from the Song of Beowulf, and the "floating wood" was his ship.

Exercise XXXV

1. Complete the above scene in the Palace of Winchester, and then write Scene II.
2. Read up in a history book the story of Alfred in the camp of the Danes.

3. Re-tell this story: (1) in narrative form, using your own words; (2) in dramatic form, with full stage directions, as for acting.
4. Deal similarly with the legend of Gregory and the Anglian slave boys in the market-place of Rome.

§ 61. Unfinished Stories

(1.) Read very carefully the following stanzas which form part of a story poem by Robert Southey, carrying the narrative up to a crisis or turning-point:—

No stir in the air, no stir in the sea,
The ship was still as she could be
Her sails from heaven received no motion,
Her keel was steady in the ocean.

Without either sign or sound of their shock,
The waves flowed over the Inchcape Rock ;
So little they rose, so little they fell,
They did not move the Inchcape Bell.

The worthy Abbot of Aberbrothock
Had placed that bell on the Inchcape Rock ;
On a buoy in the storm it floated and swung,
And over the waves its warning rung.

When the rock was hid by the surge's swell,
The mariners heard the warning bell ;
And then they knew the perilous rock,
And blessed the Abbot of Aberbrothock.

The buoy of the Inchcape Bell was seen,
A darker speck on the ocean green ;
Sir Ralph the Rover walked his deck,
And he fixed his eye on the darker speck.

His eye was on the Inchcape float :
Quoth he, " My men, put out the boat,
And row me to the Inchcape Rock,
And I'll plague the Abbot of Aberbrothock."

The boat is lowered, the boatmen row,
And to the Inchcape Rock they go
Sir Ralph bent over from the boat,
And he cut the bell from the Inchcape float.

Exercise XXXVI

1. Tell the story up to the point indicated in the last of the foregoing stanzas. Avoid rhyme and rhythm and poetic language (if any).
2. Finish the story in your own words. Remember that the ending, as told by the poet, is a good example of what is called "poetic justice."
3. Would this story make a good written play or a good film ?

(2.) The following stanzas form the greater part of a story poem by Thomas Campbell. Read them carefully both to yourself and aloud :—

I love contemplating—apart
From all his homicidal glory—
The traits that soften to our heart
Napoleon's story.

'Twas when his banners at Boulogne
Armed in our island every freeman,
His navy chanced to capture one
Poor British seaman.

They suffered him, I know not how,
Unprisoned on the shore to roam ;
And aye was bent his youthful brow
On England's home.

His eye, methinks, pursued the flight
Of birds to Britain, half way over,
With envy—*they* could reach the white
Dear cliffs of Dover.

A stormy midnight watch, he thought,
Than this sojourn would have been dearer,
If but the storm his vessel brought
To England nearer.

At last, when care had banished sleep,
He saw one morning, dreaming, doting,
An empty hogshead from the deep
Come shoreward floating.

He hid it in a cave, and wrought
The live-long day, laborious, lurking,
Until he launched a tiny boat,
By mighty working.

Ah me ! it was a thing beyond
Description !—such a wretched wherry
Perhaps ne'er ventured on a pond,
Or crossed a ferry.

For ploughing in the salt sea field,
It would have made the boldest shudder ;
Untarred, uncompassed, and unkeeled,—
No sail—no rudder !

From neighbouring woods he interlaced
His sorry skiff with wattled willows ;
And thus equipped he would have passed
The foaming billows.

A French guard caught him on the beach,
His little Argo sorely jeering,
Till tidings of him chanced to reach
Napoleon's hearing.

With folded arms Napoleon stood,
Serene alike in peace and danger,
And, in his wonted attitude,
Addressed the stranger.

“ Rash youth, that wouldst yon Channel pass
On twigs and staves so rudely fashioned,
Thy heart with some sweet English lass
Must be impassioned.”

“ I have no sweetheart,” said the lad ;
“ But absent years from one another,

Exercise XXXVII

1. Re-tell the story in prose, and in your own words.
2. Finish the story in prose as you think it ought to be finished. A word rhyming with the last word on page 116 will afford a hint as to the boy's object in attempting his escape.
3. This story would make a play in two or three scenes. In the first scene the boy is alone and talking to himself. In the second the French guard might be introduced, and in the third scene Napoleon himself. Construct the play in this manner.
4. Give your opinion on the suitability of this story for a film.
5. Complete the following stories :—

(1) A little boy playing in the garden was stung by a nettle. He ran to his mother and said, " I only touched the leaf and it made my fingers smart." ——

(2) On a cold frosty day an Ant was dragging out some of the corn which he had laid up in summer time, to dry it. A Grasshopper, half-dead with hunger, begged the Ant to give him a few grains of corn to preserve his life. " What were you doing," said the Ant, " this last summer ? " " Oh," said the Grasshopper, " I was not idle. I kept singing——

(3) Two men are travelling together along a country road, when one of them picking up a hatchet cries, " See what I have found ! " " Do not say *I*," says the other, " but what *we* have found." After a while, up came the men who had lost the hatchet, and charged the man——

(4) A Highlander, who sold brooms, went into a barber's shop in Glasgow to get shaved. The barber said he would take one of his brooms and, after having shaved him, asked him the price of it. " Twopence," said the Highlander. " No, no," said the barber, " I'll give you a penny, and if that does not satisfy you, take your broom again."——

(5) A fox being caught in a trap, was glad to save his



neck by leaving his tail behind him ; but, upon going abroad into the world, he began to be so ashamed of his defect, that he almost wished he had died in the trap. However, resolving to make the best of a bad case, he called a meeting of the rest of the foxes, and proposed that they should all follow his example.

“ You have no notion,” said he, “ of the ease and comfort with which I now move about.——

(6) One of Jack’s drollest tricks was performed on the poor little monkey that was left. One day, the men who had been painting left their paint and brushes on the upper deck. Jack enticed the little monkey to him (see picture, and remember in finishing the story how well monkeys can climb).

CHAPTER XIV.—PICTURE STORIES

§ 62. Picture Stories

It is not every picture that tells a story, but we occasionally meet with one which is really a “story without words.” It is interesting to examine a few pictures in books, on the walls of rooms, or on the hoardings, with the question in our minds, “How far does the artist make his drawing or painting tell a story? We must rule out pictures which illustrate stories well known to us—such as “Christ before Pilate”—and fix our attention upon those which do not assume that we already know something about the incident represented. We shall probably find that no artist can tell a complete story: he can only show arrested action, and is unable to give us in one picture a sequence of events; and it is nearly always necessary for us to use our powers of imagination to fill in the details. There are other pictures which suggest a story, and in connection with these we must draw still more upon our powers of invention.

Exercise XXXVIII

1. The picture on page 120 shows Mercury and the Woodman. The following words might be used in telling the story:—

falling, stream, slipped, depths, grieved, mourning, appeared, caduceus, serpents, winged, cause (or reason), grief, was falling, dived, golden, denied, dived, second, silver, iron, eagerly, claimed, honesty, rewarded, Friend, repeated, dishonest, loss.

2. Dramatize your version of the story in two scenes.
3. Write a paragraph describing the picture, bringing in all the details.



4. What kind of tree was the woodman engaged in felling when he lost his axe ?
5. What is the moral or lesson of this story ?
6. Examine the picture on page 121 in every detail, beginning at the harvest field in the bottom left-hand corner. It suggests the beginning and middle of a story which you are required to tell, completing it in your own way. The following words and phrases may be found useful :—

shelter, stook, soaring, swooped, eyrie, eaglets, lofty, precipice, horror, grief, desperation, rescue, climber, perilous, success, descent, ledge to ledge, briar, broom, heather, dwarf birch, loosened stone, soundless fall, thick-stemmed ivy, goat and kids, beaten path, slippery, progress, rescuers, swoon, joy.

7. Is your story suitable for dramatization ?

8. How does this story differ in character from that of Mercury and the Woodman ?

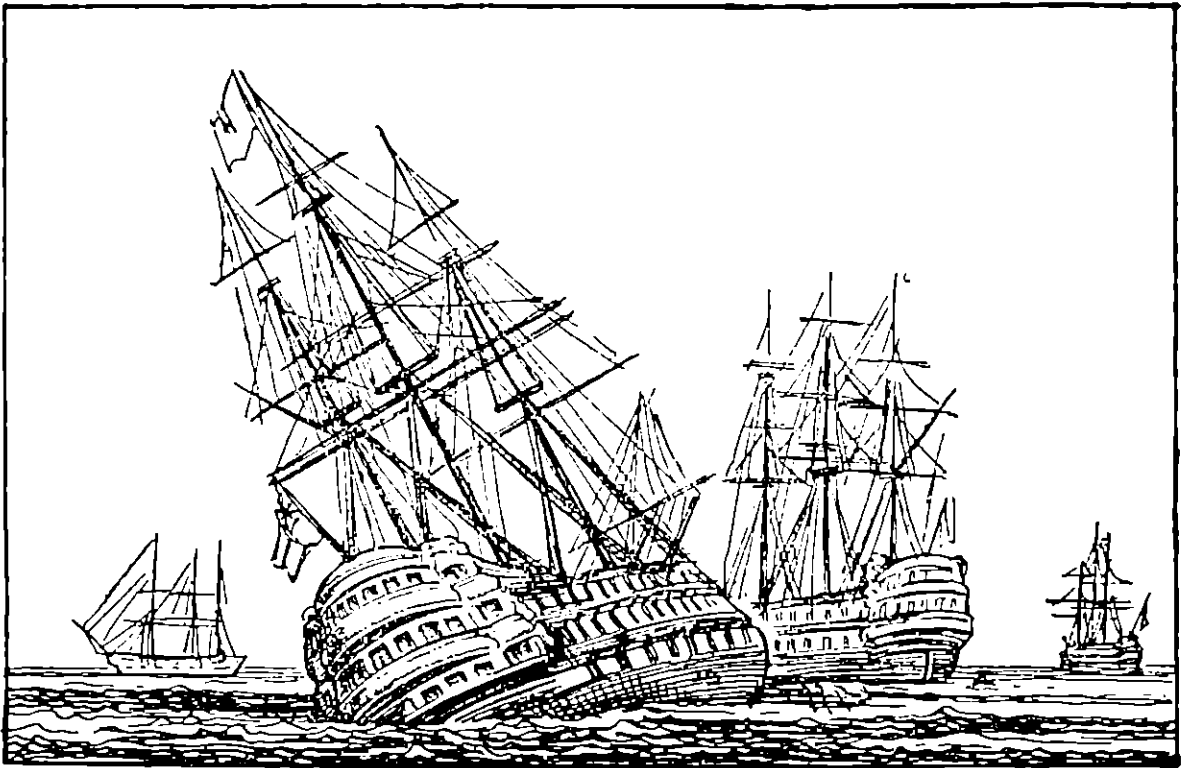


9. Write a short paragraph describing the contents of the picture on page 122, noting carefully all the details.
10. The picture shows an actual occurrence. From a

newspaper report of the time the following notes might have been made :—

Solent. June 28, 1782. *Royal George* first-rate warship : 100 guns : guns rolled from one side to other : 1,000 men lost : Admiral Kempenfelt also—writing in his cabin.

(In May 1817. Ship was surveyed by diving-bell :



later exploded with gunpowder : large portions floated and salvaged.)

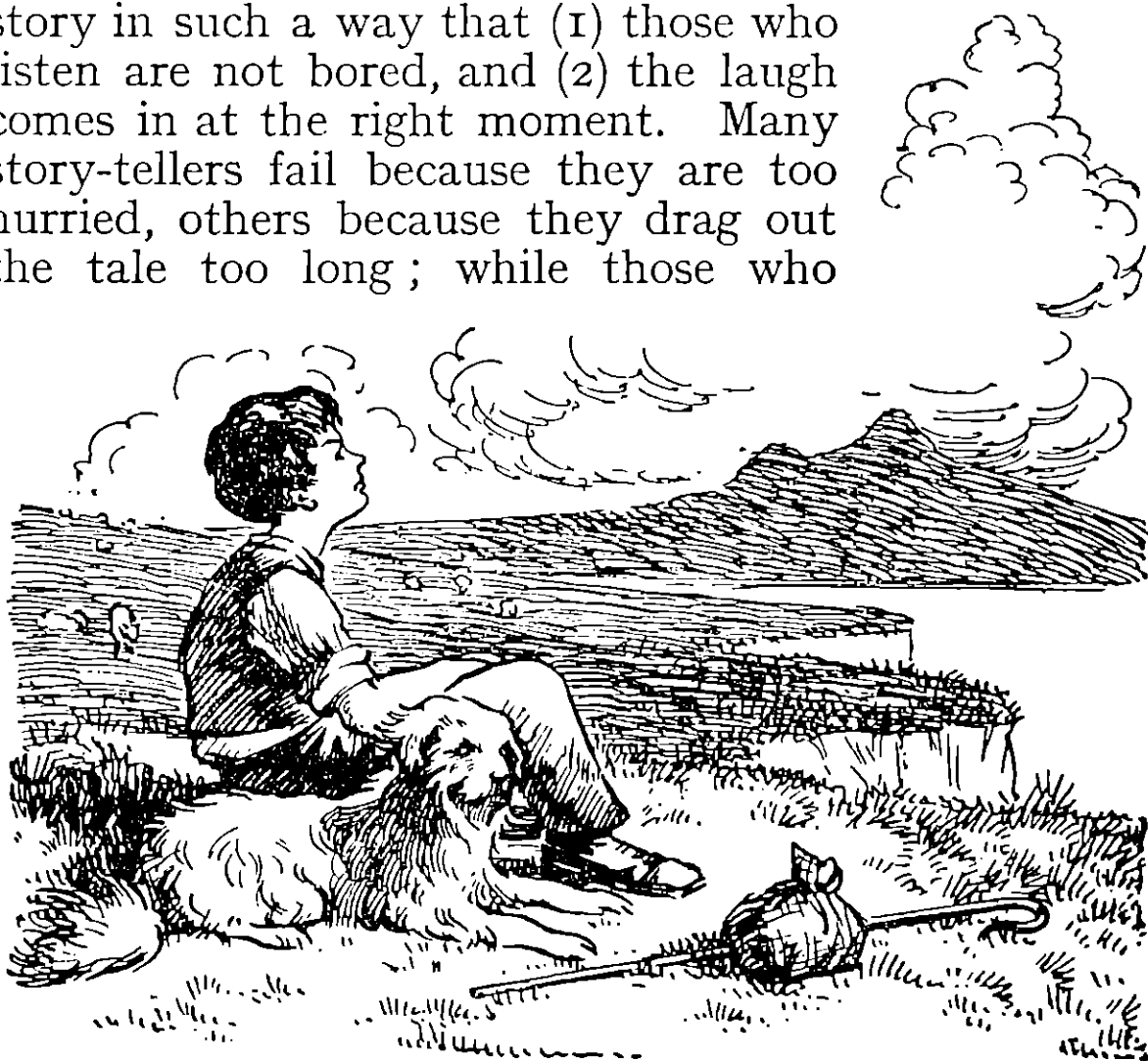
11. Write an account of the catastrophe and of what was done later.
12. The picture on page 123 is one of those which suggests a story. Examine it carefully and, first of all, write a short paragraph describing its contents in detail.
13. Now try to write a story about the shepherd boy ; note his dog, his bundle, and his crook, his attention fixed upon the soaring (and singing)

lark ; the thoughts suggested by the lark's song ; the boy's resolve, and what came of it.

CHAPTER XV.—THE RACONTEUR

§ 63. Telling a Good Story

PEOPLE who can tell good stories really well are usually very popular in social life ; but it is by no means easy to tell a story in such a way that (1) those who listen are not bored, and (2) the laugh comes in at the right moment. Many story-tellers fail because they are too hurried, others because they drag out the tale too long ; while those who



laugh before the “ point ” is reached are worst of all. The best story-tellers do not laugh. Some add to the fun of the story by their seriousness, while others know how to smile judiciously, leaving the laugh to their

hearers. Note that a really good story is clean and wholesome, and does not invite a laugh on sacred matters, or at the expense of some one's misfortune. It must always be "in good taste."

Exercise XXXIX

1. Read and then re-tell in your own words each of the following stories :—

(1) "Mother dear," said Dolly soberly, do you know what Dick and I are going to give you for your birthday ? "

"Can't guess," smiled Mother.

A rose bowl," announced Dolly.

A rose bowl ? But I have a lovely one."

"No, Mother dear ; you haven't *now*," said Dolly, still more soberly. " *We've broken it.*"

(2) "Here's Dr. Johnson's Dictionary," said Mrs. Partington, as she handed it to Ike ; "study it contentively, and you will gain a great deal of inflammation."

(3) A medical student under examination, being asked the different effects of heat and cold, replied "Heat expands and cold contracts." "Quite right ; can you give me an example ? " "Yes, sir. In summer, which is hot, the days are longer ; but in winter, which is *cold*, the days are *shorter*."

(4) "What time next train go Washington ? " a travelling Chinese asked the railway information clerk.

"Two-two," replied the official.

"I know the train go too-too," insisted the Chinese. "I no ask how he go ; I ask when he go."

(5) It was the old lady's first ride in a taxi, and she noticed how the cabman put out his hand to regulate the other traffic. At last she could bear it no longer, so she said, "You look at what you're doing, and I will tell you when it begins to rain."

(6) "Do you mean to say," earnestly inquired Mr. O'Shaugnessy, "that one of these stoves would save half my fuel ? " "Most decidedly I do ; I will answer for it."

“ Then give me your hand, my friend,” said he, delighted, “ and I’ll tell you what I’ll do ; I’ll have two stoves, and save it all.”

(7) A nervous man, whose life was made miserable by the clattering of two blacksmiths, prevailed upon each of them to remove by the offer of a liberal sum of money. When the money was paid down, he kindly inquired to what neighbourhood they intended to remove.

“ Why, sir,” replied Jack, with a grin on his face, “ Tom Smith moves to my shop, and I move to his.”

(8) Mr. and Mrs. Murphy were going for a picnic, and as Mrs. Murphy was busy attending to the children, she told her husband to pack the hamper. When they got to the hills Mrs. Murphy said, “ I must gather a few sticks to boil the tea.” “ Don’t be silly,” said her husband. “ Sure, I have brought the gas ring with me.”

(9) A class was once told by the Sunday School teacher to make some one glad during the week. The next Sunday one little boy was asked if he had made anybody happy. He said he had made his grandma happy. The teacher asked him how he had done so, and he replied that he had gone to visit her. When he told her he was going home she said, “ Oh, Tommy, I am glad.”

(10) An absent-minded professor was walking through the college, deeply thinking, in the dead of night, when he thought he heard movements from a room, the door of which was closed. He knocked, saying, “ Is any one there ? ” The answer came, “ No, sir.” “ Strange,” muttered the professor, walking away, “ I could have been certain I heard movements in that room ! ”

(11) A lady was showing a visitor the family portraits in the gallery. “ That officer there in uniform,” she said, “ was my great-grandfather. He was as brave as a lion, but one of the most unfortunate of men. He never fought a battle in which he did not have a leg or arm carried away.” Then she added proudly, “ He took part in twenty-four engagements.”

(12) “ Come into my garden,” said Robinson to his neighbour, Smith. “ I have just bought a new dog, and I’d like you to see it.”

For some time the two friends stood watching the puppy, which was vainly trying to catch its own tail.

"What sort of a dog do you call that?" asked Smith.

A watchdog."

Ah, then, I suppose it is just winding itself up!"

(13) The manager of a well-known firm was interviewing applicants for the post of night watchman. He was very hard to please, and always found something wrong with each man—one had brown hair, another squinted, a third was Irish, a fourth too thin, another too short, and yet another too tall.

John Smithers heard of this as he sat in the corridor waiting his turn to be interviewed, and resolved to be prepared for anything. When his turn came, all went well; there was nothing the matter with him, as far as appearance was concerned.

"Now," said the manager, "is your health quite sound?"

"Well," replied John, "I have only one complaint."

"What is that?" said the manager sharply.

"Sleeplessness," came the reply.

2. Tell each of the following stories, either orally or in writing, from the outline given. Each story may be expanded as much as you like:—

(1) Wise old cock on branch. Fox. Animals should be friends: come down and embrace me. Cock delighted. Here come hounds. When they arrive will come down for celebration. Peace celebration postponed. Exit fox to sound of triumphant crowing and deep baying.

(2) Fugitive prince in cave. Spider weaves web over opening. Pursuers. Inside cave? No, see web. Pass on. Escape of prince.

(3) Lion asleep. Mouse roused him. Caught. Begged for life. Too small for a meal. May be able to repay! Released. Lion caught in net. Mouse gnawed ropes. Freedom.

(4) Fox on hot day. No water. Grapes over wall. Three useless jumps. Grapes sour.

(5) Hare mocks tortoise. Challenge. Race. Half-way hare takes nap. Sleeps too long. Wakes. Tortoise at winning post.

(6) Crows see eagle carrying lamb. Tries to imitate. Claws caught in fleece. Shepherd. Crow pie.

3. Recall any good story you have recently heard or read, and re-tell it either orally or in writing.
4. Write down a few rules for story-tellers.
5. What is a pun ? Make one, or try to recall one.
6. Finish each of the following stories :—

(a) An Ox, grazing in a swampy meadow, chanced to set his foot among a parcel of young Frogs, and crushed nearly the whole brood to death. One that escaped ran off to his mother with the dreadful news. “ And oh, mother ! ” said he, “ it was a beast—such a big four-footed beast !—that did it. ” “ Big ? ” quoth the old Frog, “ how big ? Was it as big ”—and she puffed herself out to a great degree—“ as big as this ? ” “ Oh !—

(b) Once upon a time the Mice, being sadly distressed by the persecution of the Cat, resolved to call a meeting to decide upon the best means of getting rid of this continual annoyance. Many plans were discussed and rejected ; at last a young Mouse got up and proposed that a bell should be hung round the Cat’s neck, that they might for the future——

(c) “ How many legs has a sheep ? ” asked a barrister, who had been appointed to inquire into the sanity of the person he was questioning. “ Do you mean,” asked the other, “ a live sheep or a dead sheep ? ” “ Is it not the same thing ? ” asked the counsel——

THIRD SECTION— CONVERSATION AND DEBATE

CHAPTER XVI.—FAMILIAR TALK

§ 64. Mrs. Nickleby and Her Kind

MOST of us like the conversational parts of a story better than the others. This is partly mental laziness, but it is also due to the fact that conversation shows character more quickly than anything else. Study a few conversational pages in any standard novel known to you, and note how readily you can build up a mental picture of the speakers from what they say and the way in which they say it. Careful study of conversations of this kind is also helpful in forming habits of pleasant, straightforward talk—a very rare accomplishment. Of course we must, for this purpose, study the speech of educated people, for many authors report the conversation of those who are ignorant or illiterate, or merely wandering and discursive. From these speakers, however, we can learn what to avoid. One of the most famous conversationalists in fiction, who acts as a warning while she amuses, is Mrs. Nickleby. Study the following :—

A most biddable creature he is, to be sure," said Mrs. Nickleby, when Smeke had wished them good-night and left the room. " I know you'll excuse me, Nicholas, my dear, but I don't like to do this before a third person ; indeed, before a young man it would not be quite proper, though, really, after all, I don't know what harm there is in it, except that, to be sure, it's not a very becoming thing, though some people say it is very much so, and really I don't know why it should not be, if it's well got

up, and the borders are small-plaited ; of course, a great deal depends upon that."

With this preface Mrs. Nickleby took her night-cap from between the leaves of a very large prayer-book, where it had been folded up small, and proceeded to tie it on, talking all the time.

" People may say what they like," observed Mrs. Nickleby, " but there's a great deal of comfort in a night-cap, as I'm sure you would confess, Nicholas, my dear, if you would only have strings to yours, and wear it like a Christian, instead of sticking it upon the very top of your head, like a blue-coat boy. You needn't think it an unmanly or quizzical thing to be particular about your nightcap, for I have often heard your poor dear papa, and the Reverend Mr. What's-his-name, who used to read prayers in that old church with the curious little steeple that the weathercock was blown off the night week before you were born—I have often heard them say that the young men at college were uncommonly particular about their nightcaps, and that the Oxford nightcaps are quite celebrated for their strength and goodness—so much so, indeed, that the young men never dream of going to bed without them ; and I believe it's admitted on all hands that *they* know what's good and don't coddle themselves."

Exercise XL

1. Prove from the foregoing that Mrs. Nickleby: (1) is wandering or discursive ; (2) confuses the meaning of words ; (3) has no sense of humour ; (4) does not know when to wind up a sentence.
2. Write down shortly what Mrs. Nickleby really wishes to say in " sensible " form.
3. What has happened, in the reader's idea, to her character by this translation of her conversation ?
4. Investigate the conversation of Mrs. Tulliver in George Eliot's *The Mill on the Floss*, and of Mrs. Poyser in the same author's *Adam Bede*.

5. Make a point of studying the conversation of people round about you for the space of one week. Make notes on your observations, and at the end of the week sum up on faults and good points.

§ 65. Things which are Allowed

On the other hand, we must avoid formal, stilted, bookish, affected conversation. Certain expressions are permitted in familiar talk which are not allowed in written composition, unless, of course, we are composing dialogue. We may in conversation run words together and use *who's*, *won't*, *can't*, *hasn't*, *he's*, *you'll*, *that's*, *you've*, and other combinations of this kind. Among intimate friends a little "slang" is permissible, but it ought to be kept under decent restraint. It is "bad form" to use slang in conversation with strangers or mere acquaintances, and especially with those whose age, attainments, or experience are greater than our own.

Exercise XLI

1. Put each of the following phrases into a *conversational* sentence :—

set one's teeth on edge ; the cold shoulder ; worth his salt ; touch and go ; take him down a peg ; by hook or by crook ; the long and the short of it ; through thick and thin ; spoiling the ship for a ha'porth of tar ; as broad as it is long ; penny wise and pound foolish ; show the white feather through rose-coloured spectacles.

2. Write down six slang expressions of the present day, and investigate the meaning and origin of each.

§ 66. " In Good Set Terms "

Phonographic records of some real conversations would reveal the following faults :—

(1) Words are deprived of their final syllables and often run together in a meaningless jumble.

(2) Speech is often thick and indistinct, owing to bad breathing habits and consequent blocking of the bronchial tubes and nasal passages.

(3) Several people speak at once, and very rarely is any one allowed to finish a sentence.

(4) Unnecessary expressions are frequently used, such as "you see," "you know," "and all that," "and so on," "and—er."

(5) A definite "Yes" or "No" is rarely used.

(6) Involved sentences are common, and very few people can say what they mean "in good set terms."

(7) Slang, catchwords, and popular phrases are too frequently used, showing poverty of vocabulary.

(8) Exaggerated expressions are commonly used, such as "Thank you very much indeed," when a stranger has merely closed a carriage window.

Exercise XLII

1. How far can the above faults be avoided by attention to the person—throat, teeth, carriage, etc.?
2. Which of the above faults are due to mental laziness?
3. Speak the following rather quickly but distinctly:—

(1) I must leave here next Tuesday at two. (2) Mrs. Smith would like to know whether you can see her for a few minutes. (3) Will you kindly pass my arithmetic book? (4) I want to go to-night to Cricklewood. (5) Try to count twenty-five in twelve seconds. (6) I must leave next Tuesday. (7) It's getting late, you know. (8) I will let you know to-morrow morning. (9) Strange faces in familiar places, and familiar faces in strange places. (10) Come and talk to me to-morrow night. (11) What do you mean? (12) Bring her here at once.

4. Give a pleasant affirmative or negative answer to each of the following questions:—

(1) Did you see the boy leave the school? (2) Can you read well? (3) Have you ever seen a dodo? (4) Will you put a half-crown on this horse? (5) Did you break the vase? (6) Can't you leave your work until to-morrow? (7) Will you sing? (8) Do you sing? (9) Will you take a little more meat? (10) Can you read Latin quickly? (11) Can you walk four miles in forty minutes? (12) Will you kindly pass the salt?

5. Give answers, not necessarily short, to each of the following questions :—

(1) Shall I put these tulips in the central bed? (2) Have you ever seen a weasel catch a rabbit? (3) Who is your favourite character (*a*) in fiction, (*b*) in history, (*c*) in real life? (4) How long will it take us to reach the concert-hall? (5) Under what circumstances do you think war should be declared? (6) What kind of breakfast do you like? (7) How are you? (8) How are your people? (9) What are you doing now? (10) Do you keep a dog? (11) What do you intend to do after leaving school?

6. Frame questions to which the following might be answers :—

(1) You must not go out of doors until your essay is finished. (2) The sun. (3) Yes. (4) Perhaps I shall. (5) Perhaps I will. (6) I came to see your father. (7) I think you can pass Matric. if you try very hard. (8) I met two men and a boy.

7. Frame questions beginning as follows :—

(1) How does it happen. (2) What is the plan . . .
 (3) Which school subject. (4) Why do cows (5)
 Has he ever (6) What is the word which

§ 67. Describing Things

Every one likes to hear a good description, but many speakers' accounts of what they have seen or experienced are painfully tedious. A good talker of this kind (1) assumes that his hearers are really in-

terested, and takes pains to make his account as clear and pleasant as possible ; (2) avoids the repetition of such phrases as “ He said,” “ She said,” “ You know,” “ And all that,” “ And then ” ; (3) knows when to stop ; (4) speaks in a homely manner, without using much slang ; (5) avoids telling of unpleasant or gruesome things.

You cannot become a good talker without careful and frequent practice, and for this purpose a good listener must be discovered ; but there is probably one at home. Note that if people do *not* want to listen to you the fault is probably your own. Find it out and amend it.

Exercise XLIII

1. Use each of the following sentences as the beginning of a spoken story or description :—

(1) Last week we had an outing. (2) Yesterday the senior partner called William Jones into his private room. (3) When Christmas comes there will be a school entertainment. (4) In the tram to-day I happened to overhear the following conversation.

2. Describe a lost dog as you would to a policeman.
3. Describe your last visit to a place of entertainment as you would to a relative or friend who was not present.
4. Tell what you did, or would have done, under any of the following circumstances :—

(1) While a friend was engaged in woodwork he cut his wrist very badly. (2) A friend with whom you were walking got something in his eye. (3) Entering a room in the early morning you felt a strong smell of gas. (4) On proceeding to open a front door you found it already open.

5. Describe some street incident, or “ thing seen.”
6. Choose four companions, and tell with their help a composite story. For example :—

A. At about seven o'clock last night I was standing near the front door, when I saw something move swiftly across the street.

B. I thought it was a rat, and threw a stone at it.

C. The creature disappeared down a grating, and the stone crashed into a window-pane.

D. I stood still for a few moments.

E. Then I

After *E* has spoken, *A* takes up the story again. Each speaker contributes only one sentence to the story until it is finished.

§ 68. Living Speech

The words we speak convey only part of our meaning; the rest depends upon intonation, stress, or accent, facial expression, gesture, and even posture of the body.

By means of variation in the intonation of the voice we can change the sentence *Bring the book to me* from a command, more or less imperative or even threatening, to an entreaty, or to a gentle request. Try it.

By means of varied stress we can give three meanings to the sentence—

- (1) *Bring* the book to me (that is, do not *send* it).
- (2) Bring the *book* to me (that is, not the *poker*).
- (3) Bring the book to *me* (that is, not to any one else).

By means of varied facial expression we can make other changes in meaning. Spoken with a smile, the above words mean something quite different from when they are spoken with knitted brows or set and serious countenance.

English people do not make so much use of gesture as people of other nations, but their slight movements of hand, arm, or head are often, as we say, very eloquent, and add much meaning to their spoken words.

A speaker can also convey varied meanings by

changing the posture of his body. An upright carriage adds considerable force to a speech which may appear tame when spoken with the hands resting on a table or when the speaker is lounging in a chair.

Finally, it is possible to convey definite meaning without the use of any spoken word. Consider what feelings, emotions, and ideas can be conveyed by means of "dumb show."

Exercise XLIV

Study carefully each of the following passages, and then "orate" them with what you consider the proper intonation, accent, or stress, facial expression, posture, and gesture.

I.—William of Normandy to His Army

(N.B. William was a bluff soldier, very rough in manner and loud of voice.)

Normans! bravest of nations! I have no doubt of your courage, and none of your victory, which never by any chance or obstacle escaped your efforts. If indeed you had, once only, failed to conquer, there might be a need now to inflame your courage by exhortation; but your native spirit does not require to be roused.

Bravest of men, what could the power of the Frankish king effect with all his people, from Lorraine to Spain, against Hastings, my predecessor? What he wanted of France he took, and gave to the king only what he pleased. What he had, he held as long as it suited him, and relinquished it only for something better.

Did not Rollo, my ancestor, founder of our nation, with our fathers, conquer at Paris the king of the Franks in the heart of his kingdom, nor had the king of the Franks any hope of safety until he humbly offered his daughter and possession of the country, which, after you, is called Normandy.

Raise your standards, my brave men, and set neither measure nor limit to your merited rage. May the lightning of your glory be seen and the thunders of your onset heard from East to West, and be ye the avengers of noble blood.

II.—James I. on Divine Right

(James was owl-like in his wisdom and stiff in his dignity.)

The State of Monarchy is the supremest thing upon earth ; for Kings are not only God's Lieutenants upon earth, and sit upon God's throne, but even by God Himself they are called gods. There be three principal similitudes that illustrate the state of Monarchy. One is taken out of the Word of God, and the two other out of the grounds of Policy and Philosophy. In the Scriptures Kings are called Gods, and so their power after a certain relation compared to the Divine power. Kings are also compared to Fathers of families ; for a King is truly *Parens patriæ*, the politic father of his people. And lastly, Kings are compared to the head of this microcosm of the body of man.

III.—The Conclusion of Strafford's Defence

My Lords ! my Lords ! my Lords ! something more I had intended to say, but my voice and my spirit fail me. Only I do, in all humility and submission, cast myself down at your Lordships' feet, and desire that I may be a beacon to keep you from shipwreck. Do not put such rocks in your own way, which no prudence, no circumspection, can eschew or satisfy, but by your utter ruin !

And so, my Lords, even so, with all tranquillity of mind, I submit myself to your decision. And whether your judgment in my case—I wish it were not the case of you all—be for life or for death, it shall be righteous in my eyes, and shall be received with a *Te Deum laudamus*, we give God the praise.

CHAPTER XVII.—THE DEBATER

§ 69. School and Home Debates

Ability to carry on an argument with good temper and consideration is an accomplishment as rare as it is useful. We ought all to be able to hold our own when we are sure that we are right, but we must also keep

an open mind and be ready to be proved wrong and then to make graceful acknowledgment. Note the marks of a good debater :—

(1) He never shouts.

(2) He does not speak until he has studied the subject under discussion from every possible point of view.

(3) He is cool and even-tempered. The debater who loses his temper shows his weakness and loses his case. At the same time the superior smile must be avoided.

(4) He sticks to the point both in stating his own opinion and in replying to an opponent.

(5) He speaks simply, easily, and clearly, reserving stress or emphasis for special occasions.

(6) He avoids stock phrases and catchwords, and studies to use the word or expression which exactly conveys his meaning. Consider the following :—

“ He who wants to persuade should put his trust, not in the right argument, but in the right word. The power of sound has always been greater than the power of sense. You cannot fail to see the power of mere words—such words as Glory, for instance, and Pity. Of course, accent must be attended to ; the right accent. That’s very important. . . Give me the right word and the right accent, and I will move the world.”—JOSEPH CONRAD.

(7) He is alert and quick in retort, but not pert.

(8) He has at command a store of illustrations, stories, proverbs, and similes.

Exercise XLV

1. Study the following story :—

THE MAID AND THE MILK-CAN

A Country Maid was walking along with a can of Milk upon her head, when she fell into the following train of thought.

“ The money for which I will sell this milk will enable

me to increase my stock of eggs to three hundred. These eggs will produce about two hundred and fifty chickens. These chickens will be fit to take to market just when poultry is dear ; so that before the New Year I shall have enough money to buy a new green gown. In this dress I will go to a ball where all the young men will want to dance with me ; but I will refuse all of them with a toss of my head—like this ! ”

Suiting the action to the word, down came the milk, and ran in a white stream along the road, carrying her plans with it.

The moral of the story is NEVER COUNT YOUR CHICKENS BEFORE THEY ARE HATCHED. But the soundness of this conclusion might be pleasantly debated. Are there *no* circumstances under which chickens might be counted before they are hatched ? Was the counting of the chickens the real cause of the catastrophe ? Had vanity anything to do with it ? At what point in her self-communings might the maid's thoughts have taken another turning, leading to a different ending ?

It is evident that sides might be taken on the above matter, and that an amusing debate could be started. Try it.

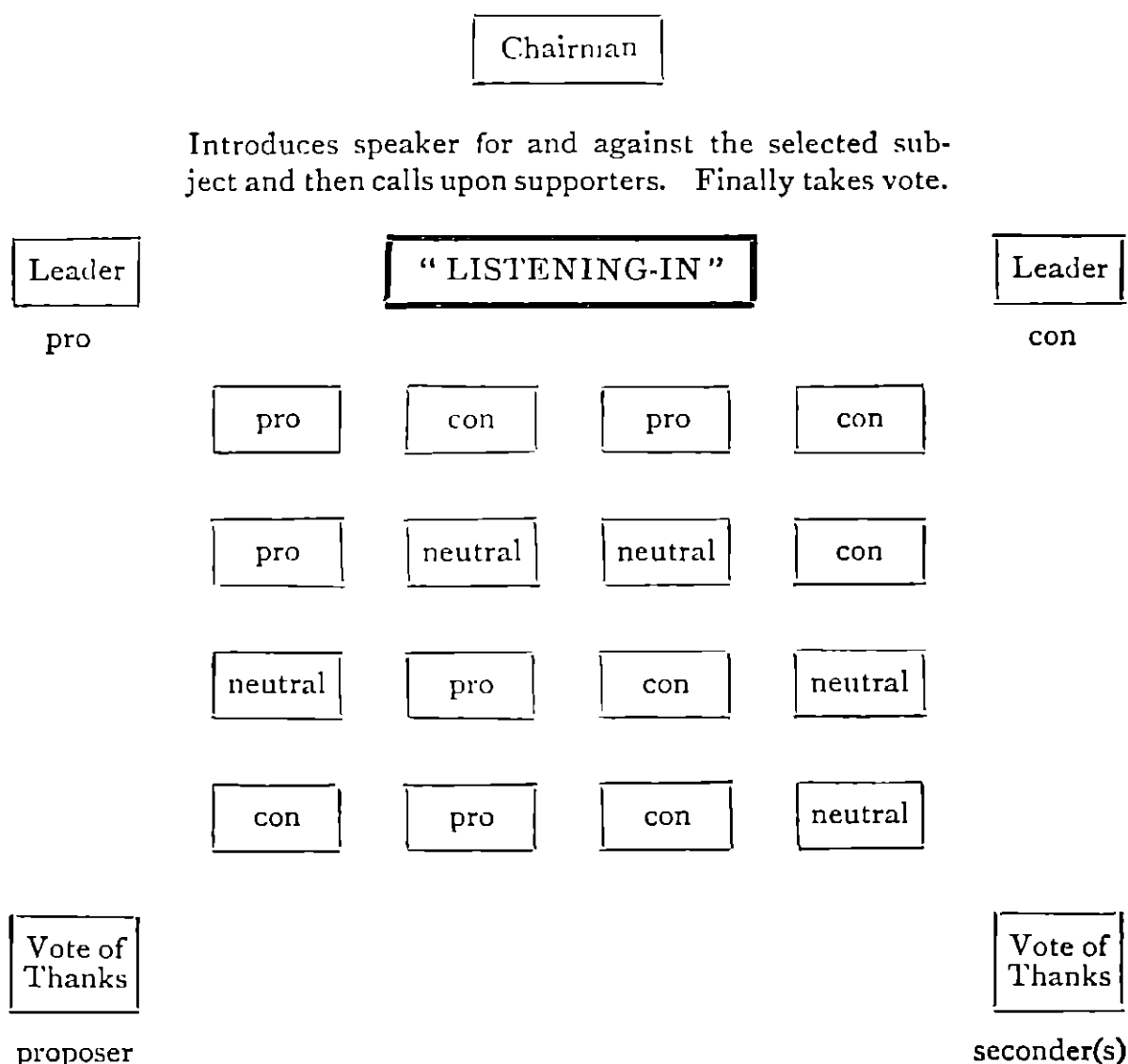
2. The following are suggested subjects for debate :—

- (a) Is it better to be a king or a subject ?
- (b) Shall we refrain from showing kindness to protect ourselves from ingratitude ?
- (c) Is it kind to give money to beggars ?
- (d) One long daily school session is better than a morning followed by an afternoon session.
- (e) Is newspaper reading advantageous ?
- (f) Ought we to avoid games in which there is an element of danger ?
- (g) A rolling stone gathers no moss. (N.B.—It gathers polish.)
- (h) Listening-in : its advantages and disadvantages.

- (i) The growth of large towns.
 (j) The execution of Charles I.

If you have no opportunity for debate, write down your opinion on one or more of the above subjects, after collecting information from books and other sources: It may be that you will come to the conclusion that "much may be said on both sides," and prefer to remain "neutral."

3. Study the following diagram :—



§ 70. For and Against

If we wish to become good debaters, we must practise weighing up the *pros* and *cons* of any given subject. This is the best way of preparing for a debate, because it

helps us to anticipate the arguments of our opponents, and to think out answers or counter arguments. In the first part of *Robinson Crusoe* you will find the castaway debating with himself and setting down "in good set terms" the *cons* and *pros* of his condition; and his conclusion was that "there was scarce any condition in the world so miserable but there was something negative or something positive to be thankful for in it."

We might take the subject "Country Life *versus* City Life," and set down our thoughts in two columns as follows :—

<i>Country Life</i>	<i>City Life</i>
1. Plenty of fresh air and sunlight.	1. Close streets, soot-laden air, fogs, and lack of light.
2. Exposure to storms and cold.	2. Shelter from extremes of climate.
3. Opportunities to study Nature.	3. Opportunities to study human nature.
4. Delights of a garden and open-air games.	4. Formal parks; crowded playing-fields.
5. Few opportunities for amusements and social intercourse.	5. Plenty of company as well as amusements, lectures, and classes.
6. Opportunity for reading.	6. Little leisure for quiet study or thought.
7. Late news and few postal deliveries.	7. Many newspapers and postal deliveries.

Of course, a debater must make up his mind to take a side, but if he also imagines himself taking the other side, he will be able to grant his opponents certain points, and then counter them.

Exercise XLVI

1. Try to set down *pros* and *cons* on the following :—
 (1) A White Australia; (2) Home Work; (3) Examinations; (4) Fresh Air; (5) Steam Railways.

§ 71. Saying a Few Words

If we cannot all be debaters, each of us ought to be able to “say a few words” upon occasion, speaking clearly, pleasantly, and always to the point. We must try to cultivate what one writer calls “the voice which holds out to us the meaning of what is said as one holds out fruit to a child.” A great step has been taken towards success in this matter when we have succeeded *in forgetting ourselves*. Study the following short speeches :—

After a Lecture on Paris.—May I say how much we have enjoyed Mr. ——’s lecture? He has not only added to our stock of knowledge, he has helped us to see things clearly with the “mind’s eye,” and, better still, has made us feel the power and importance as well as the charm of one of the world’s greatest cities. I feel sure you will agree with me in this expression of very sincere thanks, and will show your agreement in the usual way. (*Loud applause.*)

After an Outing.—We have all had a very jolly day, thanks to Mr. and Mrs. —— and the Clerk of the Weather. The latter is quite regardless of our enjoyment (or otherwise), but I feel sure our good host and hostess will be glad to know how thoroughly we have enjoyed their hospitality. May I, for all of you, as well as for myself, offer them our heartiest thanks? (*Cheers.*)

2. What would you say (or like to say) under the following circumstances?—

(1) You are asked to thank a band of amateur pierrots for an evening’s entertainment.

(2) You are called upon to present a teacher with a parting gift of a copy of Shakespeare’s Plays in six volumes.

(3) You are asked to welcome a visitor to your classroom during a school debate.

(4) You are called upon to propose a vote of thanks to the chairman of a school debate.

FOURTH SECTION—GRASPING THE SUBJECT

CHAPTER XVIII.—PRÉCIS AND SUMMARIES

§ 72. The Paragraph

As a rule an author divides his book into chapters, each of which is given a number and a title. A Contents List contains these chapter “headings” and shows at a glance how the author’s subject is treated or, it may be, how his story is told. Such a list helps us to grasp the subject as a whole.

Refer to a few books of varied character in order to test this matter in a practical way. In some novels, such as *Nicholas Nickleby* by Charles Dickens, the chapter headings give a complete summary of the story, but many modern authors do not use chapter headings at all, while *Robinson Crusoe* has neither chapters nor chapter headings.

Further examination of a prose work shows that the chapters are divided into **paragraphs**. In the conversational parts of a story the paragraphs are sometimes very short, usually consisting of a single pronouncement by one speaker, but in the descriptive parts the paragraphs are longer, though of unequal length. This matter might also be investigated at this point.

A good author divides his chapters into paragraphs which are more or less self-contained. Each has a central thought, or subject, which can be easily grasped and which binds the paragraph together. Study the following examples :—

(1) A patriot, he had often a passionate longing to resign his parish and go like his curate for a chaplain at the Front. It seemed to him that people must think his life idle and sheltered and useless. Even in times of peace he had been sensitive enough to feel the cold draughty blasts which the Church encounters in a material age. He knew that nine people out of ten looked on him as something of a parasite, with no real work in the world. And since he was nothing if not conscientious, he worked himself to the bone.

JOHN GALSWORTHY: *Saint's Progress*.

(2) Practically, then, at present, advancement in life "means becoming conspicuous in life; obtaining a position which shall be acknowledged by others to be respectable or honourable. We do not understand by this advancement in general, the mere making of money, but the being known to have made it; not the accomplishment of any great aim, but the being seen to have accomplished it. In a word, we mean the gratification of our thirst for applause. That thirst, if the last infirmity of noble minds, is also the first infirmity of weak ones; and, on the whole, the strongest impulsive influence of average humanity; the greatest efforts of the race have always been traceable to the love of praise, as its greatest catastrophes to the love of pleasure.

JOHN RUSKIN *Sesame and Lilies*.

(3) First the little seas showed fresh and grey under the beginnings of dawn, then colours slowly grew both upon the water and upon the ships around; at last could be made out like a picture the whole sweep of the Gallic shore, for they had gone but few miles under the light air and against the ebb during the last hours of darkness.

HILAIRE BELLOC: *The Eye-Witness*.

In (1) we have a pen-portrait of a clergyman from the point of view of outside opinion, and its effect upon his sensibilities; in (2) we have an exposition of "advancement in life"; and in (3) a description of the day breaking upon the English Channel. Each paragraph is compact and well knit. The second is the least successful, for the latter part really deals

with another subject though closely allied to and springing out of "advancement in life," namely, the "thirst for applause."

Exercise XLVII

1. The author of the following * divided this portion of his essay into three paragraphs. Where do you think he made his divisions?—

Your Cockney likes noise. I am sure he would go mad if there were silence in London for the space of half an hour. He would feel that the foundations of the earth had given way, and that the bottom of the universe had dropped out. Have you observed that a sudden silence produces the sensation of falling through space? Thus Satan must have felt during those nine days while he was executing the finest backfall ever seen on any stage. It is now, unhappily, impossible to arrange for a nine days' drop, but you can procure the equivalent silence. Therefore, I prescribe for all sound-wounded persons a sojourn in the Reading-Room. In that noiseless mausoleum they may enjoy a perfect rest-cure without money and without price. It is a securer retreat than any sanitarium. Its cloistral peace is more impermeable than any club. The Athenæum compared to it is a gabble-den, and White's a choral hell. It is a more inviolate sanctuary than a Trappist Monastery. It is serener than the crypt of St. Paul's.

2. The following appears at the head of one of the chapters of George Borrow's *Lavengro* :—

Napoleon—The Storm—The Cove—Up the Country—The Trembling Hand—Irish—Tough Battle—Tipperary Hills—Elegant Lodgings—A Speech—Fair Specimen—Orangemen.

Turn to some book in which each chapter either has no title or only a short one; read a chapter,

* From "In the Reading Room" from *Adventures in London*, by James Douglas (Cassell & Co., Ltd.).

and then make headings like those of George Borrow.

3. Examine the paragraphing of a few chapters taken at random from various books. Try to find the central binding thought, or close sequence of events in each paragraph, and the reason why each paragraph is brought to an end and the next one begun.
4. What is the effect upon your mind of a page which is not paragraphed? What is the effect of a large number of very short paragraphs which are not conversational?
5. Is there any difference between authors of to-day and those of past generations with regard to the length of the paragraph? (Use a book of extracts arranged in time-order.)

§ 73. Précis or Summary

In every piece of descriptive, narrative, or argumentative writing there are many words and phrases which are used to enlarge or embellish the thought presented by the writer. When we have cleared away these words and phrases the *substance* of the composition remains. In précis-writing we disentangle this substance, or pith, or core, and present it without enlargement or embellishment. Consider the following :—

THE WIND AND THE SUN

(1) A dispute arose between the Wind and the Sun which was the stronger of the two, and they agreed to put the point upon this issue, that whichever was quicker in making a traveller take off his cloak should be accounted the more powerful. (44 words.)

(2) The Wind began, and blew with all his might and main with a blast both cold and fierce; but the stronger he blew the closer the traveller wrapped his cloak around him, and the tighter he grasped it with his hands.

(41 words.)

(3) Then broke out the Sun : with his welcome beams he dispersed the vapour and the cold ; the traveller felt the genial warmth, and as the Sun shone brighter and brighter, he sat down, overcome with the heat, and cast his cloak to the ground. (44 words.)

(4) Thus the Sun was declared the winner ; and it has ever been deemed that persuasion is better than force ; and that the sunshine of a kind and gentle manner will sooner lay open a man's heart than all the threatenings and force of blustering authority.

(44 words Total 173 words.)

PRÉCIS

(1) The Wind and Sun agreed to try their strength in making a Traveller take off his cloak (17 words.)

(2) The Wind blew cold and hard, but the Traveller only wrapped his cloak more closely. (15 words.)

(3) The Sun slowly warmed the air and then the Traveller, who finally dropped his cloak. (15 words.)

(4) The Sun was declared the winner, proving that gentle persuasion is better than blustering force.

(15 words Total 62 words.)

Note carefully that the précis : (1) is about one-third of the length of the complete story ; (2) is written in complete sentences, and not in the form of Notes ; (3) contains the substance of the story simple and unadorned.

Exercise XLVIII

1. Make a summary, or abstract, or précis of each of the following stories :—

(1) A Lion worn out with age lay stretched upon the ground, utterly helpless, and drawing his last breath. A Boar came up, and to satisfy an ancient grudge, drove at him with his tusks. Next a Bull, determined to be revenged on an old enemy, gored him with his horns. Upon this an Ass, seeing that the old Lion could thus be treated with impunity, thought that he would show his spite also, and came and threw his heels in the Lion's face. Whereupon the dying beast exclaimed : " The insults of the powerful were bad enough, and those I could have man-

aged to bear ; but to be spurned by so base a creature as thou—the disgrace of Nature—is to die a double death.”

(2) Once upon a time the Mice, being sadly distressed by the persecution of the Cat, resolved to call a meeting, to decide upon the best means of getting rid of this continual annoyance. Many plans were discussed and rejected ; at last a young Mouse got up and proposed that a Bell should be hung round the Cat’s neck, that they might for the future always have notice of her coming, and so be able to escape. This proposition was hailed with the greatest applause, and was agreed to at once unanimously. Thereupon an old Mouse, who had sat silent all the while, got up and said that he considered the contrivance most ingenious, and that it would, no doubt, be quite successful ; but he had only one short question to put, namely, which of them it was who would Bell the Cat ?

It is one thing to propose, another to execute.

(3) A Fox being caught in a trap, was glad to bargain for his neck by leaving his tail behind him ; but upon coming abroad into the world, he began to miss his tail so much that he almost wished he had died rather than come away without it. However, resolving to make the best of a bad matter, he called a meeting of the rest of the Foxes, and proposed that all should follow his example. “ You have no idea,” said he, “ of the ease and comfort with which I now move about I could never have believed it if I had not tried it myself ; but really, when one comes to reason it out, a tail is such an ugly, inconvenient, unnecessary appendage, that the only wonder is that, as Foxes, we could have put up with such a thing so long. I propose, therefore, my worthy brethren, that you all profit by my experience, and that all Foxes from this day forward cut off their tails.” Upon this one of the oldest Foxes stepped forward, and said, “ I rather think, my friend, that you would not have advised us to part with our tails, if there were any chance of recovering your own.”

ÆSOP’S *Fables*.

2. Make a précis of the following letters, cutting out all complimentary and polite expressions, and giving only the real substance :—

(1) We beg to acknowledge receipt of your letter, and to thank you for the order contained in it. The goods will be delivered by carrier to-morrow with the exception of the linoleum, which we regret to say is at present out of stock. It could be supplied within a fortnight, and if you would not be inconvenienced by the delay we shall be glad to hear from you, when we will give instructions for delivery at the earliest possible moment. Assuring you of our best attention, we are, yours faithfully.

(2) We sincerely regret to learn that the mower delivered yesterday has been found to be faulty, especially as you wished to use it at once ; nor can we understand how the defect has arisen, for the machine was in perfect order when it left our warehouse. We are, however, sending a competent mechanic by first train this morning with instructions to inspect the mower and either repair it or bring it back with him if the defect should prove serious. In the latter case we will deliver a new machine at once. With apologies, yours faithfully.

3. Try to set down the substance of the following portion of a speech delivered by the British Prime Minister on September 4, 1914 :—

As regards the Navy, I am sure my right honourable friend, Mr. Churchill, whom we are glad to see here, will tell you there is happily little more to be done. I do not flatter it when I say that its superiority is equally marked in every department and sphere of its activity. We rely on it with the most absolute confidence, not only to guard our shores against the possibility of invasion, not only to seal up the gigantic battleships of the enemy in the inglorious seclusion of their own ports, whence from time to time he furtively steals forth to sow the sea with murderous snares, which are more full of menace to neutral ships than to the British fleet. Our Navy does all this, and while it is thirsting, I do not doubt, for that trial of strength in a fair and open fight which has so far been prudently denied it, it does a great deal more. It has hunted the German mercantile marine from the high seas. It has kept open our own stores of food supply, and largely curtailed those of the enemy, and when the few German cruisers which still infest the more distant

ocean routes have been disposed of—as they will be very soon—it will achieve for British and neutral commerce, passing backwards and forwards, from and to every port of our Empire, a security as complete as it has ever enjoyed in the days of unbroken peace.

4. What is the difference between Notes and Précis ?
5. Make a précis of the following paragraph by Gilbert White on the use of Earth-worms :—

Lands that are subject to frequent inundations are always poor, and probably the reason may be because the worms are drowned. The most insignificant insects and reptiles are of much more consequence and have much more influence in the economy of nature than the incurious are aware of. Earth-worms, though in appearance a small and despicable link in the chain of nature, yet if lost would make a lamentable chasm. For to say nothing of half the birds and some quadrupeds which are almost entirely supported by them, worms seem to be the great promoters of vegetation, which would proceed but lamely without them, by boring, perforating, and loosening the soil, and rendering it pervious to rains and the fibres of plants by drawing straws, and stalks of leaves, and twigs into it, and most of all by throwing up such infinite numbers of lumps of earth called worm-casts, which is a fine manure for grain and grass. Worms probably provide new soil for hills and slopes where the rain washes the earth away, and they affect slopes, probably to avoid being flooded. Gardeners and farmers express their detestation of worms: the former because they render their walks unsightly, and make them much work; and the latter because, as they think, worms eat their young corn. But these men would find that the earth without worms would soon become cold, hard-bound, and void of fermentation, and consequently sterile: and besides, in favour of worms, it should be hinted that green corn, plants, and flowers are not so much injured by them as by many species of *Coleoptera* (scarabs) and *Tipulæ* (long-legs), in their larva or grub state, and by unnoticed myriads of small shell-less snails called slugs, which silently and imperceptibly make amazing havoc in the field and garden.

6. Give a title to the following passage from Boswell's *Life of Dr. Samuel Johnson*, and then make a summary of it :—

I suppose no one ever enjoyed tea with more relish than Johnson. The quantities which he drank of it at all hours were so great that his nerves must have been uncommonly strong not to have been relaxed by such an intemperate use of it. He has described himself as “a hardened and shameless tea-drinker, who has for many years diluted his meals with only the infusion of this fascinating plant: whose kettle has scarcely time to cool: who with tea amuses the evening, with tea solaces the midnight, and with tea welcomes the morning.”

Many instances of his resolution may be mentioned. One night he was attacked in the street by four men, to whom he would not yield, but kept them all at bay till the watch came up. In the playhouse at Lichfield, Johnson having for a moment quitted a chair which had been placed for him, a gentleman took possession of it, and when Johnson on his return civilly demanded his seat, rudely refused to give it up: upon which Johnson laid hold of it and tossed him and the chair into the pit. Foote had resolved to imitate Johnson on the stage. Johnson being informed of his intention, and being at dinner at Mr. Thomas Davies's, the bookseller, he asked Mr. Davies what was the price of an oak stick; and being answered sixpence, “Why then, sir,” said he, “give me leave to send your servant to purchase me a shilling one. I'll have a double quantity; for I am told Foote means to take me off, and I am determined the fellow shall not do it with impunity.” Davies took care to acquaint Foote of this, which effectually checked the wantonness of the mimic.

7. Give a title to the following passage by John H. Newman, and then make a *précis* of it :—

If then a practical end must be assigned to a University course, I say it is that of training good members of society. Its art is the art of social life, and its end is fitness for the world. It neither confines its views to

particular professions on the one hand, nor creates heroes or inspires genius on the other. Works indeed of genius fall under no art : heroic minds come under no rule ; a University is not a birthplace of poets or of immortal authors, of founders of schools, leaders of colonies, or conquerors of nations. It does not promise a generation of Aristotles or Newtons, of Napoleons or Washingtons, of Raphaels or Shakespeares, though such miracles of nature it has before now contained within its precincts. Nor is it content on the other hand with forming the critic or the experimentalist, the economist or the engineer, though such too it includes within its scope. But a University training is the great ordinary means to a great but ordinary end ; it aims at raising the intellectual tone of society, at cultivating the public mind, at purifying the national taste, at supplying true principles to popular enthusiasm and fixed aims to popular aspiration. It is the education which gives a man a clear conscious view of his own opinions and judgments, a truth in developing them, an eloquence in expressing them, and a force in urging them. It teaches him to see things as they are, to go right to the point, to disentangle a skein of thought, to detect what is sophistical, and to discard what is irrelevant. It prepares him to fill any post with credit, and to master any subject with facility. It shows him how to accommodate himself to others, how to throw himself into their state of mind, how to bring before them his own, how to influence them, how to come to an understanding with them, how to bear with them. He is at home in any society, he has common ground with every class ; he knows when to speak and when to be silent ; he is able to converse, he is able to listen ; he is a pleasant companion and a comrade you can depend upon ; he knows when to be serious and when to trifle, and he has a sure tact which enables him to trifle with gracefulness and to be serious with effect. The art which tends to make a man all this, is in the object which it pursues as useful as the art of wealth or the art of health, though it is less susceptible of method, less tangible, less certain, less complete in its result.

CHAPTER XIX.—THE NOTE-BOOK

§ 74. Making Notes

As a rule we make notes for our own use, but summaries or *précis* for the use of other people. In *précis* the sentences must be complete; in notes we can use phrases and sometimes single words, provided always that we shall be able to understand what is meant even at some considerable time after the notes have been made. Study the following :—

THE STAG BEETLE

The Stag Beetle is our largest Beetle in these islands, and the only British species of its special *genus*. In certain districts it is very common, while in others it is just as rare; indeed there are some places where it is not to be found at all.

The first thing that we notice is its monstrous size—usually two, sometimes three, inches long. The next point worthy of attention is the formidable pair of mandibles or jaws, in shape remarkably like horns, from which the insect takes its common name. These mandibles are sometimes almost equal in length to the whole body, including the head; are moved by muscles of great power, and have strong, sharp teeth. They can inflict a really painful bite upon the human hand; those who have suffered from them stating that the female, though much smaller-jawed than the male, is the more dangerous in this respect.

The colour of the thorax and the head is black, while the *elytra*, as we call the wing-cases of Beetles, are a fine black-bordered chestnut-red. The jaws are also chestnut coloured, but the legs are black.

These Beetles frequent oak woods, though the neighbourhood of willows is another favourite haunt. The larvæ live in rotten wood and feed upon it, being said by some authorities to do but little harm, if any, to the healthy portions of a tree. Others, however, say that

with their sharp strong jaws the larvæ bore into sound wood, and even eat the roots. However this may be, their larval life is long, from four to six years being spent in that stage of existence.

A Beetle with such formidable jaws seems well equipped to be a hunter, and we probably expect to find it living upon flesh. What insect could hope to resist the attack of such terrible weapons? But no; the perfect insect seems a peaceful creature, vegetarian in its tastes. Its food is largely juice of fruits and sap from twigs. The males, however, fight among themselves.

This Stag Beetle is said to have been esteemed a great delicacy by the Romans, but I hardly think that we should share this taste.

Notes on the Above

Largest British Beetle : unevenly distributed : two to three inches long.

Strong toothed mandibles like horns=whole insect in length bite painful.

Thorax and head black : wing-cases black-bordered chestnut-red jaws chestnut : legs black.

Frequent oaks and willows : larvæ in rotten wood : four to six years doubtful whether injurious to sound trees.

Vegetarian juice of fruits and sap from twigs : males very warlike among themselves.

Romans said to have eaten them.

Exercise XLIX

The following passages are offered for note-making :—

(I) THE "DEATH-WATCH" BEETLE

Sometimes, when we are sitting in a very quiet room at night, we hear a gentle tapping, "tick—tick—tick," faint but distinct. This is particularly likely to be the case if the walls are panelled with wood, or if the room contains old furniture.

If there are superstitious people present, who believe

in omens of disaster, they will perhaps turn pale and wonder if some person in the house is going to die. For the sound is popularly known as the "Death-watch," and there are still people who believe it to be the sign of an approaching death.

This is a silly superstition, for the sound is nothing but that made by a small Beetle, who is calling to its mate. The insect has a curious way of making itself heard ; it taps its head upon the wood in which it is.

You may have heard of furniture being "worm-eaten"; this Beetle is the so-called "worm." It lives in, and it feeds on wood, boring long tunnels in our furniture and panelling, until at last the wood becomes quite riddled with the borings, and a table leg will break or chair give way.

Anobium striatum is a very tiny creature, less than a quarter of an inch in length ; but if left undisturbed it will soon do much damage with its jaws. It has some near relations called *Anobium tessellatum*, a much larger species, and *Anobium pertinax*.

Some of these Beetles have a curious hollow in the under portion of their body. Into this hollow they, when frightened, pack their legs and head until they look exactly like a small brown seed.

Now why should such a simple sound as that made by this Beetle be considered a sign of coming death ? Well, if we think a moment we shall see. The room must be extremely quiet or we shall not hear the noise at all. No room is quite so silent as the one in which a nurse is watching by the bed of some sick person through the night. Old-fashioned nurses were extremely superstitious ; they would hear this ticking, and not knowing much of insects, wondered what it was. Their patients sometimes died ; the nurse "put two and two together," and in this way the tale arose.

The ticking of the "Death-watch" Beetle is a certain sign of something, namely, that your chairs or other furniture are being attacked, and that you will do well to see to them without delay. Look closely ; you will notice tiny holes from which fine sawdust dribbles to the ground. Some turpentine or paraffin should be applied ; that will be most unwelcome to the "Death-watch" Beetle, who will take its sign of death elsewhere.

(2) HISTORY OF TIMEPIECES

The oldest device for measuring time is the sun-dial. That of Ahaz mentioned in the Second Book of Kings is the earliest dial of which we have record. The obelisks of the Egyptians and the curious stone pillars of the Druidic age also probably served as shadow-casters.

The clepsydra, or water-clock, also of great antiquity, was the first contrivance for gauging the passage of the hours independently of the motion of the earth. In its simplest form it was a measure into which water fell drop by drop, hour levels being marked on the inside. Subsequently a very simple mechanism was added to drive a pointer—a float carrying a vertical rack, engaging with a cog on the pointer spindle; or a string from the float passed over a pulley attached to the pointer and rotated it as the float rose, after the manner of the wheel barometer. In 807 A.D. Charlemagne received from the King of Persia a water-clock which struck the hours. It is thus described in Gifford's *History of France*:—"The dial was composed of twelve small doors, which represented the division of the hours. Each door opened at the hour it was intended to represent, and out of it came a small number of little balls, which fell one by one, at equal distances of time, on a brass drum. It might be told by the eye what hour it was by the number of doors that were open, and by the ear by the number of balls that fell. When it was twelve o'clock twelve horsemen in miniature issued forth at the same time and shut all the doors."

Sand-glasses were introduced about 330 A.D. Except for special purposes, such as timing sermons and boiling eggs, they have not been of any practical value.

The clepsydra naturally suggested to the mechanical mind the idea of driving a mechanism for registering time by the force of gravity acting on some body other than water. The invention of the *weight-driven clock* is attributed, like a good many other things, to Archimedes, the famous Sicilian mathematician of the third century B.C.; but no record exists of any actual clock composed of wheels operated by a weight prior to 1120 A.D. So we may take that year as opening the era of the clock as we know it.

About 1500 Peter Hele of Nuremberg invented the *mainspring* as a substitute for the weight, and the *watch* appeared soon afterwards (1525 A.D.). The pendulum was first adopted for controlling the motion of the wheels by Christian Huygens, a distinguished Dutch mechanician, in 1659.

To Thomas Tompion, "the father of English watch-making," is ascribed the honour of first fitting a *hairspring* to the escapement of a watch, in or about the year 1660. He also introduced the *cylinder escapement* now so commonly used in cheap watches. Though many improvements have been made since his time, Tompion manufactured clocks and watches which were excellent time-keepers, and as a reward for the benefits conferred on his fellows during his lifetime, he was, after death, granted the exceptional honour of a resting-place in Westminster Abbey.

(3) AGRICULTURE

Long ago England was mostly covered with forests. Gradually the people began to make clearings and cultivate the ground, and now only a few fragments of the old forests remain, such as Epping Forest in Essex.

The plains are divided into farms, and on the best soil, where it is not too wet, wheat is the chief crop. On lighter soils and on higher ground there is mixed farming. Wheat, barley, and oats are grown as well as potatoes, turnips, mangolds, and other root crops. Some of the fields are in grass for hay and for cattle pasture. The crop grown in each field is changed from year to year.

In the wetter districts grain does not ripen well, and there the farms are mostly in pasture, and large numbers of cattle are reared. It is from those farms that milk and other dairy produce, as well as cattle for beef, are sent to the large towns.

On the higher hills and mountain slopes the soil is too thin and the climate too cold even for mixed farming, except in sheltered spots. The ground is covered with short, natural grasses, and is used for pasturing sheep. On the chalk Downs in the south, the Welsh mountains in the west, and on the Pennines, the Cumbrian Mountains, and the Cheviots in the north, there are large sheep farms and thousands of sheep of different kinds. These

sheep farms supply us with mutton, and with wool for our woollen factories ; but we also import from other countries a large quantity of wool and of frozen mutton.

On the highest of our mountains, with their heavy rainfall, there are moors and bogs, with heather and coarse grasses which are of little use even for sheep.

MISCELLANEOUS QUESTIONS AND EXERCISES

1. Arrange the following words in alphabetical order, according to their initial letters : coin, spasm, goat, key, zebra, art, bush, query, desk, hemp, lamb, weapon, mantle.

When two or more words begin with the same initial letter they are arranged according to the second letter—for example :—

cane comes before *cheque* ; *sea* before *storm*.

2. Arrange the following words in alphabetical order : cousin, cheek, atom, area, bard, bean, weapon, wrath.

When the first two letters are identical, the third letter fixes the order—for example :

Christian comes after *cheque* ; *wonder* after *woman*.

3. Arrange the following in alphabetical order : standard, storm, queen, quarrel, yeoman, yeast, abstract, abduct.
4. Arrange the following in alphabetical order : book, anvil, lion, anchor, liar, ornament, brooch, lime, amputation, boat, zebra, zany, ottoman, otter, leaf, brick, sugar, tea, Susan, fire, final, poker, apple, application.
5. Collect from previous pages of this book the names of twelve of the subjects dealt with, and arrange them to form an index.
6. Collect also the names of authors from whose books extracts have been made, and arrange these names in alphabetical order.

7. Arrange the surnames of ten of your classmates or ten of your own friends in alphabetical order.
8. Arrange the letters of the alphabet with consecutive numbers under them. Which is the 13th letter, the 20th, the 6th, the 10th, the 15th, the 26th ?
9. If a man says " he knows a subject from A to Z," what does he mean ?
10. How would you make and keep an address-book ?
11. What is an alphabetized notebook ? Can you make one, and how could it be used ?
12. Write down the Roman numerals which appear on a clock face.
13. Why is it better to write grand-nephew than grand nephew ?
14. What is wrong with the sentence, " The typewriter sat in a chair near the office window " ?
15. Insert commas in the sentence, " Wanted a maid to wash iron and milk three cows." Could you put the requirement in better form ?
16. How many legs of mutton can be cut from ten sheep ?
17. Write a note on each of the following terms : Cabinet, Prime Minister, Home Secretary, Chancellor of the Exchequer, Postmaster-General, Lord Chancellor, Speaker.
18. Investigate the meaning of the following terms with the help of a dictionary : chairman, vice-chairman, committee, agenda, minutes, proposal, amendment.
19. " Did you ever see your master refuse delivery of the oats ? " asked the barrister. " Yes, your honour," said the countryman. " On what ground did he refuse them ? " queried the learned counsel. " In the back-yard," was the answer.

How might the second question have been put ?

20. Memorize the following story for re-telling :—

“ Pay me that six-and-eightpence you owe me, Mr. Mulrooney,” said the lawyer. “ For what ? ” “ For the opinion you had of me.” “ Faith, I never had any opinion of you in all my life,” was the quick retort.

21. Investigate the meaning of each of the following terms in the dictionary : anecdote, story, plot, pun, epigram, witticism.

22. What is the point of the following story :—

An attorney-general politely inquired after the health of a distinguished judge. “ Mr. Attorney,” was the reply, “ I am in horrible good health at present.”

23. And of the following couplet :—

For the rector in vain through the parish you'll search,
But the curate you'll find living hard by the church.

24. What word would you use to describe the twenty sentences on the opposite page ?

25. Read each sentence carefully, and try to find the central truth in each—if there is a central truth to be found. Do not be afraid to criticize any of these sayings.

26. Which of the sentences do you like best ?

27. Each of these sentences can be extended or exemplified, sometimes by means of an anecdote or story. Choose one of the sentences you like best, and try to explain it in this way.

28. Most of these sentences contain likenesses or metaphors. For example, in No. (1) a man seizing the opportunity of life at once is likened to one who gets up early. Consider the likeness in each of the other sayings.

(1) Most troubles never happen—especially if you get up early and stop them.

(2) When it is a case of sink or swim, we find we can swim a long way.

(3) If you do not think that pulling together is an advantage, watch what happens when a wheel comes off a motor car.

(4) When your chickens are hatched, don't be satisfied with counting them: feed them.

(5) Mind your own business; then you'll always have one to mind.

(6) There is only one place where you can find Success without much effort—in the dictionary.

(7) Opportunities are like shooting stars you have got to keep a sharp lookout for them.

(8) If you must kill time, why not try working it to death?

(9) Those who fail have wishbones; those who succeed have backbones.

(10) He who is always giving somebody "a piece of his mind" is generally the man who needs it most himself.

(11) Experience keeps no school she teaches her pupils singly.

(12) It is unwise to be wiser than is necessary.

(13) Most of us are so busy wanting the things we haven't got that we don't take time to appreciate the things we have.

(14) First plan your work; next, work your plan.

(15) Enthusiasm is the soul of effort.

(16) One of the easiest ways to fail in business is to build a reputation on the things you are going to do.

(17) In the path of the strong obstacles are stepping-stones.

(18) Nowadays you can do your calculating on a machine—the thought machine is still in a man's head.

(19) Energy is a duck that lays golden eggs worry is an old woman who kills the duck.

(20) Customers are made, not born.

29. Are there any of the sayings which you do not like? If so, give reasons for your dislike.
30. Criticize the proverb, "Honesty is the best policy."
31. Can you recall a saying which could be used as a retort to No. 8?
32. Study and then explain shortly the following saying of Mr. Micawber in *David Copperfield*, by Charles Dickens :—

Annual income twenty pounds, annual expenditure nineteen nineteen six, result happiness. Annual income twenty pounds, annual expenditure twenty pounds ought and six, result misery. The blossom is blighted, the leaf is withered, the god of day goes down upon the dreary scene, and—and, in short, you are for ever floored. As I am ! ”

How many metaphors are there in the last part of this speech? Was Mr. Micawber's actual income twenty pounds per annum?

33. Recall and write down as many proverbs, proverbial sayings, or epigrams as you can remember.
34. What kind of character will you develop if you do nothing else but "mind your own business"?
35. Look up "meteor" and "comet" in the dictionary, and write a note on the difference between them.
36. What does "success in life" mean to you? Be quite frank in answering.
37. What is meant or suggested by the phrase "somebody's name" in paragraph No. 3 (page 163)?
38. How does No. 4 combine contentment with discontent?
39. How is it easy to remember No. 5?
40. Write down your comment on No. 6.

1.

OPPORTUNITIES are not playthings. The young man's progress in the business world and his early success depends upon his ability to see, appreciate, and act upon the opportunities that arise in his particular sphere of action.

Wilson Rice.

2.

IT is a common plea of the faint-hearted that success depends mainly on luck. I do not believe at all in luck, and the man who is content to wait for a stroke of good fortune will probably wait until he has a stroke of paralysis.

Sir Frederick Treves.

3.

SHALLOW men believe in luck, believe in circumstances: that it was "somebody's name," or "he happened to be there at the time"—strong men believe in cause and effect.

R. W. Emerson.

4.

BE content with your lot, but always be fitting yourself for something better and something higher. Do not despise what you are. Be satisfied for the time, not grumbling and finding fault.

Lord Strathcona.

5.

WHEN a friend deals with a friend, let the bargain be clear and well penned, that they may continue friends to the end.

Benjamin Franklin.

6.

ADVERTISING is stating who you are, where you are, and what you have to offer the world in the way of commodity of service.

Elbert Hubbard.

41. It is interesting to notice how soon resident birds learn the danger of the telegraph wires. When a line was first put up for a few miles along the coast from Cromer, partridges, woodcocks, and small birds—larks particularly—were constantly picked up more or less mutilated ; but, before the wires had been up many months, it was a rare thing to find a wounded bird.

T. DIGBY PIGOTT.

Write a note showing how a bird would reason about this matter. Remember that more than one bird was killed.

42. " Who made you ? " was asked of a small girl. She thought a little and then replied, " God made me *that* length "—indicating with her two hands the size of a baby, " and I grew the rest myself."

Write a note on the child's reasoning before she replied to the question.

43. What is the opposite of each of the following terms : *full, faithful, free, absent, limited, intentional, faultless* ?
44. What is the negative term of : *tall, slender, quick, hot, uphill, progressive, gain, empty* ?
45. How does the term *flower* differ in extent of application from *rose* ?
46. How many meanings may be given to each of the following terms : *box, seal, letter, cloth, day, brush, house* ?
47. Investigate in the dictionary the meaning of the words *genus* and *species*. Of the two terms *books* and *dictionaries*, which is the genus and which is the species ?
48. Define exactly the terms : *triangle, cathedral*.
49. If I say " All coal is black," what can I infer from this proposition about things which are not black ?

50. Give a verbal report of something which you saw or heard on your way to school to-day.
51. Tell your father or mother the “ chief events ” of the day’s work in school.
52. Report to your mother the result of an interview with an employer who had advertised for an employé, and whom you have interviewed.
53. Tell exactly what happened when you broke something.
54. Give a report of some street accident or narrow escape from accident of which you were a witness.
55. State your reasons for wishing to follow a certain trade or profession.
56. Give your reasons for being late for an appointment or for school. Remember that reasons are not the same as excuses.
57. Some one is sick at home. The doctor arrives. You meet him at the door. He asks you what is wrong. What do you say to him ?
58. Explain as to a small child how bread is made or how to make tea properly.
59. Something has gone wrong with the water or gas supply. You go to a tradesman and explain. What do you say ?
60. You are asked to thank a lecturer who has visited your school and given a very interesting and enjoyable lecture illustrated with lantern slides. What do you say ?
61. Change each of the following to direct or indirect quotation, as the case may be :—
 - (1) Ah!” said the Fairy, “ that is a brave, good boy. But you must go farther than the world’s end.”
 - (2) “ Oh dear ! ” said Tom, “ but I do not know my way to Shiny Wall, or where it is at all.”
 - (3) He asked all the beasts of the sea which was the way to Shiny Wall.

- (4) The first things she asked were, "Have you wings? Can you fly?"
- (5) By-and-by there came a flock of petrels who said they were Mother Carey's own chickens.
- (6) The Gairfowl said that she and her companions had come from Shiny Wall thousands of years before.
- (7) Sir John told Grimes to go home, and promised him five shillings if he would bring the boy quietly up to him without beating him.
- (8) "Who will go down," asked Sir John, "over Lewthwaite Crag and see if that boy is alive?"
- (9) "Yes," he said, "one must be quiet, and neat, and respectable, and all that sort of thing when one becomes a family man."
- (10) Tom begged of the fishes to stay and wait for him.
- (11) Tom said that as everything was going down to the sea, he would go too.
- (12) "Are there babies in the sea?" cried Tom.
- (13) Tom said he would have playfellows at last.
- (14) He could only answer that he had lost his way, and that they were not to talk to him, because he wanted to think.

62. A lady was instructed by R. L. Stevenson to describe her garden, and when she brought her descriptive paragraph to her teacher, he said:—

"You should have used fewer adjectives and many more descriptive verbs. If you want me to see your garden don't, for pity's sake, talk about 'climbing roses' or 'green mossy lawns.' Tell me, if you like, that roses *twined* themselves round the apple-trees and *fell* in showers from the branches. Never dare to tell me again anything about 'green grass.' Tell me how the lawn was flecked with shadows. I know perfectly well that grass is green. So does everybody else in England. What you have to learn is something different from that. Make me see what it was that made your garden distinct from a thousand others. And, by the way, while we are about it, remember, once for all, that

green is a word I flatly forbid you to utter in a description more than, perhaps, once in a lifetime."

Try to describe a garden, or house, or room well known to you for some one who does not know it, remembering Stevenson's advice.

63. The above pupil told her sister what R. L. S. had said, and the latter remarked, "Read the 104th Psalm . . . That, I believe, is what he meant about descriptive verbs—'The birds that *sing* among the branches'; 'the lions *roaring* after their prey.' You can see all the animals vividly, but there are very few adjectives."

Read the 104th Psalm and write a description of the animals in a farmyard, remembering the above hints.

64. Study the following :—

NOTICE TO QUIT

Every one knew she was coming, and every one was very glad, but nobody liked to ask the outgoing tenant the exact date of his departure. He could be very disagreeable at times, and the fact that he must know that everybody was looking forward to his going did not assist matters. He could not help feeling it ; it was in the air. Yes, the time had come when he must be tackled on the subject ; there was so much to be done before the place could be got ready for the newcomer—so much tidying up and brushing out of dingy corners, to say nothing of the extensive arrangements for the new decorations on which it was understood she had set her heart. Who was to tell him to go ?

And at last a baby in the corner summoned up her courage and, shyly lifting her face, said, "It's quite time you went away, Mr. Winter."

"Bravo, Violet !" said the robin.

("Punch," with Acknowledgments and
Compliments.)

Read the above a second time, remembering, as you read, what is coming at the end.

In what way does your second reading differ from the first ?

Where, and what, is the crisis of this story ?

Try to write a paragraph of this kind.

65. Study the following paragraph and set down some of the conclusions which might be drawn from it.

An inquiry has been made into the distribution of space in a number of typical journals selected from the Press of four leading countries. This is how it works out in summary form (the figures are percentages of the entire news space) :—

	America	England	France	Germany
Business	21	17	9	30
Sports . .	15	17	3	3
Amusement	15	1	21	8
Politics . .	10	9	6	11
Police News	10	6	8	3
Foreign News	7	23	30	35
Arts	4	5	5	3

66. The following paragraph shows an observant eye and an understanding mind. Study it carefully :—

He was the sort of youth that any philanthropist would have itched to save—grubby, unkempt, ragged, his boots bulging. Leaning over the parapet of Blackfriars Bridge, he was continually diving into his pocket to bring out a crust of bread and toss fragments to left and right. Soon he was surrounded by a glory of fluttering wings. Gulls whirled in a snow storm ; pigeons with amber eyes and iridescent throats settled on the pavement. The scarecrow youth became Saint Francis—from a London slum.

Now look about you for a few days until you have seen something about which a paragraph similar in form and spirit could be written, and *try to write it*.

67. What does a writer mean by “the magnificence of the similes” in the following?—

And a man shall be as a hiding-place from the wind and a covert from the tempest ; as rivers of water in a dry ground, as the shadow of a great rock in a weary land.

Study the sound of the vowels as suitable to the sense of the passage.

68. Declaim the following paragraphs with careful attention to the vowel sounds :—

(a) Loving she is, and tractable, though wild,
And Innocence hath privilege in her,
To dignify arch looks and laughing eyes,
And feats of cunning ; and the pretty round
Of trespasses, affected to provoke
Mock chastisement and partnership in play.
And, as a fagot sparkles on the hearth,
Not less if unattended and alone,
Than when both young and old sit gathered
round
And take delight in its activity,
Even so this happy creature of herself
Is all sufficient ; solitude to her
Is blithe society ; she fills the air
With gladness and involuntary songs.

(b) I wandered lonely as a cloud
That floats on high o'er vale and hills,
When all at once I saw a crowd,
A host of golden daffodils,
Beside the lake, beneath the trees,
Fluttering and dancing in the breeze.

(c) You have heard it said (and I believe there is more than fancy even in that saying, but let it pass for a fanciful one) that flowers only flourish rightly in the garden of some one who loves them. I know you

would like that to be true ; you would think it a pleasant magic if you could flush your flowers into brighter bloom by a kind look upon them : nay, more, if your look had the power not only to cheer but to guard them—if you could bid the black blight turn away, and the knotted caterpillar spare—if you could bid the dew fall upon them in the drought, and say to the south wind, in frost, “ Come, thou south, and breathe upon my garden, that the spices of it may flow out.” This you would think a great thing.

69. Write a short paragraph about—

(1) Sir Walter Raleigh ; (2) Admiral Beatty ; (3) Alfred the Great ; (4) the room in which you are sitting ; (5) a street lamp ; (6) the nearest window ; (7) to-day's weather ; (8) your hat ; (9) the sky of to-day ; (10) a pair of scissors ; (11) a tree ; (12) this book ; (13) a piece of bread ; (14) Sir Francis Drake ; (15) the ideal breakfast.

N.B.—Any subject will do to write upon, just as any peg will do to hang a hat upon—the hat's the thing ; and Sir Walter Scott, they say, could write four pages about the leg of a chair. Try to write only a paragraph on that subject.

SENTENCES FOR SERIOUS CONSIDERATION

(1) The voting at the close of the meeting resulted in favour of the majority.—*Provincial Paper*.

(2) LOST since 7th instant, a dog with collar about two feet high.

Ten thousand pounds is required in one or more sums (for 12 months) to exploit four British films by reputed authors.—*Daily Paper*.

(3) After having languished in obscurity for many years, the *Times* has now obtained possession of the document.—*Daily Paper*.

(4) Motor Car Charge fails.—*Head line*.

(5) Have eaten more oranges and dates here than ever in my life. We go into the dessert to-morrow.—*Post-card from Egypt*.

(6) The magistrate said that charges of drunkenness had increased, and people were drunk and rowdy at an hour when they ought not to be.—*Daily Paper*.

(7) Dr. — gave a lecture on the "Metally Defective Child."—*Provincial Paper*.

(8) He was certainly the first Caliph since Mahomet to wear a wrist watch.—*Daily Paper*.

(9) It may here be recalled that, when seeking for fresh treasures, he met with a tragic end, for he fell into a concealed pit dug by the Sandwich Islanders for the capture of wild bulbs, and was gored to death by one of them.—*Gardening Paper*.

(10) Cowman seeks situation, single-handed. Life experience with small head.—*Country Paper*.

(11) On Tuesday evening the school roof was

packed to its utmost capacity on the occasion of a whist drive.—*Local Paper*.

(12) Luxuriant Bed-Sitting Rooms in a charming house.—*Daily Paper*.

(13) Wanted Hard-Boiled Candyman.—*Canadian Paper*.

(14) Mr. and Mrs. ——— of this city, celebrate the anniversary of their fiftieth wedding to-day.—*Montreal Paper*.

(15) "But don't let us haul in our sails," added the speaker, "because we have made so much progress; we are not out of the wood yet."—*Daily Paper*.

(16) The carpet is your children's playground. Have them beaten or shampooed by our improved method.—*Dyer's Advertisement*.

(17) Wanted 200 Sound Sleepers.—*Advertisement*.

(18) The bo'sun, in his place beside the driver's seat, turned as the car started with a quick glance and a nod to John.—*Popular Magazine*.

(19) Handsome old Mahogany Gent's Wardrobe, £20.—*Daily Paper*.

(20) For illegal trawling and for failing to heave-to at the request of the fishery cruiser, — —, master of a Lossiemouth fishing boat, was fined £60 and £70 respectfully at ——— Sheriff Court.—*Daily Paper*.

(21) Pavement talks.—*Evening paper head line*.

(22) Buffalo swept off Feet by Mendelssohn Choir.—*American head line*.

(23) Mr. C. Wakem has had the misfortune to lose a valuable cow, during the past week, having been bitten by a viper or some other poisonous reptile.—*Country Paper*

A REFERENCE SUMMARY OF ENGLISH GRAMMAR

The following is a short summary of those leading facts of language which together form what is known as English grammar. It is not complete, for the grammarian has gone much further in the detailed examination of the meanings of words arranged in sentences and their effect upon one another. But if the student wishes to go further he will have nothing to unlearn.

INTRODUCTION

A sentence is a complete thought put into words. It must contain a **Subject**, the thing spoken about, and a **Predicate**, the thing said about the Subject.

Example.—A boy on a bicycle | passed the door an hour ago. The upright line divides the Subject from the Predicate.

The word *boy* is known as the **Simple Subject**; the word *passed* as the **Simple Predicate**. These two words taken together form, as it were, the heart of the sentence.

PART I

§ 1. Parts of Speech

Words are divided into classes, according to their work in a sentence. There are eight classes, or Parts of Speech, which may be conveniently arranged thus :—

Noun and Pronoun.

Verb.

Adjective.

Adverb.

Preposition.

Conjunction.

Interjection.

The Simple Subject is usually a Noun or Pronoun, and is known as the **Subject Word** or **Subject Noun** (or **Pronoun**) ; the Simple Predicate is usually a Verb or a Verb Phrase

§ 2. The Noun

Names of things are called Nouns. A Noun may be **Proper** or **Common**. A Proper Noun is a particular name, as *John, London* ; a Common Noun is a class name, as *boy, town*. Regarded from another point of view, a Noun may be **Concrete** or **Abstract**. A Concrete Noun is the name of something which we can apprehend by our physical senses, as *flower, house* ; an Abstract Noun is the name of something which we can only think about—for example, *length, kindness*.

§ 3. The Verb

The Verb is the chief word in the sentence. It tells of action, or feeling, or simple existence. It may be **Transitive** or **Intransitive**. A Transitive Verb speaks of action which “ passes over ” from the doer to some person or thing, as : He *ate* his *dinner*. Other Verbs are said to be Intransitive—for example, The boy *ran* home. A Transitive Verb is followed by an **Object**—for example, He ate three rosy *apples*. The word *apples* is known as the **Simple Object**.

The Verb in the sentence stands first in the Predicate when the sentence is arranged in the form of a simple statement.

§ 4. The Pronoun

A word used in place of a name, or noun, is called a Pronoun, as *She* can skip ; *I* know the number ;

he is my cousin. Pronouns may be classified as **Personal**—for example, *I, me, we, us, you, they*; **Demonstrative** (pointing out)—for example, *this, that, these, those*, etc.; **Interrogative** (asking questions)—for example, *who, which, what, whom*, etc.; and **Relative** (relating to some one or something already mentioned)—for example, I know the *man* **who** spoke to you. The word to which the Relative Pronoun refers is called its **Antecedent**.

§ 5. The Adjective and Participle

The Adjective adds to the meaning of a Noun or Pronoun—for example, a *lazy* boy; he is *lazy*. Adjectives may be classified as **Qualitative** (denoting quality)—for example, a *clever* pupil; a *rainy* day **Quantitative** (denoting quantity)—for example, *some* bread; *all* day: **Numeral** (denoting number)—for example, *seven* hens and **Demonstrative** (pointing out)—for example, *these* apples; the *second* page. **Participles** are partly Verbs and partly Adjectives, being formed from Verbs and being also attached to Nouns or Pronouns, as in—

The *sentry*, **hearing** a footstep, turned quickly round.

The *sound*, **heard** in the dead of night, is very eerie.

The Participle ending in *-ing* is called **Imperfect**, and refers to something going on or incomplete. The **Perfect Participle** refers to action finished or complete. It can be formed by putting *I have* before the Verb—for example, take the Verbs *move* and *eat*, of which the Perfect Participles are *moved* and *eaten*.

Qualitative Adjectives are said to have three **Degrees of Comparison**—namely, the **Positive Degree**, which is the Adjective in its simplest form, as *weak*; the **Comparative Degree**, used in comparing one

with another, as *finer*; and the **Superlative Degree**, used to show that something possesses a certain quality in a greater degree than all the others, as *finest*. Other examples are: *clean, cleaner, cleanest; lucky, luckier, luckiest; good, better, best; beautiful, more beautiful, most beautiful*.

§ 6. The Adverb

As a rule the Adverb modifies, or changes, the meaning of a Verb—for example, The sun *shone brilliantly*; the bell *was tolled thrice*.

Certain other words classed as Adverbs, such as *too, very, quite, half, rather, exceedingly*, are attached to Adjectives or other Adverbs, as in *very weak, rather tall, half timidly*.

Adverbs may be classified as **Adverbs of Manner**—for example, The dog barked *loudly*; he sings *well*: **Adverbs of Time**—for example, Let us go *now*: **Adverbs of Place**—for example, Stand *here*.

Certain Adverbs may be “compared” like Qualitative Adjectives (see § 5 above)—for example:—

<i>Positive</i>	<i>Comparative</i>	<i>Superlative</i>
well	better	best
much	more	most
clearly	more clearly	most clearly

§ 7. The Preposition

A word placed before a Noun or Pronoun to show the relation between the thing to which that Noun or Pronoun refers and something which precedes it is called a Preposition—for example, The *girl on the gate* waved her handkerchief. The Preposition is said to *govern* the Noun or Pronoun which follows it. Prepositions are mostly short words—for example, *in, at, by, for, till, from, over, under, after, during, with, between*, etc.

§ 8. The Conjunction

Words which join sentences or parts of sentences together are known as Conjunctions, the two commonest being *and* and *but*. Others are *that*, *before*, *after*, *till*, *while*, *when*, *since*, *if*, *unless*, *except*, *though*, *although*, *than*, *as*, *either* . *or*, *neither* *nor*—for example, I shall not speak *unless* I see you ; he will come, *and* I will welcome him ; she was outspoken *but* polite.

§ 9. The Interjection

A word used to express some sudden or deep emotion, or to attract some one's attention in a forcible way, is called an Interjection—for example, *Hurrah!* our men have won ; *Hi!* *hi!* come here.

PART II

§ 10. Person

As applied to Pronouns the First Person is the person *speaking*—for example, *I*, *we*, *us* ; the Second Person is the person *spoken to*—for example, *you*, *yours*, *thou*, *thee* ; the Third Person is the person *spoken about*—for example, *he*, *she*, *her*, *they*.

A Noun of the Second Person is the name of some one *spoken to*—for example, *Tom*, come here. A Noun of the Third Person is the name of some one spoken about—for example, *Mary* was here to-day.

§ 11. Number

Nouns, Pronouns, and Verbs may be of **Singular Number** or **Plural Number**, according as they refer to *one* or *more than one*. The Plural Noun is formed from the Singular Noun (1) by the addition of *-s* or *-es*—for example, *boy*, *boys* ; *fox*, *foxes*, with occasional

changes of form, as *lady*, *ladies* ; (2) by the addition of *-en*—for example, *ox*, *oxen* ; *child*, *children* ; (3) by an internal change of vowel—for example, *man*, *men* ; *woman*, *women* ; *foot*, *feet*, etc.

Note.—In the phrase *father-in-law* the *s* is added to the chief name to make *fathers-in-law* ; *looker-on*, *lookers-on*.

The Verb in a sentence is said to agree in Person and Number with the Noun or Pronoun which forms the Simple Subject—for example, I love ; he loves ; thou lovest ; they love.

§ 12. Gender

Nouns or Pronouns which refer to members of the *male sex* are said to be of **Masculine Gender**—for example, *boy*, *father*, *he*. Those which refer to members of the *female sex* are said to be of **Feminine Gender**—for example, *woman*, *lioness*, *she*. Those referring to things which, from their nature, can be *neither male nor female* are said to be of Neuter Gender—for example, *box*, *hearth*, *it*. A Noun or Pronoun which refers to *either or both sexes* is said to be of Common Gender—for example, *parent*, *student*, *teacher*.

§ 13. Case

Pronouns have various forms called Cases to show the relation in which they stand to some other words in the sentence. These are known as the **Nominative Case**, the case of the *Subject* ; the **Genitive** or **Possessive Case**, which expresses *ownership* ; and the **Accusative** or **Objective Case**, which is the Case of the *Object*—for example, Nominative : *I*, *we*, *he* ; Genitive *my*, *ours*, *his* ; Accusative *me*, *us*, *him*.

Nouns have three Cases, but only one—namely, the Genitive—can be known from its form—for example, Nominative, *man* ; Genitive, *man's* ; Accusative, *man*.

In the sentence, "I gave him an apple," the Pronoun *him* is said to be in the Dative Case. There was a separate ending for the Dative Case in Old English.

§ 14. Voice

When the *Subject names the doer of an action* the Transitive Verb is said to be in the **Active Voice**—for example, Tom *beat* the dog. When the *Subject names the thing affected by the action* the Transitive Verb is said to be in the **Passive Voice**—for example, The dog *was beaten* by Tom.

§ 15. Tense

Those Verb forms used to mark differences of time, or the stage of completion of an action, are called Tenses. The three chief Tenses are the **Present Tense**, the **Past Tense** or **Preterite**, and the **Future Tense**. These three Tenses of the Verb "fly" may be written thus :—

ACTIVE VOICE

Present Tense.

<i>Singular</i>	<i>Plural</i>
1. (I) fly.	1. (We) fly.
2. (Thou) fliest.	2. (You) fly.
3. (He) flies.	3. (They) fly.

Preterite.

<i>Singular</i>	<i>Plural</i>
1. (I) flew.	1. (We) flew.
2. (Thou) flewest.	2. (You) flew.
3. (He) flew.	3. (They) flew.

Future Tense.

<i>Singular</i>	<i>Plural</i>
1. (I) shall fly.	1. (We) shall fly.
2. (Thou) wilt fly.	2. (You) will fly.
3. (He) will fly.	3. (They) will fly.

The above three Tenses give no idea of the completeness of the action, but there are three other Tenses which speak of completed action, namely, the **Present Perfect Tense**—for example, *I have flown* ; the **Past Perfect Tense**—for example, *I had flown* ; and the **Future Perfect Tense**—for example, *I shall have flown*. Three other Tenses show that an action is incomplete, and they are known as the **Present Imperfect Tense**—for example, *I am flying* ; the **Past Imperfect Tense**—for example, *I was flying* ; and the **Future Imperfect Tense**—for example, *I shall be flying*.

§ 16. Strong and Weak Verbs

Verbs are classed in this way according to their method of forming the Past Tense from the Present Tense. **Strong Verbs** form the Preterite by *modifying the vowel*—for example, *draw, drew* ; **Weak Verbs** by *adding -d, -ed, and sometimes -t* to the Present Tense—for example, *move, moved* ; *dream, dreamt*. There are more Weak Verbs than Strong Verbs, and for this reason the former are sometimes called **Regular Verbs**.

§ 17. Mood

The forms taken by the Predicate Verb of a sentence to show the manner in which the action, state, or feeling is viewed by the speaker are called Moods. The **Indicative Mood** is the simple form of *assertion*—for example, the man *lives* in this house. The **Subjunctive Mood** is the form which expresses a *wish, doubt, or condition*—for example, God *save* the King ; if I *were* king, I *should* make him a knight. The **Imperative Mood** expresses an *order or entreaty*—for example, *Leave* the book there ; *spare* the child.

When a Verb simply *names the action* it is said to be in the **Infinitive Mood**—for example,

I heard him *moan* ; *to err* is human. In the latter of these two sentences the Infinitive is used as a Noun, and is known as a **Verbal Noun**.

§ 18. The Participle and Gerund (see § 5)

Participles may be **Simple**—as *moving*, *moved* ; or **Compound**—as *being moved*, *having been moved*, *having moved*. The Simple Participle ending in *-ing* is usually called the **Imperfect** or **Present Participle** ; that ending in *-(e)d*, *-t*, or *-(e)n* is usually called the **Perfect** or **Past Participle**. The form ending in *-ing* may be used as a Verbal Noun—for example, *Reading* is a useful exercise.

§ 19. Conjugation and Auxiliaries

We are said to conjugate a Verb when we make a table showing its Moods, Tenses, Number, Person, and, if it is a Transitive Verb, its Voice. The following is the Conjugation of the Verb *love* in the Indicative, Imperative, Subjunctive, and Infinitive Moods.

ACTIVE VOICE

INDICATIVE MOOD

Present Tenses

INDEFINITE

<i>Singular</i>	<i>Plural</i>
1. (I) love.	1. (We) love.
2. (Thou) lovest.	2. (You) love.
3. (He) loves.	3. (They) love.

IMPERFECT

<i>Singular</i>	<i>Plural</i>
1. (I) am loving.	1. (We) are loving.
2. (Thou) art loving.	2. (You) are loving.
3. (He) is loving.	3. (They) are loving.

PERFECT

- Singular*
1. (I) have loved.
 2. (Thou) hast loved.
 3. (He) has loved.

- Plural*
1. (We) have loved.
 2. (You) have loved.
 3. (They) have loved.

Past Tenses

INDEFINITE

- Singular*
1. (I) loved.
 2. (Thou) lovedst.
 3. (He) loved.

- Plural*
1. (We) loved.
 2. (You) loved.
 3. (They) loved.

IMPERFECT

- Singular*
1. (I) was loving.
 2. (Thou) wast loving.
 3. (He) was loving.

- Plural*
1. (We) were loving.
 2. (You) were loving.
 3. (They) were loving.

PERFECT

- Singular*
1. (I) had loved.
 2. (Thou) hadst loved.
 3. (He) had loved.

- Plural*
1. (We) had loved.
 2. (You) had loved.
 3. (They) had loved.

Future Tenses

INDEFINITE

- Singular*
1. (I) shall love.
 2. (Thou) wilt love.
 3. (He) will love.

- Plural*
1. (We) shall love.
 2. (You) will love.
 3. (They) will love.

IMPERFECT

- Singular*
1. (I) shall be loving.
 2. (Thou) wilt be loving.
 3. (He) will be loving.

- Plural*
1. (We) shall be loving.
 2. (You) will be loving.
 3. (They) will be loving.

PERFECT

- Singular*
1. (I) shall have loved.
 2. (Thou) wilt have loved.
 3. (He) will have loved.

- Plural*
1. (We) shall have loved.
 2. (You) will have loved.
 3. (They) will have loved.

SUBJUNCTIVE MOOD

(After *if, that, though, lest*, etc.)

Present Tenses

INDEFINITE

<i>Singular</i>	<i>Plural</i>
1. (I) love.	1. (We) love.
2. (Thou) love.	2. (You) love.
3. (He) love.	3. (They) love.

IMPERFECT

<i>Singular</i>	<i>Plural</i>
1. (I) be loving.	1. (We) be loving.
2. (Thou) be loving.	2. (You) be loving.
3. (He) be loving.	3. (They) be loving.

PERFECT

<i>Singular</i>	<i>Plural</i>
1. (I) have loved.	1. (We) have loved.
2. (Thou) have loved.	2. (You) have loved.
3. (He) have loved.	3. (They) have loved.

Past Tenses

INDEFINITE

<i>Singular</i>	<i>Plural</i>
1. (I) loved.	1. (We) loved.
2. (Thou) loved.	2. (You) loved.
3. (He) loved.	3. (They) loved.

IMPERFECT

<i>Singular</i>	<i>Plural</i>
1. (I) were loving.	1. (We) were loving.
2. (Thou) wert loving.	2. (You) were loving.
3. (He) were loving.	3. (They) were loving.

PERFECT

<i>Singular</i>	<i>Plural</i>
1. (I) had loved.	1. (We) had loved.
2. (Thou) hadst loved.	2. (You) had loved.
3. (He) had loved.	3. (They) had loved.

IMPERATIVE MOOD

Singular
Love (thou).

Plural
Love (you *or* ye).

INFINITIVE MOOD

INDEFINITE
(to) love.

IMPERFECT
(to) be loving.

PERFECT
(to) have loved.

PASSIVE VOICE

INDICATIVE MOOD

Present Tenses

INDEFINITE

Singular
1. (I) am loved.
2. (Thou) art loved.
3. (He) is loved.

Plural
1. (We) are loved.
2. (You) are loved.
3. (They) are loved.

IMPERFECT

Singular
1. (I) am being loved, etc.

Plural
1. (We) are being loved, etc.

PERFECT

Singular
1. (I) have been loved, etc.

Plural
1. (We) have been loved,
etc.

Past Tenses

INDEFINITE

Singular
1. (I) was loved.
2. (Thou) wast loved.
3. (He) was loved.

Plural
1. (We) were loved.
2. (You) were loved.
3. (They) were loved.

IMPERFECT

<i>Singular</i>	<i>Plural</i>
1. (I) was being loved, etc.	1. (We) were being loved, etc.

PERFECT

<i>Singular</i>	<i>Plural</i>
1. (I) had been loved, etc.	1. (We) had been loved, etc.

Future Tenses

INDEFINITE

<i>Singular</i>	<i>Plural</i>
1. (I) shall be loved.	1. (We) shall be loved.
2. (Thou) shalt be loved.	2. (You) will be loved.
3. (He) will be loved.	3. (They) will be loved.

PERFECT

<i>Singular</i>	<i>Plural</i>
1. (I) shall have been loved.	1. (We) shall have been loved.
2. (Thou) wilt have been loved.	2. (You) will have been loved.
3. (He) will have been loved.	3. (They) will have been loved.

SUBJUNCTIVE MOOD

Present Tenses

INDEFINITE

<i>Singular</i>	<i>Plural</i>
1. (I) be loved.	1. (We) be loved.
2. (Thou) be loved.	2. (You) be loved.
3. (He) be loved.	3. (They) be loved.

IMPERFECT

<i>Singular</i>	<i>Plural</i>
1. (I) be being loved, etc.	1. (We) be being loved, etc.

PERFECT

<i>Singular</i>	<i>Plural</i>
1. (I) have been loved, etc.	1. (We) have been loved, etc.

Future Tenses

INDEFINITE

<i>Singular</i>	<i>Plural</i>
1. (I) were loved.	1. (We) were loved.
2. (Thou) wert loved.	2. (You) were loved.
3. (He) were loved.	3. (They) were loved.

IMPERFECT

<i>Singular</i>	<i>Plural</i>
1. (I) were being loved, etc.	1. (We) were being loved, etc.

PERFECT

<i>Singular</i>	<i>Plural</i>
1. (I) had been loved, etc.	1. (We) had been loved, etc.

IMPERATIVE MOOD

<i>Singular</i>	<i>Plural</i>
Be (thou) loved.	Be (you or ye) loved.

INFINITIVE MOOD

INDEFINITE	PERFECT
(to) be loved.	(to) have been loved.

PARTICIPLES

SIMPLE	COMPOUND
Loved.	Being loved; having been loved.

§ 20. Auxiliary Verbs

Those words which go with the Participle or Infinitive to help to form a Verb made up of two or more words are called Auxiliary or Helping Verbs—for example, *Shall* in the 1st Person and *will* in the 2nd and 3rd Persons help to form the *Future Tense*; *have* and *had* help to form the *Perfect Tenses*; *am*, *was*, *shall*, *be* help to form the *Imperfect Tenses*.

The Verb *do* and its Preterite *did* is used as an Auxiliary of emphasis in such sentences as :
I *do love* him very much ; she *did enjoy* herself.

§ 21. The Verb “be”

This irregular but very useful verb is conjugated as follows :—

INDICATIVE MOOD

Present Tenses

INDEFINITE

Singular

1. (I) am.
2. (Thou) art.
3. (He) is.

Plural

1. (We) are.
2. (You) are.
3. (They) are.

PERFECT

Singular

1. (I) have been.
2. (Thou) hast been.
3. (He) has been.

Plural

1. (We) have been.
2. (You) have been.
3. (They) have been.

Past Tenses

INDEFINITE

Singular

1. (I) was.
2. (Thou) wast.
3. (He) was.

Plural

1. (We) were.
2. (You) were.
3. (They) were.

PERFECT

Singular

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

Plural

1. (We) had been.
2. (You) had been.
3. (They) had been.

Future Tenses

INDEFINITE

Singular

1. (I) shall be.
2. (Thou) wilt be.
3. (He) will be.

Plural

1. (We) shall be.
2. (You) will be.
3. (They) will be.

PERFECT

<i>Singular</i>	<i>Plural</i>
1. (I) shall have been.	1. (We) shall have been.
2. (Thou) wilt have been.	2. (You) will have been.
3. (He) will have been.	3. (They) will have been.

IMPERATIVE MOOD

<i>Singular</i>	<i>Plural</i>
Be (thou).	Be (you <i>or</i> ye).

INFINITIVE MOOD

INDEFINITE	PERFECT
(to) be.	(to) have been.

PART III

§ 22. Sentences and Clauses

A **Simple Sentence** contains *one Subject* and *one Predicate*—for example, The *boy brought* a basket filled with provisions. Sentences with more than one Subject and Predicate may be **Compound** or **Complex**. A Compound Sentence* is made up of two or more independent sentences, usually joined together by a Conjunction—for example, The boy brought a basket filled with provisions (and) *I* thanked him. A Complex Sentence is made up of two (or more) sentences or clauses, one of which is known as the *Principal Sentence* or *Main Clause*, while the other is called the *Subordinate Sentence* or *Clause*—for example, *I* told him (that) he had lost the prize ; he will come (when) he is asked.

Some grammarians name the parts of the Compound and Complex Sentence **Clauses**. The Clauses of the Compound Sentence are said to be *co-ordinate*, or equal.

* Some grammarians object to the term, and prefer to call a sentence of this kind which has two co-ordinate clauses a *Double Sentence*, and one which has more than two a *Multiple Sentence*.

§ 23. Subordinate Clauses of the Complex Sentence

Subordinate Clauses may be classified as **Noun**, **Adjectival**, and **Adverbial**, taking the place of a Noun, Adjective, or Adverb as the case may be—for example :

- (1) *Noun Clause.* He said *that he was very well.*
- (2) *Adjectival Clause.* Tom saw a soldier *who had been wounded.*
- (3) *Adverbial Clause.* The boy fell *as he was climbing the wall.*

In (1) the clause in italics tells *what* he said. In (2) the clause in italics tells *which* soldier Tom saw. In (3) the clause in italics tells *when* the boy fell.

SOME GRAMMATICAL CAUTIONS

1. The Verb in the Predicate must agree in Number and Person with the Noun or Pronoun in the Subject—for example, *I am* a sailor ; *we are* sailors.

In ordinary language we use the plural form *you* instead of the singular *thou*, and this must be followed by the plural Verb—for example, *You are* a fortunate boy. We use the same Pronoun and Verb for the plural—for example, *You are* fortunate boys. Two singular Subjects joined by *and*, as a rule, require a plural Verb in the Predicate—for example :

John *is* clever. Mary *is* clever.
John and Mary *are* both clever.

2. Learn the following :—

When used in the First Person *shall* foretells,
In *will* a threat or else a promise dwells ;
Shall in the Second and the Third does threat,
Will simply then foretells a future feat.

3. Two negatives make an affirmative. A person who says "I do *not* care for *nobody*" means, if he means anything, that he cares for somebody, and he ought to have said "I do *not* care for *anybody*."

"I haven't got *none*" means "I have got some."

4. Study the following :—

I am stronger than he (is strong). He is weaker than I (am weak).

5. The Preposition *by* usually denotes the *agent* or *doer*, while *with* denotes the *instrument*—for example, The gong was struck *by* the *servant*; but, The gong was struck *with* a *clapper*.

The Preposition *at* is used with names of small towns and villages, *in* with names of large towns and countries—for example, He was born *at* Maidstone; but, His brother was born *in* London.

The Preposition *in* denotes rest; *into* denotes movement—for example, Stand *in* the pathway and throw the gravel *into* the field.

Use the Preposition *between* in speaking of two things, *among* in speaking of a number of things—for example, He sat *between* Mary and Emily; but, He sat *among* the boys.

Use *since* with Verbs containing the auxiliaries *have*, *has*, and *had*, but *ago* with the simple Preterite—for example, It has been raining *since* five o'clock; but, It rained an hour *ago*.

6. *Note*.—I saw John. Whom did you see? We use the Accusative Case of the Pronoun *whom* in place of the Object *John*.



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