

RAND-McNALLY



ENGLISH GRAMMAR

AND

COMPOSITION

THE RAND-McNALLY
ENGLISH GRAMMAR

AND

COMPOSITION

BY

1898

WILLIAM D. HALL

CHICAGO AND NEW YORK :
RAND, McNALLY & COMPANY.

HARVARD COLLEGE LIBRARY
GIFT OF
GINN AND COMPANY
DEC. 26, 1923

PREFACE.

New text-books on grammar appear annually, a fact which proves clearly the difficulty the teacher experiences in finding the ideal book for school use. Many of these books have admirable features; but few are adapted to the needs of the learner. The young pupil does not need an exhaustive treatise. What he does need is a concise statement of the actual facts of modern English—brief, clear definitions of the laws of language, and ample illustration of these principles by examples that *illustrate*, chosen from the masters of English.

This second volume of a two-book course on English Grammar is designed to supply pupils of the seventh and eighth grades with ~~no attempt~~ to attempt has been made to present a final treatise on the principles of grammar, or to correct the usages of the language. The method of the Primary Grammar was inductive and constructive, as suited to the needs of less mature pupils; the method of the English Grammar is expository and constructive.

The essential facts of English, as used by scholars of the present day, are stated and defined, clearly and concisely. Every word or explanation not strictly necessary to clearness has been excluded; needless comment is more confusing than helpful. For this reason the English Grammar may be criticised when compared with other text-books. But it is believed that a good definition is worth a page of comment. Additional discussion may be left safely to the teacher. The next step is illustration. Each principle is abundantly illustrated by fresh examples drawn from well-known authors. Short, pithy sentences are here used by preference; the words of acknowledged masters in English literature are preferred to colloquial examples, or to extracts from less eminent, contemporary writers. Moreover, care has been taken that each illustration shall exemplify *exactly* the point in question; and that, other things being equal, a noble sentiment or a celebrated utterance shall be placed before the pupil rather than a negative or commonplace expression. A third matter is the exercises, which occur at frequent intervals. Here additional illustrations (as a rule, longer and widely varied in character) are supplied for further practice in parsing or for discussion. But clear definition and ample illustration are not enough. In order

to make the pupil work for himself and to test his information, he is required to construct sentences in illustration of the principles he has just learned.

The plan followed in this book needs a word of comment. The *ideal plan for teaching* has been sought for rather than a theoretical system of grammar. Thus, in Part II, under Clauses, the subordinate connective is reintroduced for a fuller treatment than was given in the earlier sections, because for the understanding of the clause relation it is essential. Examination of the book will show many other instances of divergence from the usual order of development for the sake of a natural approach to the subject.

Briefly, the plan may be stated as follows: Beginning with the sentence as the primary and necessary unit of thought, Part I is devoted to a short treatment of the *Sentence as a whole*—its essential elements, the subject and the predicate, and the classification of sentences as to form and use. Thus the pupil is enabled at once to handle the thought unit as a whole. In Part II, matters commonly classified as Etymology are developed, as well as Phrases and Clauses. The elements of the sentence now having been fully discussed, Part III is concerned with matters of Syntax—Analyses and Forms of Sentences, the principles of Government, Concord, Order, Ellipsis, etc.—and other allied topics, such as Equivalents and Idioms. Capitalization and Punctuation, together with a brief account of the chief rhetorical figures, are included in this part as naturally related to the subject of the complete sentence.

Here grammar proper ends, but, practically, it has been found useful to include in language study at this point further instruction on Prosody and the elementary rules of composition. Part IV contains a brief treatment of the different kinds of composition, in prose and verse, and a simple statement of rhetorical principles governing the sentence and the paragraph. With the information supplied in this part, and with the training afforded by the exercises, the pupil may proceed at once from the analytic processes of grammar to the constructive work of original composition. At the close, Prosody, or the grammar of verse, is briefly treated, and the chief verse-forms explained and illustrated.

In conclusion, it may be said that while no one book can be expected to answer all the difficult requirements of a text-book in language study, the English Grammar will be found comprehensive, concise, exact, and, above all, practical.

CONTENTS.

INTRODUCTORY.	PAGE
Grammar and Its Divisions,	9
Orthography,	10
Elementary Sounds,	10
Language,	13
PART I.	
INTRODUCTORY SYNTAX,	15
The Sentence,	15
Elements of the Sentence,	15
Classification of the Sentence,	18
PART II.	
ETYMOLOGY—THE GRAMMAR OF WORDS,	21
Parts of Speech,	21
The Noun,	21
Classification of Nouns,	22
The Pronoun,	24
Classification of Pronouns,	25
The Adjective,	29
The Classification of Adjectives,	30
The Adjective Pronoun,	32
The Verb,	34
Classification of Verbs,	34
The Adverb,	38
Classification of Adverbs,	38
The Preposition,	43
Classification of Prepositions,	44
The Conjunction,	47
Classification of Conjunctions,	47
The Interjection,	51

ETYMOLOGY—THE GRAMMAR OF WORDS— <i>continued.</i>		PAGE
Inflection,		51
Nouns and Pronouns,		52
Person,		52
Number,		52
Gender,		58
Case,		60
Appositives,		64
Declension of Nouns,		65
Declension of Pronouns,		66
Absolute Possessive Pronouns,		69
Parsing,		70
Comparison of Adjectives,		74
Comparison of Adverbs,		78
Inflection of the Verb,		79
Voice,		79
Mode,		82
Tense,		85
Tenses in All the Modes,		89
Regular and Irregular Verbs,		91
Auxiliary and Defective Verbs,		92
Person and Number,		98
Parsing,		99
Conjugation,		102
Conjugation of the Verb <i>Be</i> ,		102
Conjugation of the Verb <i>Love</i> ,		105
Synopsis of the Verb <i>Love</i> ,		107
Forms of Conjugation,		108
List of Irregular Verbs,		110
Verbals,		114
Participle, The,		114
Infinitive, The,		120
Phrases,		126
Parsing the Preposition,		128
Clauses,		129
Conjunctions in Clauses,		131
Words of Double Use,		133
Varied Use of Words,		137
Direct and Indirect Discourse,		139

CONTENTS.

7

PART III.

PAGE		PAGE
51	SYNTAX,	141
52	The Sentence,	141
52	Classification of Elements,	142
58	Principal Elements,	143
60	Subordinate Elements,	146
64	Independent Elements,	155
65	Analysis of the Sentence,	156
66	The Simple Sentence,	156
69	The Complex Sentence,	160
70	The Compound Sentence,	171
74	Diagrams,	176
78	Simple Sentences,	176
79	Complex Sentences,	180
79	Compound Sentences,	182
82	Equivalents,	185
85	Government,	191
89	Concord,	194
91	Order,	204
92	Ellipsis,	213
98	Idioms,	215
99	Rules of Syntax,	219
102	Capitalization,	221
102	Punctuation,	222
105	Figures of Rhetoric,	232

PART IV.

110	COMPOSITION,	238
114	Kinds of Composition,	238
114	Descriptions,	240
120	Narratives,	244
126	Expositions—The Essay,	246
128	Arguments,	247
129	Persuasion—Orations, Sermons, Addresses, etc.,	249
131	Letters,	251
133	Invitations,	253
137	Acceptances,	254
139	Regrets,	254
	Suggestions,	258

COMPOSITION — Kinds of Composition — <i>continued.</i>		PAGE
Poetry,		259
Prosody,		264
Iambic Measures,		268
Trochaic Measures,		269
Anapestic Measures,		270
Dactylic Measures,		271
Rhyme,		271
Stanza and Verse,		274
Style and Art of Composition,		277
Words,		277
Sentences,		285
Paragraphing,		285
Suggestions,		300

E

1.
of a
it di
and
tinct
mar,
The
to g
inclu

2.
with

3.
tive

PART IV.

COMPOSITION.

KINDS OF COMPOSITION.

221. A composition is a series of related thoughts expressed in sentences on any subject and of any length or form.

OBS.—*Theme* is a term usually applied to compositions required of pupils.

222. According to form, all composition is classified as :

1. Prose, in which the natural order and mode of expression is employed without reference to rhythm or rhyme.

2. Poetry, in which the natural order and mode of expression is influenced by rhythm, or by both rhythm and rhyme.

223. According to subject-matter treated, the principal kinds of composition are :

1. Descriptions, which delineate the characteristics of objects or of persons in such a manner as to produce

in the mind of the reader a clear picture of the object described ; as,

My garden.

The snow image.

A portrait of George Washington.

2. Narratives, which give a connected account of events, incidents, or experiences, either real or imaginary ; as,

The battle of Flodden Field.

The story of Robinson Crusoe.

What the mouse saw.

3. Expositions or essays, which explain theories and ideas ; as,

The molecular theory.

The principles of government.

The Constitution of the United States.

4. Arguments, which aim to establish the truth of propositions ; as,

Free coinage of silver does not mean repudiation of debts.

The prisoner is guilty of embezzlement.

Mars is not inhabited.

5. Pieces of persuasion, sermons, orations, etc., which are intended to move the feelings of hearers ; as,

“Do unto others as ye would that they should do unto you.”

The character of Washington.

The need for true patriotism.

All forms of composition—novels, dramas, histories, lectures, poems, letters, etc.—illustrate one or more of the five classes defined above.

224. The design of description is to produce for the reader or hearer a clear picture of persons or things. The choice of words and sentences used in description should be governed, as in all writing, by their fitness for the special occasion. If the subject to be described is familiar, the words should be simple and the sentences short; if the subject is unusual or solemn, a more elevated style may be employed.

A good description should have a definite object or series of objects, which the writer may present as a *picture* to the mind of the reader; this principle is called *unity*. The picture thus presented should be complete, lacking nothing that is essential to the object to be portrayed. The description should be as brief as is consistent with clearness, because the reader is easily confused by many details. Therefore, out of the mass of detail which the writer sees in his subject, he should make a *selection* of the striking and important features—such as come to his mind when he attempts to remember an object once seen.

The simplest form of description is seen in the inventory, where the writer states all the details of an object. Such are the catalogues or lists of articles in a room or house, or a description of a person on a traveler's passport.

For literary purposes, however, the writer selects only those facts about the object which are striking, important, easily remembered, and harmonious.

These details should be arranged in a natural order, which will help the reader in making a picture of the scene for himself. The more important parts of an object are usually stated last. Thus Whittier describes the characteristic features of a winter scene:

1. "The wind blew east; we heard the roar
Of Ocean on his wintry shore
And felt the strong pulse throbbing there
Beat with low rhythm our inland air.

* * * * *

Meanwhile we did our nightly chores,—
Brought in the wood from out of doors,
Littered the stalls, and from the mows
Raked down the herd's-grass for the cows.
Heard the horse whinnying for his corn;
And, sharply clashing horn on horn,
Impatient down the stanchion rows
The cattle shake their walnut bows;
While, peering from his early perch
Upon the scaffold's pole of birch,
The cock his crested helmet bent
And down his querulous challenge sent."

2. And Tennyson, in like manner, describes an old country house:

"With blackest moss the flower-plots
Were thickly crusted, one and all:
The rusted nails fell from the knots
That held the pear to the gable-wall.
The broken sheds look'd sad and strange:
Unlifted was the clinking latch;
Weeded and worn the ancient thatch
Upon the lonely moated grange."

3. Or this prose description from Irving illustrates the point:

"The animal he bestrode was a broken-down plough-horse that had outlived almost everything but his viciousness. He was gaunt and shagged, with an ewe neck and a head like a hammer; his rusty mane and tail were tangled and knotted with burrs; one eye had lost its pupil, and was glaring and spectral, but the other had the gleam of a genuine devil in it."

4. In order to make the picture clearer, sometimes the writer *groups* the details he has selected *under one image*. Thus Victor Hugo, in his famous description of the battle of Waterloo, uses the figure of the letter A to map out the position of the armies:

“Those who would get a clear idea of the battle of Waterloo have only to lay down upon the ground in their mind a capital A. The left stroke of the A is the road from Nivelles; the right stroke is the road from Genappe; the cross of the A is the sunken road from Ohain to Braine l'Alleud. The top of the A is Mont Saint Jean; Wellington is there. The left-hand lower point is Hougomont; Beille is there with Jerome Bonaparte. The right-hand lower point is La Belle Alliance; Napoleon is there. A little below the point where the cross of the A meets and cuts the right stroke is La Haie Sainte. At the middle of this cross is the precise point where the final battle was spoken. There the lion is placed, the involuntary symbol of the supreme heroism of the Imperial Guard. The triangle contained at the top of the A, between the two strokes and the cross, is the plateau of Mont Saint Jean. The struggle for this plateau was the whole of the battle.”

225. From the above discussion and examples we may draw the following directions:

1. Write your description from one *point of view*, which is made clear to the reader. Thus you may preserve *unity* and make it easy for the reader to follow you. Observe how Tennyson describes the house (in selection 2) from the outside and with the idea of its ruin prominent; while Whittier (in selection 1) describes the barn from the inside at the time of feeding.

2. Select *characteristic details* or *qualities* only, such as distinguish *your* object from similar objects. Irving mentions only the broken-down qualities of the horse.

3. Present the particulars according to some *plan* or *order*, preferably that which the eye of the observer would naturally follow. Hugo places the parts of his picture in the order suggested by the letter A. If you wish to describe a room, do not begin with the floor, then mention the objects in the room, and return to the walls, but describe first either the size and shape of the room, or the objects in it. Or if you are portraying a person, proceed from the physical characteristics—shape, features, dress, etc.—to the mental. Order in description is the most essential feature.

4. Enliven your description by *action* when the nature of the subject permits. Let the description be an instantaneous view of objects in motion; let your words be descriptive of motion and sound, as Irving has done in his description of Van Tassel's farmyard, where he speaks of the *fretting, peevish* cry of guinea fowls, the *gallant strut* of the crowing cocks, the *gobbling* turkeys, and the *grunting* porkers.

5. Use *comparisons*, especially similes, when some resemblance suggests a familiar or impressive object which will give clearness and interest to your description. Many of the masterpieces of description owe much of their clearness and force to appropriate comparisons. Note Irving's comparison of the head of the horse to a *hammer*, and his eye to *that of a devil*. In the following description of the Roman Campagna, Ruskin uses vivid figures:

The blue ridge of the Alban Mount lifts itself against a solemn space of green, clear, quiet sky. *Watch-towers* of dark clouds stand steadfastly along the *promontories* of the Apennines. From the plain to the mountains, the shattered aqueducts, pier beyond pier, melt

into the darkness like shadowy and countless troops of funeral mourners passing from a nation's grave.

An Old Mill.
The Village Church.
The Skating-Rink.
A City Street.
A Busy Shop.
The Public Park.
The Ball-Ground.
A Sugar Camp.

The Prairie in Spring.
My Tandem Bicycle.
The Postmaster.
The Carpenter.
A Simple Dynamo.
An Old Country-House.
What the Engine Saw on a Morning Run.

Narratives.

226. The design of the narrative is to relate, in natural order, events, incidents, or experiences. It may include description, as every story must contain some objects which require portrayal in order to gain the interest of the reader. The facts related in a narrative may be either *real* or *imagined*. In the former case they may be drawn either from personal experience as in an anecdote, or from some other source, as in history.

The style used in narrative should be, so far as possible, simple; short words and brief sentences give rapidity. Ornamentation is usually out of place.

227. The following suggestions will be found helpful in composing narratives:

1. In simple narrative, *events should be related in the order of their happening*. Thus the interest and the knowledge of the reader increase, and no break occurs in the chain. Generally this order is the same as that of cause and effect. The cause should be told first.

2. A narrative should have a *definite object*. The reader should be able to see that the events are leading to some final conclusion. When the objective point is reached, the narrative should close.

3. A narrative should have *unity*; that is, digressions should not be introduced to distract the reader. Less important events should be subordinated to principal events.

4. A narrative should have *climax*; that is, the interest in the events, incidents, or experiences related should grow as the story advances, and the most interesting part should be the end.

228. "Every narrative has four elements: (a) The plot—that is, what happened; (b) the character—that is, the person to whom it happened; (c) the situation—that is, the place where and the time when it happened; (d) the purpose or the author's reason why it happened. Corresponding to these four elements are four test questions, which we shall do well to ask ourselves in regard to every narrative we write or read: (a) What? (b) Who? (c) Where and when? (d) Why?"—FLETCHER AND CARPENTER—"Theme Writing."

229. Narratives include *anecdotes*, which are accounts of small incidents or experiences; *biographies*, which are accounts of lives of noted people; *voyages and travels*, which are accounts of adventures and journeys; *histories*, which are systematic, written accounts of people and public events, and *fiction*, which gives imaginary accounts of people and events.

My First Bicycle Ride.
 A Day in the Woods.
 How We Camped Out.
 The Fourth of July.
 Thanksgiving Day.
 A Visit to the Museum.
 How I Spent Saturday.
 Tommy's Accident.
 The Battle of Bunker Hill.
 The Story of the Boa-constrictor.

A Cat's Dinner Party.
 Journey of a Drop of Water.
 Our Trip to the Great Fair.
 My Dream.
 A Leaf's Complaint.
 The Escape of a Prisoner.
 An Adventure with a Bear.
 A Journey Down Town.
 A Great Tournament.
 The March of an Army.

Expositions—The Essay.

230. An exposition explains an idea, or series of ideas, sometimes called a theory. The usual form of the exposition is the essay. An exposition differs from a description in that the latter represents objects, while the former presents thoughts or ideas. We may *describe* the form of a book; the contents of the book we *explain*.

The chief quality of a good essay is clearness. As the purpose of the writer is to convey information, his style should be as simple as the subject permits, and the thoughts should be carefully connected. Illustrations and examples assist the reader, and should be used frequently. The order that the writer chooses is important: he should proceed, as in narrative, from what is known to what is unknown. Two examples of the exposition, or essay, are given:

CHEERFULNESS.

I have always preferred cheerfulness to mirth. The latter I consider as an act, the former as a habit of mind. Mirth is short and transient, cheerfulness fixed and permanent. Those are often raised into the greatest transports of mirth who are subject to the

greatest depressions of melancholy. On the contrary, cheerfulness, though it does not give the mind such an exquisite gladness, prevents us from falling into any depths of sorrow. Mirth is like a flash of lightning that breaks through a gloom of clouds and glitters for a moment; cheerfulness keeps up a kind of daylight in the mind and fills it with a perpetual serenity.—ADDISON.

THE STEAM ENGINE.

The name steam engine, to most persons, brings the idea of a machine of the most complex nature, and hence to be understood only by those who will devote much time to the study of it; but he that can understand a common pump may understand a steam engine. It is, in fact, *only a pump*, in which the fluid passing through it is made to impel the piston instead of being impelled by it; that is to say, in which the fluid acts as the *power*, instead of being the *resistance*.—ARNOTT.

The Character of a Good Man.
 The Study I Like Best.
 An Electric Motor.
 What I Know About the Oak.
 Some Interesting Specimens
 of Butterflies.

The Working of a Cable Road.
 Why the Engine Goes.
 Our State Government.
 The Mayor's Duties.
 A School Gymnasium.
 The Modern Bicycle.

Note that many of these subjects can be treated as descriptions. What difference in method would be necessary if the subjects were treated descriptively?

Arguments.

231. An argument attempts to convince a reader or hearer of the truth or falsity of a proposition. Argument may take many forms, such as a discussion between friends, a debate before a society or in a legislature, a case before a judge and jury, an article or book written to establish some truth. In an argument there should be—

1. A DEFINITE PROPOSITION for the subject. We can not argue about one word, or a phrase, as *asphalt pavement* or *is more serviceable*. But when we say, "Asphalt pavement is more serviceable than any other kind of pavement," we have a full proposition with two sides, about which we may properly argue.

2. The TERMS OR ELEMENTS of the proposition should be clearly defined. In the proposition given above, we must know what is meant by the phrases "asphalt pavement" and "more serviceable."

3. The TOPIC selected for argument should be debatable; that is, one about which two opposed opinions may be reasonably held. Therefore, the more definitely the proposition is framed, the easier it will be to make a good argument.

232. An argument contains three principal parts:

1. The INTRODUCTION, in which the writer explains the proposition, and states how he proposes to consider it. This part should also arouse the interest and gain the attention of the reader or hearer. Thus the introduction may contain description, narration, and persuasion (which is an appeal to the feelings).

2. The ARGUMENT PROPER, OR PROOF, in which the question at issue is treated directly. Here are placed the reasons (usually called *proof*) which the writer wishes to advance in favor of his opinion. These should be arranged carefully in order of climax. Here, also, are placed the counter-arguments or *refutations* of the arguments by the other side.

3. The CONCLUSION (sometimes called *peroration*), in which the arguments used are summed up, the result pointed out, and an appeal made to the feelings of the audience. This part should be made the most forcible, in order to leave a convincing impression.

Obs.—Proof may consist of (a) a statement of facts supported by authority; (b) testimony of witnesses, living or dead; (c) logical reasons for belief.

233. The qualities of a good argument are *clearness*, *force*, and *fairness*. Every statement should be precise and carefully guarded, and there should be no doubt about the meaning of any term. Hence the style should be exact, clear, and not ornamented.

Manual Training Should Be Introduced Into all Schools.
 Cities Should Own Street Railways.
 All Children Should Be Compelled to Attend School.
 Electric Light Should Be Provided for Public Streets.
 Bicycle Roads Should Be Built by the State.
 Resolved: That America Be Reserved for Americans.

Persuasion — Orations, Sermons, Addresses, etc.

234. Many topics of an argumentative nature do not admit a closely logical treatment. The effort of the writer or speaker, in such cases, is chiefly to *move his audience* by earnest appeal to their feelings, and thus influence them to take some action, or, perhaps, merely to agree with him in opinion and feeling. Such compositions are the *sermon*, the *public address*, or *oration*. A single term is adequate for a subject; as, The Character of George Washington, The Great Emancipator, Duty, etc.

Although little proof or formal argument is introduced, the oration may be divided into three parts:

1. The INTRODUCTION, the purpose of which is to win the attention of the audience. A reference to the occasion of the address may be made. Frequently a bright story or a pertinent anecdote serves to make a pleasant introduction.

2. The DISCUSSION, in which the topic is treated according to the plan chosen by the author. *Climax* should be carefully preserved, and *transitions* from one division to another clearly shown.

3. The CONCLUSION. Here the true orator, after summing up his discussion, moves his audience to sympathy by exhortation, imagery, and appeals to imagination and feeling. The conclusion must exceed in power the two other parts.

235. As orations and compositions of a similar character are designed primarily to affect the emotions, greater latitude is allowed the author in his style than in any other form of prose. It is not enough that he be clear and interesting; he must be forcible, enthusiastic, and dramatic. Hence the orator may employ highly figurative diction; his sentences may be imperative and exclamatory.

Compulsory Education.

Uses of Great Men.

The Growth of Our Country.

An Oppressed People.

Arbitration.

Our Old Veterans.

Manual Training—Its Uses.

Uses of History.

Protect the Birds.

Kindness.

The Dignity of Labor.

The Father of Our Country.

236. All kinds of composition have been briefly described heretofore. Every piece of writing may be referred to one or more of these divisions. For the sake of further illustration, however, additional treatment is now given to a common form of composition—letters.

237. [REDACTED] a written or printed communication from one person to another. It is designed to take the place of a conversation, and this purpose should govern its character, form, length, and style.

According to the purpose they serve, letters are classified and defined as follows:

1. LETTERS OF FRIENDSHIP, which are familiar communications between friends. In character they should reflect the relations of the correspondents. They should be simple, natural, and individual. Being conversations on paper, they should treat subjects of mutual interest. The same care should be taken as in speech; the writer should not presume upon his correspondent by slovenliness, haste, or selfishness.

2. LETTERS OF BUSINESS. Business letters should be written on one side of the paper only; and when written on business of one's own, they should contain a stamp for return postage. In style they should be concise, explicit, and courteous. The information desired or given should be stated as briefly as is consistent with clearness and courtesy; hence matters irrelevant to the business at hand should be excluded. Abruptness may be avoided by a careful introduction and conclusion. If the letter is an answer to one received, reference to

the letter in question should be made, its date given, and inclosures, if any, acknowledged. Abbreviations should be used sparingly. An illiterate business letter, in which words are misspelled, grammar is violated, or other blunders are made, often creates prejudice against the writer.

3. **LETTERS OF INTRODUCTION**—those in which the writer commends a friend to a third person of his acquaintance. Since the writer to a certain extent becomes responsible for the character of the person introduced, care should be used in writing such letters not to exaggerate the merits of the bearer, nor to recommend in too high terms a person but partially known. Letters of introduction should not be sealed, if sent by the person introduced.

4. **FORMAL LETTERS.** These include official letters written by men in a public capacity about public affairs, petitions, and impersonal letters on weighty matters. In style, such letters should be dignified, clear, and brief. They contain frequent expressions of courtesy and respect, and the introduction and conclusion are formal. When writing in a strictly official capacity, the title of the writer should follow his signature.

5. **NOTES OF CEREMONY**—invitations and regrets. These are of two kinds, *informal* and *formal*.

(a) *Informal invitations* are friendly notes written in the first person, varied to suit the occasion. They should be brief and cordial, and confined to the subject of the invitation.

OBS.—In addressing notes to ladies, the eldest or an only daughter is entitled *Miss*, without her Christian name, while the younger daughters are entitled *Miss* with the Christian name added. When all of them are referred to, the title is usually pluralized, and *not* the surname.

Miss Randall (eldest).

Miss Amy Randall (younger).

The Misses Randall (all).

(b) *Formal notes*, whether invitations, acceptances, or regrets, should be written in the third person. While formal invitations are usually printed, a few examples are given to illustrate the correct forms to use in reply to different kinds of notes.

INVITATIONS.

Mr. and Mrs. George L. Robinson
request the pleasure of Miss Jane Smith's company
on Wednesday evening, June the first,
from eight to eleven o'clock.

404 Dearborn Avenue,
May twenty-fifth.

Mrs. George L. Robinson,
At Home
on Tuesday evening, June the seventh,
from eight to eleven o'clock.

404 Dearborn Avenue,
June first.

Mrs. George L. Robinson
requests the pleasure of your company
at dinner

Thursday, March the twentieth, at seven o'clock.
404 Dearborn Avenue,
March tenth.

ACCEPTANCES.

Miss Jane Smith
accepts with pleasure
Mr. and Mrs. George L. Robinson's
kind invitation for Wednesday evening,
June the first.

8 Astor Street,
May twenty-seventh.

Mr. Edward King accepts with pleasure
Mrs. George L. Robinson's
kind invitation for Tuesday evening, June the seventh.
46 Oak Street,
June third.

REGRETS.

Miss Jane Smith
regrets that a previous engagement prevents
her acceptance of
Mr. and Mrs. George L. Robinson's
invitation for Wednesday evening,
June the first.

8 Astor Street,
May twenty-seventh.

Mr. Edward King sincerely regrets
that he shall be unable to accept
Mrs. George L. Robinson's
kind invitation to dinner, Thursday, March the twentieth,
46 Oak Street,
March eighteenth.

Custom dictates, and politeness requires, that all invitations should be answered promptly.

EXERCISE.

(a) Write a letter on each of the following subjects:

Your trip to Niagara Falls.
Your visit to the World's Fair.
Planning a summer vacation with a friend.
Asking for a book which you wish to borrow.
Recounting the adventures of a week.

(b) Write a business letter on each of the following subjects:

Ordering a bill of groceries.
A reply to the above.
An answer to a business advertisement.
An inquiry about a house for sale.
Explaining an error made by a clerk.

(c) Write letters of introduction as follows:

Introducing your friend to another in a neighboring city.
Introducing your friend to a school board.
Recommending your friend as drug clerk.

(d) Write a letter on each of the following subjects:

A petition to a Congressman, requesting his offices in
behalf of a measure.
A petition to a school board.
Declining or accepting a nomination for an office.

238. Custom has established certain forms, which should be observed in writing letters.

The parts of a letter are (1) the *heading*, (2) the *introduction*, (3) the *body*, (4) the *subscription*, and (5) the *superscription*.

1. The **heading** states (a) the *place* and (b) the *time* of the writing. In business letters it should appear in the upper right-hand corner of the page. In letters between friends it may well appear at the close, and at the left side of the page.

Lasalle, Ill.,
January 2, 1898.

or

Lasalle, Ill.,
January 2, 1898.

2. The **introduction** consists of (a) the *address* and (b) the *salutation*. It should appear on the left side of the page, one line lower than the date.

Mr. David Davis,
Clinton,
Iowa.

My dear Sir:—

In letters between friends the address is usually omitted from the *introduction*.

My dear David:— or, Dear Mr. Davis, etc.

In formal letters, which are not specifically commercial, the address may be placed at the close, on the left-hand side; as,

Gentlemen:—

Very truly yours,

Messrs. Brown, Smith & Co.,
Bankers.
New York City.

The salutation depends upon the degree of intimacy between the correspondents. Informal letters usually begin with the following salutations:

Dear Brother:—

Dear Jim:—

Dear James:—

My dear James:—

Dear Smith:—

My dear Smith:—

Dear Mr. Smith:—

My dear Mr. Smith:—

More formal letters employ such as these:

Dear Sir:—

My dear Sir:—

Dear Madam:—

Gentlemen:—

3. The **body** consists of the *message*. It should begin on the line below the salutation, and a space farther to the right.

Dear Sir:—

In reference to your communication in regard to, etc.

4. The **subscription** consists of the *term of respect* and the *signature*. It should appear at the close of the letter, and near the right side of the page.

Yours truly,

David Wells.

The term of respect used depends on the writer's relations with the person addressed. In letters between friends the following are common:

Sincerely yours,

Very sincerely yours,

Cordially yours,

Devotedly yours,

For letters more formal, such as the following are usual:

Faithfully yours,

Respectfully yours,

Very truly yours,

Truly yours,

OBS.—The first letter only of the term of respect is capitalized.

When it is important to indicate the sex of the writer, the full Christian name should be written instead of the initials. Married women, when writing to a stranger, should prefix *Mrs.* to their name; as, (Mrs. H. W.) Mary M. Smith.

5. The superscription consists of the *name, title, and place of residence* placed upon the envelope. To insure certain delivery it should be definite and plainly written. Notice the arrangement and punctuation of the following superscription:

<p><i>Mr. Luther Wilson,</i></p> <p style="text-align: right;"><i>Winona,</i></p> <p style="text-align: right;"><i>Minn.</i></p> <p><i>Box 181.</i></p>	
---	--

SUGGESTIONS.

Answer without delay all courteous letters.

Use plain white or neatly tinted paper; decorated or highly colored paper is in poor taste.

Date every letter, and sign your name in full.

All letters should contain the writer's address in full.

Leave a narrow margin on the left side of the page, and properly indent all paragraphs.

Do not write on the margin of your letter, nor write across a page already written.

Do not use postal cards except for short business communications.

Do not use figures except for dates or sums of money; nor the character *£*, except in the titles of business firms.

Finish one subject before commencing another, and avoid, as far as possible, the use of a postscript.

Avoid all hackneyed phrases, especially such as, "I take my pen in hand," "I sit down," "As I have nothing else to do I will now write," "I thought I would write you a letter," "I will now close." Some of these expressions are really incontinent; others are useless, or even worse—*ess.*

Fold your letter neatly, using as few folds as possible. So fold that, in opening your letter, the recipient shall find it right side up, ready for perusal.

POETRY.

239. Poetry is the expression of beautiful and elevated thought and feeling in appropriate words, arranged in metrical form, with or without rhyme.

"Poetry is simply the most beautiful, expressive, and widely effective mode of saying things."—MATTHEW ARNOLD.

"The best and happiest thoughts of the best and happiest minds."—SHELLEY.

"The art of employing words in such a manner as to produce an illusion on the imagination; the art of doing by means of words what the painter does by means of colors."—MACAULAY.

240. Poetry may be classified as *narrative*, *lyric*, *dramatic*, and *didactic*.

241. Narrative poetry recites, as a story, events historical, legendary, or purely imaginary. In this class is included—

1. The EPIC, which narrates at considerable length the adventures of heroes and illustrious persons, and even deities, as based on old legends or traditions. It includes descriptions of nature, as well as narratives of events.— (Adapted from PARSONS.)

Homer's "Iliad and Odyssey."
Virgil's "Æneid."
Dante's "Divine Comedy."
Milton's "Paradise Lost."

2. The METRICAL ROMANCE, a narrative poem of incident or adventure, less dignified than the epic. The passion of love, usually in the epic subordinated to other motives, is here often made the principal theme. Fairies, elves, witches, and ghosts often appear instead of gods and goddesses.

Scott's "The Lay of the Last Minstrel" or
"The Lady of the Lake."
Tennyson's "Idylls of the King."
Longfellow's "Evangeline."

3. The METRICAL TALE, distinguished from the preceding by its brevity, and by the greater scope of the subjects it may treat, including those of a humorous or realistic nature.

Burns' "Tam O'Shanter."
Keats' "Eve of St. Agnes."
Moore's "Fire-Worshippers."
Tennyson's "Enoch Arden."

4. The PASTORAL or IDYL, a poem which depicts some phase of country life, usually a gay or pleasant phase, by means of narrative, song, or dialogue.

Burns' "Cotter's Saturday Night."
Virgil's "Eclogues."

5. The BALLAD, a sentimental, narrative, or humorous poem, adapted for singing or recitation. It is simple in form, and usually appears in short stanzas.

Crawford's "Kathleen Mavourneen."
Wolfe's "Burial of Sir John Moore."
"Sir Patrick Spens."
Burns' "Bannockburn."

242. Lyric poetry differs from epic or dramatic poetry in the fact that it usually expresses the individual emotions of the poet. It naturally takes a form fitted to be sung, but is found in a wide variety of metres. The name comes from *lyre*, an ancient stringed instrument. Some forms of lyric poetry are:

1. The SONG, a poem intended to be sung. Songs may be patriotic, comic, convivial, sentimental, or religious. In the last-mentioned case they are properly called *hymns*.

Shakspeare's "Who Is Sylvia?"
Key's "The Star Spangled Banner."
Burns' "Coming Thro' the Rye."
Newman's "Lead Kindly Light."

2. The ODE, a lyric poem originally designed to be sung, dealing in reality with a wide variety of subjects,

though restricted traditionally to the expression of ardent or exalted sentiment, such as that of religion or patriotism.

Lowell's "Commemoration Ode."
 Dryden's "Alexander's Feast."
 Keats' "Ode to the Nightingale."
 Wordsworth's "Intimations of Immortality."
 Shelley's "To the Skylark."

3. The ELEGY, a mournful or plaintive poem—a funeral song.

Gray's "Elegy in a Country Churchyard."
 Milton's "Lycidas."
 Shelley's "Adonais."
 Emerson's "Threnody."

4. The SONNET, a short poem, usually of fourteen lines, expressing a single sentiment.

Mrs. Browning's "Sonnets from the Portuguese."
 Rossetti's "House of Life."
 Shakspeare's "Sonnets."
 Sidney's "Astrophel and Stella."
 Petrarch's "Sonnets to Laura."

243. Dramatic poetry, a form of poetry in which human action, instead of being narrated, as in epic poetry, is exhibited in the persons of those concerned. Written in dialogue, it vividly reproduces the original events, and represents the characters as if they were really present to the senses. Some forms are:

1. TRAGEDY, which represents some important action performed by illustrious persons, generally with a fatal catastrophe. It seeks to arouse the emotions of

pity, scorn, and admiration—pity for the misfortunes of the actors; scorn for the baseness in human character, and admiration for heroic acts.

Shakspeare's "Hamlet" or "Macbeth."
 Marlowe's "Jew of Malta."
 Webster's "Duchess of Malfi."
 Tennyson's "Becket."

2. COMEDY, which represents the lighter, more humorous, sides of life. The complications have a fortunate and happy outcome. Satire of foibles and caprices which are ludicrous is often one element of comedy.

Shakspeare's "Twelfth Night" or "Merchant of Venice."
 Sheridan's "School for Scandal."
 Goldsmith's "She Stoops to Conquer."
 Ben Jonson's "Bartholomew Fair."

A *farce* is a form of comedy which contains no serious elements, and in which the humor is broad and continuous. The *melodrama* is characterized by exaggerated situations and feelings. It is neither pure tragedy nor comedy.

244. Didactic poetry, or, more properly, didactic verse, is that variety which aims to instruct the mind, rather than to excite the emotions or stimulate the imagination. It deals with abstract ideas and theories; a didactic poem is, indeed, merely an essay in verse.

Pope's "Essay on Man."
 Dryden's "Religio Laici."
 Longfellow's "Psalm of Life."

PROSODY.

245. Prosody is the grammar of verse, treating of the nature and laws of its structure.

246. Verse differs from prose in having a regular succession of accented and unaccented syllables; in prose the accents are irregularly distributed.

Touch her not scorn fully,

Think of her mourn fully.—HOOD.

247. Accent is the stress or force placed on particular syllables in reading, as on the first and the fourth syllables of each line above.

248. Rhythm is the succession of accent at regular intervals of duration. The unit of rhythm is called a *foot*, and consists of two syllables or of three.

1. Build me | straight O | worthy | Master!

2. I am mon | arch of all | I survey.

Obs. I.—Rhythm or measure is one of the basic principles of music. By virtue of its rhythmic form, verse is therefore allied to music.

Obs. II.—The rhythm of classic poetry, such as the Greek and the Latin, is based on the *length* of syllables; that of English, upon *accent*. Thus, a Latin word with length of vowels like those in *romance*, in which the first is long and the second short, is a *trochee*, while in English it is an *iambus*, because the accent falls on the second syllable.

249. The *two-syllable* feet are of two principal kinds:

1. The *iambus*, having the second syllable accented, the first unaccented. Formula: ~ -

Ī know | nŏt whĕre | Hĭs ĩs | lānds lĭft

Theĭr frŏnd | eđ palms | ĩn āĭr.—WHITTIER.

2. The *trochee*, having the first syllable accented, the second unaccented. Formula: - ~

Dŭlcĕt- | eyĕd ās | Cĕrĕs' | dāughtĕr.—KEATS.

Trochaic verses have a light tripping movement, and are best adapted to lively subjects.

Obs.—The *spondee* and *pyrrhic* are two-syllable feet seldom found except in connection with other meters. The former consists of two accented syllables, as in the first foot of the line:

Bright star! | would I were steadfast as thou art.—KEATS.

The latter consists of two unaccented syllables, as in the second foot of the line:

Nĕw-light | eđ on | ā heav | ĕn-kĭss | ĩng hĭll.—SHAKSPERE.

250. The *three-syllable* feet are of three kinds:

1. The *anapest*, having the third accented, the first and second unaccented. Formula: ~ ~ -

Fŏr ā fĭeld | ŏf thĕ dĕād | rŭshĕs rĕd | ŏn mĭ sĭght.

—CAMPBELL.

sentence the modifying elements are placed before the principal statement, thus adding strength, while in a loose sentence the modifiers are placed where they naturally occur. The periodic form is stronger, more dignified, more involved; the loose form is simpler, easier, and more natural. All sentences are either loose or periodic.

Note the positions of the modifiers in the following:

Loose.

We came to our journey's end after much fatigue, through deep roads and bad weather.

His actions were frequently criticised, but his character was above criticism.

His tireless brain was never at rest, from morning to night, from week's end to week's end.

Periodic.

At last, after much fatigue, through deep roads and bad weather, we came to our journey's end.

Though his actions were frequently criticised, his character was above criticism.

From week's end to week's end, from morning to night, his tireless brain was never at rest.

279. A loose sentence may be made periodic by inverting the position of the modifiers, by the use of correlatives (*either, or; neither, nor; both, and; not only, but also, etc.*), by the substitution of a participial phrase for other elements, or by changing a proposition into a causal clause.

EXERCISE.

Change the following sentences from loose to periodic. In each sentence put the italicized word at the end. Note the gain in strength:

1. We laid him *down* slowly and sadly.
2. The old clock suddenly *stopped*, before the family was stirring, early one summer morning.
3. I shall attempt neither to palliate nor *deny* the atrocious crime of being a young man.

4. One generation would have no advantage over *another*, if this opinion were well founded.

5. He had received large subscriptions for his promised edition of Shakspeare; he had lived on these subscriptions for some years, and he could not *without disgrace* omit to perform his part of the contract.—MACAULAY.

6. His son lacked his father's eminent position and also the talent and force of character to achieve it; he could, therefore, *effect nothing* by dint of political interest.

OBS.—No one form of sentence should be used exclusively. A writer should aim at variety in his style, both in length and in structure of his sentences. Each one of the classes discussed above has its advantages: The loose sentence is natural and simple, the periodic forcible, and the balanced, pleasing to the ear; but the loose sentence is weak, the periodic, requiring close attention, becomes fatiguing, and the balanced is artificial. Adapt each sentence to the character of the thought, and vary one form with another.

EXERCISE.

(a) In the following passage, written by a great master of English prose, Burke, note the variety in structure and length, the skillful arrangement of clauses, the emphasis lent to important words by placing them in important positions, and the peculiar fitness of each word to express the meaning intended:

- (1) It is now sixteen or seventeen years since I saw the Queen of France, at Versailles; and surely never lighted on this orb
- (2) a more delightful vision. I saw her just above the horizon, decorating and cheering the elevated sphere she had just begun to move in—glittering like the morning star, full of life and
- (3) splendor and joy. O what a revolution! and what a heart must I have to contemplate without emotion that elevation
- (4) and that fall! Little did I dream when she added titles of veneration to those of distant, respectful love, that she should ever be obliged to carry the sharp antidote against disgrace con-

- 5) cealed in that bosom. Little did I dream that I should have lived to see such disasters fallen on her in a nation of gallant men — in a nation of men of honor and of cavaliers. I thought ten thousand swords must have leaped from their scabbards to avenge even a look that threatened her with insult. But the age of chivalry is gone. That of sophisters, economists, and calculators has succeeded, and the glory of Europe is extinguished forever. Never, never more shall we behold that generous loyalty to rank and sex, that proud submission, that dignified obedience which kept alive, even in servitude itself, the spirit of an exalted freedom.

What sentiment is expressed in 1 and 2? in 3? in 7 and 8? in the last sentence? What figures of rhetoric are employed in 1 and 2? Are they inconsistent? What figure in 5? Which sentences are periodic? which loose? Point out the repetitions, and explain the purpose served by each of them. Indicate the transposed sentences. Change these to the natural order. What is the result? What is meant by the phrase, *the sharp antidote against disgrace*? What figure of rhetoric in *antidote*? Why is this term peculiarly forcible here? Point out the felicity of the adjectives in the phrases, *generous loyalty, proud submission, dignified obedience*. What would be the effect of substituting *slavery* for *servitude* in 9? of substituting *the* for each *that* in the same sentence?

To what kind of composition does this extract belong?

(b) The following paragraph from Irving's "Legend of Sleepy Hollow" illustrates a style noted for elegance and simplicity:

- (1) Thus feeding his mind with many sweet thoughts, Ichabod journeyed along the sides of a range of hills which look out upon some of the goodliest scenes of the mighty Hudson. The sun gradually wheeled his broad disk down into the west.
 (2) The wide bosom of the Tappan Zee lay motionless and glassy, excepting that here and there a gentle undulation waved and

- (4) prolonged the blue shadow of the distant mountain. The horizon was of a fine, golden tint, changing gradually into a pure apple-green, and from that into the deep blue of the mid-heaven. A slanting ray lingered on the woody crests of the precipices that overhung some parts of the river, giving greater depth to the dark-gray and purple of their rocky sides.

What is the character of this kind of composition? What train of thought connects the sentences? Name the figures of rhetoric in the paragraph. What words in 1 are found more often in poetry than in prose? Are the sentences loose, periodic, or balanced? What is gained by making 2 shorter than 1? than 3? Which is the longest sentence in the extract? Justify the use in 3 of the phrase *blue shadow*. If the phrase, *pure apple-green*, in 4 were changed into *purely apple-green*, would the sentence gain or lose? Why? Is the adjective *rocky* in 5 superfluous? Substitute a synonym for *lingered* in 5. What is the effect?

- (1) That night they lay down and slept together, with Bellerophon's arm about the neck of Pegasus, not as a caution, but for kindness. And they awoke at peep of day, and bade one another good morning, each in his own language.
 (2) In this manner, Bellerophon and the wondrous steed spent several days, and grew better acquainted and fonder of each other all the time. They went on long aerial journeys, and sometimes ascended so high that the earth looked hardly bigger than the moon. They visited distant countries, and amazed the inhabitants, who thought that the beautiful young man on the back of the winged horse must have come down out of the sky. A thousand miles a day was no more than an easy space for the fleet Pegasus to pass over. Bellerophon was delighted with this kind of life, and would have liked nothing better than to live always in the same way, aloft in the clear atmosphere; for it was always sunny weather up there, however cheerless and rainy it might be in the lower region.

But he could not forget the horrible Chimæra which he had promised King Iobates to slay. So, at last, when he had become well accustomed to feats of horsemanship in the air, and could manage Pegasus with the least motion of his hand, and had taught him to obey his voice, he determined to attempt the performance of this perilous adventure.

—From "The Chimæra," HAWTHORNE.

Select the periodic sentences in the above passage. Why are most of the sentences loose? For what purpose as the last sentence made periodic? Write sentence 5 in periodic form.

What words do you notice that are unfamiliar to you in prose-writing? Find synonyms for all adjectives; for all verbs. What different meanings do Hawthorne's words derive from these synonyms?

280. A sentence, to be readily understood, must be limited to the expression of but one leading thought. Thus we obtain *unity* of expression. The following directions will be of use:

1. Change the subject of the sentence as rarely as possible.

My friends turned back after *we* had reached the vessel, on board of which *I* was received by the passengers *who* showed me much attention.

Here the subject is changed four times, and the result is a medley of *friends, we, I,* and *who*. A reduction in the number of subjects makes the sentence much more clear and forcible:

My friends having turned back after we had reached the vessel, the passengers received me on board and showed me much attention.

2. Do not include in one sentence matters not closely connected in thought.

After Napoleon escaped from Elba and landed on the French coast, he advanced as rapidly as possible towards Paris; but on the way was met by Marshal Ney's troops, who had sworn to bring him back in an iron cage, but who now saluted him as Emperor.

Here is material enough for three sentences:

Napoleon escaped from Elba and landed on the French coast. Advancing as rapidly as possible towards Paris, he was met on the way by Marshal Ney's troops. These had sworn to return with him in an iron cage, but they now saluted him as Emperor.

3. Unite into one sentence all statements closely connected in thought.

The man bought the overcoat. It was for a poor boy. The boy had gone cold all winter.

Here are three statements which properly make but one proposition.

The man bought the overcoat for a poor boy, who had gone cold all winter.

EXERCISE.

Rewrite the following sentences, preserving unity in each:

1. London, which is a very dirty city, has a population of above 5,000,000.

2. The lion is a noble animal, and has been known to live fifty years in captivity.

3. Chinese women are industrious, and use, as embellishments of their beauty, paint and false hair.

4. I received the books yesterday, and I am very much pleased with them, but you sent me one too many, but I find I may need it, and so I will keep it. [Recast into three sentences.]

5. The march of the soldiers was through an uncultivated country, whose savage inhabitants fared badly, having no other pleasures than a breed of lean sheep, whose flesh was unsavory by reason of their continual feeding on sea fish. [Recast into three sentences.]

6. In the afternoon we sailed again for Vineyard Haven, where we spent the night, returning the next day, which turned out to be fine after all, to the harbor from which we had started at first. Recast into three sentences.]

7. All old festivals awaken strong associations. Christmas awakens the strongest. They are most heartfelt. [Unite.]

8. The abilities of Charles were not great. His taste in art was indeed exquisite. Few sovereigns have written or spoken better. But he was not fitted for active life. [Unite.]

9. Paul Revere was a zealous patriot. The British army had started for Lexington. He was sent to inform Adams and Hancock. [Unite.]

281. To gain *force*, important words and phrases should be placed in the most prominent places, which are the beginning and the end of the sentence. For this purpose the elements may be inverted or transposed. For example, in the sentence, "I have no silver or gold," the natural order is less strong than the inverted: *Silver and gold have I none*. In the latter form the important words occupy the emphatic positions.

EXERCISE.

Place important words in emphatic positions.

1. The accepted time is now.
2. He imprisoned some, he put to death others.
3. The gate is wide, and the way is broad that leadeth to destruction.
4. I shall never again see my native land.
5. There is bright dawn rising on the mountain-top above the clouds.

Paragraphing.

282. After you have selected the subject of a composition, think about it. Do not scribble down the first sentence that occurs to you, and then wait for another to suggest itself. Divide the subject into topics, and arrange the topics in proper order. The sentences relating to each topic will form a paragraph.

Suppose that the subject is *Coal*. The first draft of the composition might be outlined as follows:

COAL.

1. A hard black or brown substance of vegetable origin. Burns readily. Occurs in beds or layers. Found in nearly all parts of the globe. Coal deposits of United States very extensive. Coal fields of Pa., of W. Va., of Ala., of Ohio, of Ill., of Ia.

2. Varieties of coal—anthracite, bituminous. Grades of each variety. Greater value of anthracite. Why?

3. Uses of coal—for steam engines. Not all kinds of coal equally useful for making steam. U. S. war steamers supplied with bituminous coal of special grade.

4. Uses of coal in iron smelting—coke. Iron-manufacturing cities always near coal mines. Examples: Pittsburg, Chicago, Birmingham, Ala.

5. Coal needed for various other manufactures. Example: Water power to-day giving way to steam power. Reason why.

6. Most of the coal heat wasted as yet. Coal used for developing electric power. Hopes of electricians to get electric power direct from coal without intervention of steam-driven machinery. Numerous gains that would result therefrom. Cost of electric lighting would be lowered. Other practical uses of electricity would become more widely spread.

7. Summary: The importance of coal for civilized life. How long will coal remain at the present rate of consumption?

Could the topics arranged above in seven groups be placed in any other order? If so, suggest a new plan. After you have determined on your plan, finish the composition, forming a paragraph for each group.

EXERCISE.

(a) Indicate where the following selections should be paragraphed. Explain your reasons for making the divisions :

THE ENGLISH TONGUE.

I have somewhere read of an eminent person who used, in his private offices of devotion, to give thanks to heaven that he was born a Frenchman; for my own part, I look upon it as a peculiar blessing that I was born an Englishman. Among other reasons I think myself very happy in my country, as the language of it is wonderfully adapted to a man who is sparing of his words and an enemy to loquacity. As I have frequently reflected on my good fortune in this particular, I shall communicate to the public my speculations upon the English tongue, not doubting but they will be acceptable to all my curious readers. The English delight in language more than any other European nation, if the remarks made to us by foreigners are true. Our discourse is not kept up in conversation, but falls into more pauses and intervals than in our neighboring countries; as it is observed, that the matter of our writings is thrown much closer together, and lies in a narrower compass than is usual in the works of foreign authors: for, to avoid our natural taciturnity, when we are obliged to utter our thoughts, we do it in the shortest way we are able, and give as quick a birth to our conceptions as possible. This humor shows itself in several remarks that we may make upon the English language. As first of all by its abounding in monosyllables, which gives us an opportunity of delivering our thoughts in few sounds. This, indeed, takes off from the elegance of our tongue, but at the same time expresses our ideas in the readiest manner, and consequently answers the first design of speech better than the multitude of syllables, which make the words of other languages more cumbersome and more sonorous. The sounds of our English words are commonly like those of string music, short and transient, which rise and perish upon a single touch; those of other languages are like the notes of wind instruments, sweet and swelling, and lengthened into variety of modulation.—ADDISON.

THE GREAT STONE FACE.

One afternoon, when the sun was going down, a mother and her little boy sat at the door of their cottage, talking about the Great Stone Face. They had but to lift their eyes, and there it was plainly to be seen, though miles away, with the sunshine brightening all its features. And what was the Great Stone Face? Embosomed amongst a family of lofty mountains, there was a valley so spacious that it contained many thousand inhabitants. Some of these good people dwelt in log huts, with the black forest all around them, on the steep and difficult hillsides. Others had their homes in comfortable farm-houses, and cultivated the rich soil on the gentle slopes or level surfaces of the valley. Others, again, were congregated into populous villages, where some wild, highland rivulet, tumbling down from its birthplace in the upper mountain region, had been caught and tamed by human cunning, and compelled to turn the machinery of cotton factories. The inhabitants of this valley, in short, were numerous, and of many modes of life. But all of them, grown people and children, had a kind of familiarity with the Great Stone Face, although some possessed the gift of distinguishing this grand natural phenomenon more perfectly than many of their neighbors. The Great Stone Face, then, was a work of Nature in her mood of majestic playfulness, formed on the perpendicular side of a mountain by some immense rocks, which had been thrown together in such a position as, when viewed at a proper distance, precisely to resemble the features of the human countenance. It seemed as if an enormous giant, or a Titan, had sculptured his own likeness on the precipice. There was the broad arch of the forehead, a hundred feet in height; the nose, with its long bridge; and the vast lips, which, if they could have spoken, would have rolled their thunder accents from one end of the valley to the other. True it is, that if the spectator approached too near, he lost the outline of the gigantic visage, and could discern only a heap of ponderous and gigantic rocks, piled in chaotic ruin one upon another. Retracing his steps, however, the wondrous features would again be seen; and the farther he withdrew from them, the more like a human face, with all its original divinity intact, did they appear; until, as it grew dim in the distance, with the clouds and glorified vapor of the mountains clustering about it, the Great Stone Face seemed positively to be alive.—HAWTHORNE.

(b) Make outlines of topics for the following subjects; arrange your topics in paragraph groups and write the compositions:

1. A Bicycle of the Latest Model.
2. First Signs of Spring in the Vegetable World.
3. A Convenient Electric Motor.
4. Our Debating Society.

(c) Use the following series of facts in a composition of five paragraphs. Select an appropriate title for the composition:

Both plants and animals are alive. Nature of life not known. Three stages of life—infancy, maturity, old age. Herein plants resemble animals. Plants, like animals, have digestive, circulatory, and respiratory systems. Sleep necessary to plants. Cold, heat, frost, drought, poison, and electricity affect the members of both kingdoms. Plants show instinct. Examples: Twiners, sensitive plants, Venus Fly Trap. Leaf shedding in fall would seem to imply forethought. This also shown by provision for scattering seeds. Examples: Keys of maple, chestnuts' burs, wind-blown seeds of grasses, abundance of seeds of wild peony or of poppy, thistle puffs. These facts prove close relations of all living things. Remarks on the wonders of Nature. Revealed only to observing eyes and studious minds.

(d) Select in your fifth reader some prose lesson four or five paragraphs in length. Read it carefully. Note the capitalization and punctuation. Does the passage contain any errors in grammar? in composition? Is each sentence clear?

What is the topic of each paragraph? Which paragraph is the most important? Why? What word or words in each paragraph (after the first) link it with the preceding one?

What are the loose sentences in the selection? The periodic? The balanced? Could any sentence be

improved by condensation? Which sentence do you regard as the finest in the selection? Why? Point out the figures of rhetoric. Does any one of them fail to add strength or clearness? Why? Which one do you like best? Why?

With the reader closed, condense the lesson into one paragraph.

283. Note where the subject or chief topic of the following paragraph is placed:

The death of Nelson was felt in England as something more than a public calamity; men started at the intelligence and turned pale, as if they had heard of the loss of a dear friend. An object of our admiration and affection, of our pride and of our hopes, was suddenly taken from us; and it seemed as if we had never till then known how deeply we loved and revered him. What the country had lost in its great naval hero—the greatest of our own and of all former times—was scarcely taken into the account of grief.—SOUTHEY.

Place early in the paragraph the subject-topic.

EXERCISE.

(a) Fill out complete paragraphs from the subject sentences given:

1. The paragraph is one division of the discourse. —
2. Our State governments should appropriate money to build good roads. —
3. That was the pleasantest journey I ever made. —
4. The important rules for the game are these. —

(b) The following facts are not arranged in logical sequence. Group them into suitable topics for para-

graphs, and arrange the topics in proper order. Make each fact the basis of a sentence and complete the composition:

TORNADOES.

No two tornadoes move at same speed. Tornadoes arise most frequently in summer. Clouds gather towards evening. Heat usually intense. Two cubic miles of air in motion. Tornado belt northeast across Mississippi Valley. No wind. Rain and hail accompany storm. All living beings prostrated by heat. Tornado has gyratory motion. Sky cloudless. Large brick buildings totally wrecked. Nature of tornado's power. Path of storm, on the average, about one-quarter mile wide. Tornado advancing, expands, weakens. Finally dies away. Power greater than that of moving air. Storm arises suddenly. Upward whirling of air. Cyclone not a tornado. Air rushes from every side towards center of storm. Heavy objects, plows and wagons, often hurled hundreds of feet through the air. West India tornadoes terrific. Cannon flung across the hundred-acre parade ground in Guadeloupe. Five-hundred-ton vessels drawn up out of the water and wrecked. Pine boards driven through trees. Refuge places—cellars. Much destruction of life and property yearly.

Suggestions.

284. Keep a note-book for composition work. When you have selected a subject, write down what you know about it. Thinking on the topics you have written down will suggest other points for consideration. Note these also. Do not turn to books for help unless further information is absolutely necessary. After your notes are made, decide on the topics you wish to use and arrange them in logical order. Then you are ready to make the first copy of your composition.

Do not write a few words and then wait to think up a good word or suitable phrase. Write out all that you

have planned in your notes. When you have finished, return, supply any deficiencies you may find in the thought, and change the words where you can improve them. Be careful to place every sentence in its proper order in the paragraph, and every paragraph in its logical order in the composition. Embellish the work by adding such figures of rhetoric as will give it more force and beauty. This is the second copy.

Now revise your composition, attending closely to grammar, spelling, capitalization, and punctuation of the sentences, and make a clean copy, as corrected, for preservation either for school use or other purpose for which it may have been designed.

TOPICAL INDEX.

	PAGE		PAGE
Absolute Possessive Pronouns,	69	Adverbial, Clauses,	130
Abstract Nouns,	23, 116	Clauses, Definition of,	167
Formation of,	23	Elements,	17, 143, 152, 153
Plural of,	56	Elements, Definition of,	152
Acatalectic Verses,	267	Objectives,	154, 155
Accent, Definition of,	264	Phrases,	127
Active Voice,	79	Adverbs, Classification of,	38
Addresses,	249	Comparison of,	78
Adjective, Clauses,	130	Conjunctive,	38, 40, 129, 134
Clauses, Definition of,	164	Conjunctive, Definition of,	40
Elements,	17, 143, 146, 147	Definition of,	38
Elements, Definition of,	146	Interrogative,	38, 39, 40
Parsing the,	77	Interrogative, Definition of,	39
Phrases,	127	Modal,	40
Pronouns, Definition of,	32	of Degree,	39
Pronouns, Demonstrative,	32	Office or Syntax of,	78
Pronouns, Indefinite,	32	of Manner,	39
Pronouns, Inflection of,	68	of Place,	39
Adjectives, Article,	30	of Time,	38
Cardinal,	31	Position of,	209
Classification of,	30	Relative,	165
Compared Irregularly,	75, 76	Simple, Definition of,	38
Compared Regularly,	75	Adversative, Conjunctions,	48
Comparison of,	74	Conjunctions, Principal,	48
Definition of,	29	Members of a Compound Sen-	
Demonstrative,	31	tence,	173
Indefinite,	31	Allegory,	233
Interrogative,	31	Alphabet,	10
Interrogative, Become Pro-		Alternative, Conjunctions,	48, 49
nouns,	31	Members of a Compound Sen-	
Limiting,	30	tence,	173
Numeral,	31	Am or Be,	92
Ordinal,	31	Amphibrach,	266
Participial,	118	Analysis, Models for, 156-159, 162, 163,	
Proper, Definition of,	30	165, 169, 170, 174	
Qualifying,	30	of the Sentence,	156
Adverb, Parsing the,	78	Anapest,	265

	PAGE
Anapestic Measures,	270
And,	48
Anecdotes,	245
Antecedent, Definition of,	25
Antecedents of Relative Pronouns,	27
Antithesis, Definition of,	235
As or An, Uses of,	30
Apostrophe, Uses of the,	228
Appositives, Definition of,	64
Argument, Conclusion,	249
Introduction,	248
Proof,	248
Proper, The,	248
Arguments,	239, 247-249
Definite Proposition,	248
Terms or Elements,	248
Topic,	248
Article Adjectives,	30
As and But, Uses of,	27
Aspirates,	11, 12
Assertive Elements,	36
Assimilation,	12
Attribute, Definition of,	16
of a Copulative Verb,	144, 145
Attributive Elements,	36
Object,	150, 151
Auxiliaries, Form,	95
Mode,	93
Tense,	94
Auxiliary Verbs,	92, 93
Balanced Sentence,	287
Be, Am or,	92
Conjugation of the Verb,	102
Synopsis of the Verb,	105
Uses of,	36
Beside and Besides, Uses of,	199
Between, Among, Amid, and Amidst, Uses of,	199
Biographies,	245
Blank Verse, Definition of,	272
Brackets, Uses of,	228
But,	48
Caesura, Definition of,	272
Capitalization,	221
Capitals, Rules for the Use of,	22, 221, 222
Cardinal Adjectives,	31

	PAGE
Case, Definition of,	60
Nominative,	60
Nominative Absolute,	61
Nominative Independent,	60
Objective,	60, 63
Possessive,	60, 61
Possessive, Formation of the,	61, 62
Catalectic Verses,	267
Causal Conjunctions,	49
Principal,	49
Causative Members of a Compound Sentence,	173
Cautions,	210, 211
Ceremony, Notes of,	252
Classification, of Adjectives,	30
of Adverbs,	38
of Conjunctions,	47
of Elements,	142
of Nouns,	22
of Prepositions,	44
of the Sentence,	18
of Verbs,	34
Clause, Interjection,	51
Clauses, Adjective,	130
Adjective, Definition of,	164
Adverbial,	130
Adverbial, Definition of,	164
Complex,	131
Compound,	131
Conjunctions in,	131, 132
Definition of,	129
Simple,	131
Substantive,	130, 161
Substantive, Definition of,	161
Climax, Definition of,	235
Cognate Object,	150
Cognates, Definition of,	12
Collective Nouns,	23
Colon, Uses of the,	224
Comma, Uses of the,	225-227
Common, Form of Conjugation,	108
Gender,	58
Nouns,	22
Nouns Become Proper,	22
Comparative Degree,	74, 75
Comparison,	52
of Adjectives,	74
of Adverbs,	78

	PAGE
Complex, Clauses,	131
Elements,	154
Phrase,	127
Predicate,	145
Propositions,	172
Sentences,	20, 160, 180
Sentences, Definition of,	160
Sentences Made Compound,	188
Sentences Made Simple,	189
Composition, Balanced Sentence,	287
Definition of,	238
Descriptions,	238, 239, 240-244
Kinds of,	238
Loose Sentence,	287
Paragraphing,	295
Periodic Sentence,	287
Sentences,	285
Style and Art of,	277
Suggestions,	300
Variety in Words,	283
Words,	277
Compound, Clauses,	131
Elements,	154
Infinitives,	120
Nouns, Plural of,	55
Participles,	114
Personal Pronouns,	25
Personal Pronouns, Declension of,	67
Phrase,	127
Propositions,	172
Relative Pronouns,	27
Sentence, Adversative Mem- bers of a,	173
Sentence, Alternative Mem- bers of a,	173
Sentence, Causative Members of a,	173
Sentence, Copulative Members of a,	172
Sentence, Illative Members of a,	173
Sentence, Members of a,	171
Sentences,	20, 171, 182
Sentences, Definition of,	171
Sentences Made Complex,	189
Word, Definition of,	14
Words,	13, 14
Concord, Definition of,	194

	PAGE
Concord, Rules for,	194-198
Conjugation,	52
Common Form of,	108
Definition of,	102
Emphatic Form of,	108, 109
Forms of,	108
Interrogative Form of,	109
of the Verb <i>Be</i> ,	102
of the Verb <i>Love</i> ,	105
Progressive Form of,	108, 109
Conjunction, Parsing the,	132, 133
Conjunctions, Adversative,	48
Adversative, Principal,	48
Alternative,	48, 49
Causal,	49
Causal, Principal,	49
Classification of,	47
Coordinate,	47
Copulative,	47
Copulative, Principal,	48
Definition of,	47
in Clauses,	131, 132
Pure,	129
Subordinate,	47, 48
Conjunctive, Adverbs,	38, 40, 129, 134
Adverbs, Definition of,	40
Consonant, Digraphs,	12
Sounds, Definition of,	11
Consonants,	11
Coordinate Conjunctions,	47
Copula, The,	38
Copulative, Conjunctions,	4
Conjunctions, Principal,	48
Members of a Compound Sen- tence,	172
Verb, Attribute of a,	144, 145
Verbs,	35
Correlatives,	49
Principal,	50
Couplet, Definition of,	274
Dactyl,	266
Dactylic Measures,	271
Dash, Uses of the,	228, 229
Declarative Sentences,	18
Declension,	52
of Compound Personal Pro- nouns,	67
of Nouns,	65

	PAGE
ession, of Pronouns,	66
of Simple Personal Pronouns,	66
of Simple Relative Pronouns,	67
ctive Verbs,	96
ee, Adverbs of,	39
Comparative,	74, 75
Positive,	74
Superlative,	74, 75
onstrative, Adjective Pro- nouns,	32
Adjectives,	31
ative, Word, Definition of,	14
Words,	13, 14
riptions,	238, 239, 240-244
rams,	176
ctic Poetry,	263
raphs,	11, 12
Consonant,	12
Definition of,	12
eter,	267
ithoms, Definition of,	11
ourse, Direct,	139
Indirect,	139, 140
yllable, Definition of,	14
ich, Definition of,	274
matic Poetry,	262
Comedy,	263
Tragedy,	262
h, Either, and Neither,	32
mentary Sounds,	10
ments, Adjective,	17, 143, 146, 147
Adjective, Definition of,	146
Adverbial,	17, 143, 152, 153
Adverbial, Definition of,	152
Assertive,	36
Attributive,	36
Classification of,	142
Clause,	17
Complex,	154
Compound,	154
Form of,	16, 17
Independent, Definition of,	155, 156
Objective,	17, 143, 148-150
Objective, Definition of,	148
of a Sentence, Definition of,	142
of the Sentence,	15, 142
Phrase,	17
Principal,	15, 142, 143

	PAGE
Elements, Simple,	154
Subordinate,	16, 143, 146
Subordinate, Definition of,	16
Subordinate, Office of,	17
Word,	17
Ellipsis, Definition of,	213
Emphatic Form of Conjugation,	108, 109
Equivalents,	185
Etymology,	9
Exclamation Point, Uses of the,	224
Exclamatory Sentences,	18
Expositions or Essays,	239, 246, 247
Feminine Gender,	58
Fiction,	245
Figures of Rhetoric,	232
First Person,	53
Foreign Languages, Plural of Nouns from,	56
Formal, Letters,	252
Notes,	253
Formation, of Abstract Nouns,	23
of the Possessive Case,	61, 62
Form, Auxiliaries,	95
of Elements,	16, 17
Forms of Conjugation,	108
Future, Perfect Tense,	88
Tense,	87
Gender, Common,	58
Definition of,	58
Distinguishes Sex,	59
Feminine,	58
Masculine,	58
Neuter,	58
Government, Definition of,	191
Rules for,	192, 193
Grammar, Definition of,	9
Grammatical, Predicate,	16, 142, 144
Predicate, Definition of,	16
Subject,	15, 142, 143
Subject, Definition of,	15
Heptameter,	268
Hexameter,	268
Histories,	245
Hyperbole, Definition of,	234
Hypercatalectic Verses,	267
Hyphen, Uses of the,	229

	PAGE
Iambic Measures,	268
Iambus,	265
Idiomatic Phrases,	217
Idioms,	215
Illative Members of a Compound Sentence,	173
Imperative, Mode,	84
Mode, Tense of the,	89
Sentences,	18
Impersonal Verb, Definition of,	96
In, At, On, and By, Uses of,	199
Indefinite, Adjective Pronouns,	32
Adjectives,	31
Independent Elements, Definition of,	155, 156
Indicative Mode,	82
Tenses in the,	89
Indirect Discourse,	139, 140
Infinitive, Parsing the,	124
Phrase, Definition of,	121
Phrases,	126
Uses of the,	121-124
Infinitives, Compound,	120
Definition of,	120
Modifiers and Attributes of, Simple,	120, 121 120
Inflection, Definition of,	51
of Adjective Pronouns,	68
of Nouns,	61
of the Verb,	79
Informal Invitations,	252
Interjection, Clause,	51
Phrase,	51
Interjections, Definition of,	51
Interrogation, Definition of,	235
Point, Uses of the,	223
Interrogative, Adjectives,	31
Adjectives Become Pronouns,	31
Adverbs,	33, 39, 40
Adverbs, Definition of,	39
Form of Conjugation,	109
Pronouns,	26, 129
Pronouns, Definition of,	26
Sentences,	18
Intransitive Verbs,	35
Introduction, Letters of,	252
Introductory Syntax,	15
Inverted Order,	204

	PAGE
Invitations,	253
Informal,	252
Irregular Verbs,	92
List of,	110-113
Kinds of Composition,	238
Language, Definition of,	13
Oral, Definition of,	13
Written, Definition of,	13
Letter, Definition of,	251
Letters,	251
Acceptances,	254
Address,	256
Body,	257
Business,	251, 252
Formal,	252
Friendship,	251
Heading,	256
Introduction,	256
Message,	257
of Introduction,	252
Salutation,	256
Signature,	257
Subscription,	257
Suggestions,	258
Superscription,	258
Term of Respect,	257
Limiting Adjectives,	30
Liquids, Definition of,	12
Logical, Predicate,	16, 145
Predicate, Definition of,	145
Subject,	15, 144
Subject, Definition of,	144
Long Vowels, Definition of,	11
Loose Sentence,	287
Love, Conjugation of the Verb,	105
Synopsis of the Verb,	107, 108
Lyric Poetry,	261
Elegy,	262
Song,	261
Sonnet,	262
Manner, Adverbs of,	39
Masculine Gender,	58
Measures, Anapestic,	270
Dactylic,	271
Iambic,	268
Trochaic,	269

	PAGE		PAGE
bers of a Compound Sentence,	171	Nouns, Common,	22
Adversative,	173	Common, Become Proper,	22
Alternative,	173	Compound, Plural of,	55
Assessive,	173	Declension of,	65
Copulative,	172	Definition of,	21
Phor,	232	Inflection of,	61
r of Verse,	267	Plural of, Formed by a Change within the Word,	56
onymy, Definition of,	234	Plural of, from Foreign Lan- guages,	56
Adverbs,	40	Plural of, Irregularly Formed,	54
Auxiliaries,	93	Plural of, Regularly Formed,	54
Definition of,	82	Proper,	22
Imperative,	84	Proper, Become Common,	22
Imperative, Tense of the,	89	Number, Definition of,	53
Indicative,	82	Person and,	98
Indicative, Tenses in the,	89	Plural,	53
Potential,	82	Singular,	53
Potential Tenses in the,	89-91	Numeral Adjectives,	31
Subjunctive,	82, 83	Cardinal and Ordinal,	31
Subjunctive, Tenses in the,	89, 91	Object, Attributive,	150, 151
Tests for Analysis, 156-159, 162, 163, 165, 169, 170, 174		Cognate,	150
es, Tenses in all the,	89	Objective, Case,	60, 63
ifiers and Attributes, of Infini- tives,	120, 121	Elements,	17, 143, 148-150
of Participles,	115	Elements, Definition of,	148
ometer,	267	Objectives, Adverbial,	154, 155
osyllable, Definition of,	14	Of and In, Uses of,	199
ative Poetry,	260	Office or Syntax of Adverbs,	78
Ballad,	261	On and Upon, Uses of,	200
Epic,	260	One, Another,	33
Metrical Romance,	260	Each, Other,	33
Metrical Tale,	260	Oral Language, Definition of,	13
Pastoral or Idyl,	261	Orations,	239, 249
radives,	239, 244-246	Conclusion,	250
ral Order,	204	Discussion,	250
ation,	93	Introduction,	250
ter Gender,	58	Order, Definition of,	204
innative, Absolute Case,	61	Inverted,	204
Case,	60	Natural,	204
Independent Case,	60	Rules for,	206-209
es, Formal,	253	Ordinal Adjectives,	31
of Ceremony,	252	Orthography,	9, 10
n, Parsing the,	70	Paragraphing,	295
ns, Abstract,	23, 116	Parentheses, Uses of,	228
Abstract, Formation of,	23	Parsing,	70
Abstract, Plural of,	56	the Adjective,	77
Classification of,	22	the Adverb,	78
Collective,	22		

	PAGE		PAGE
Parsing, the Conjunction,	132, 133	Phrase, Prepositions,	44
the Infinitive,	124	Phrases, Adjective,	127
the Noun,	70	Adverbial,	127
the Participle,	119	Definition of,	126
the Preposition,	128	Idiomatic,	217
the Pronoun,	73	Infinitive,	126
the Verb,	99	Participial,	116, 126
Participial, Adjectives,	118	Prepositional,	43, 126
Phrase, Definition of,	116	Simple,	126
Phrases,	116, 126	Substantive,	127
Prepositions,	45	Place, Adverbs of,	39
Participle, Parsing the,	119	Plural, Number,	53
Uses of the,	116-118	of Abstract Nouns,	56
Participles, Compound,	114	of Compound Nouns,	55
Definition of,	114	of Nouns Formed by a Change within the Word,	56
Modifiers and Attributes of,	115	of Nouns from Foreign Lan- guages,	56
Past,	114, 115	of Nouns Irregularly Formed,	54
Perfect,	114, 115	of Nouns Regularly Formed,	54
Present,	114, 115	of Proper Names with Titles,	57
Simple,	114	Poetry,	238
Parts of Speech,	21	Definition of,	259
Passive Voice,	80	Didactic,	263
Past, Participles,	114, 115	Dramatic,	262
Perfect Tense,	87	Lyric,	261
Tense,	87	Narrative,	260
Pentameter,	268	Polysyllable, Definition of,	14
Perfect Participles,	114, 115	Possessive, Case,	60, 61
Period, Uses of the,	223	Case, Formation of the,	61, 62
Periodic Sentence,	287	Pronouns, Absolute,	69
Peroration,	249	Possessives,	136
Person, and Number,	98	Position of Adverbs,	209
Definition of,	52	Positive Degree,	74
First,	53	Potential Mode,	82
Second,	53	Tenses in the,	89-91
Third,	53	Predicate, Complex,	145
Personal Pronouns, Compound,	25	Grammatical,	16, 142, 144
Definition of,	25	Grammatical, Definition of,	16
Simple,	25	Logical,	16, 145
Personification, Definition of,	233	Logical, Definition of,	145
Persuasion, Addresses,	249	The,	15, 142
Orations,	239, 249, 250	Prefix, Definition of,	13
Pieces of,	239, 249, 250	Preposition, Parsing the,	128
Sermons,	239, 249	Prepositional, Phrase, Definition of,	43
Phrase, Complex,	127	Phrases,	43, 126
Compound,	127	Prepositions, Classification of,	44
Infinitive, Definition of,	121	Definition of,	43
Interjection,	51	Participial,	45
Participial, Definition of,	116		
Prepositional, Definition of,	43		

	PAGE
Position, Phrase,	44
Simple,	44
Present, Participles,	114, 115
Perfect Tense,	86
Tense,	86
Primitive Word, Definition of,	13
Principal, Adversative Conjunctions,	48
Causal Conjunctions,	49
Copulative Conjunctions,	48
Correlatives,	50
Elements,	15, 142, 143
Parts of the Verb,	91
Progressive Form of Conjugation,	108, 109
Pronoun, Parsing the,	73
Pronouns, Absolute Possessive,	69
Adjective, Definition of,	32
Adjective, Inflection of,	68
Compound Personal,	25
Compound Personal, Declension of,	67
Compound Relative,	27
Declension of,	66
Definition of,	24
Demonstrative Adjective,	32
Indefinite Adjective,	32
Interrogative,	26, 129
Interrogative, Definition of,	26
Personal, Definition of,	25
Relative,	26, 129, 133
Relative, Antecedents of,	27
Relative, Definition of,	26
Simple Personal,	25
Simple Personal, Declension of,	66
Simple Relative,	26
Simple Relative, Declension of,	67
Proper, Adjectives, Definition of,	30
Names with Titles, Plural of,	57
Nouns,	22
Nouns, Become Common,	22
Proposition, Definition of,	16
Propositions, Complex,	172
Compound,	172
Simple,	172
Ruse,	238
Rosody,	9, 10, 264
Definition of,	264
Sanctuation, Definition of,	222

	PAGE
Punctuation, Rules for,	15, 19, 61, 64
Pure Conjunctions,	129
Pyrrhic,	265
Qualifying Adjectives,	30
Quatrain, Definition of,	274
Quintet, Definition of,	275
Quotation Marks, Uses of,	229, 230
Reciprocals,	33
Regrets,	254
Regular Verbs,	92
Relative, Adverbs,	165
Pronouns,	20, 129, 133
Pronouns, Antecedents of,	27
Pronouns, As and But,	27
Pronouns, Compound,	27
Pronouns, Definition of,	26
Pronouns, Simple,	26
Relatives, Preferred Use of,	28
Rhetoric, Figures of,	232
Rhyme, Definition of,	271
Rhymes, Double,	271
Ear,	272
Eye,	272
Single,	271
Triple,	271
Rhythm, Definition of,	264
Root, Definition of,	13
Rules, for Concord,	194-198
for Government,	192, 193
for Order,	206-209
for Punctuation,	15, 19, 61, 64
for the Use of Capitals,	22, 221, 222
of Syntax, General,	219, 220
Scanning, Definition of,	273
Second Person,	53
Semicolon, Uses of the,	225
Sentence, Analysis of the,	156
Balanced,	287
Classification of the,	18
Compound, Adversative Members of a,	173
Compound, Alternative Members of a,	173
Compound, Causative Members of a,	173

	PAGE
Compound, Copulative Members of a,	172
Compound, Illative Members of a,	173
Compound, Members of a,	171
Definition of,	15, 141
Elements of a, Definition of,	142
Elements of the,	15, 142
Loose,	287
Periodic,	287
Unity of Expression in the,	292
Sentences,	285
Complex,	20, 160, 180
Complex, Definition of,	160
Complex, Made Compound,	188
Complex, Made Simple,	189
Compound,	20, 171, 182
Compound, Definition of,	171
Compound, Made Complex,	189
Declarative,	18
Division of Infinitive in,	285
Exclamatory,	18
False Concord in,	285
False Sequence of Tenses in,	285
False Use of Correlative Pronouns in,	285
False Use of Participles in,	285
Imperative,	18
Interrogative,	18
Misuse of Auxiliaries in,	285
Simple,	19, 156, 176
Simple, Definition of,	156
Simple, Made Complex,	186
Use of Conjunction for Preposition in,	285
Use of Preposition for Conjunction in,	285
Use of Which without a Definite Antecedent in,	285
Wrong Use of Adjective for Adverb in,	285
Wrong Use of Adverb for Adjective in,	285
Wrong Use of Possessive in,	285
Sermons,	239, 249
Sestet, Definition of,	275
Short Vowels, Definition of,	11
Simile, Definition of,	232
Simple Adverbs, Definition of,	38

	PAGE
Simple, Clauses,	131
Elements,	154
Infinitives,	120
Participles,	114
Personal Pronouns,	25
Personal Pronouns, Declension of,	66
Phrases,	126
Prepositions,	44
Propositions,	172
Relative Pronouns,	26
Relative Pronouns, Declension of,	67
Sentences,	19, 156, 176
Sentences, Definition of,	156
Sentences Made Complex,	186
Singular Number,	53
Slang, Definition of,	279
Sonnet, Definition of,	276
Sounds, Consonant, Definition of,	11
Elementary,	10
Vowel, Definition of,	11
Spenserian Stanza, Definition of,	275
Spondee,	265
Stanza, Definition of,	274
Spenserian, Definition of,	275
Stem, Definition of,	51
Style and Art of Composition,	277
Subject, Grammatical,	15, 142, 143
Grammatical, Definition of,	15
Logical,	15, 144
Logical, Definition of,	144
The,	15, 142
Subjunctive Mode,	82, 83
Tenses in the,	89, 91
Subordinate, Conjunctions,	47, 49
Elements,	16, 143, 146
Elements, Definition of,	16
Elements, Office of,	17
Substantive, Clauses,	130, 161
Clauses, Definition of,	161
Definition of,	21
Phrases,	127
Subvocals,	11, 12
Suffix, Definition of,	13
Superlative Degree,	74, 75
Syllable, Definition of,	14
Synecdoche,	233
Synopsis, Definition of,	105

	PAGE		PAGE
Synopsis, of the Verb <i>Be</i> ,	105	Verb, Parsing the,	99
of the Verb <i>Love</i> ,	107, 108	Phrase, Definition of,	93
Syntax,	9, 10, 141	Principal Parts of the,	91
Definition of,	141	Verbs, Auxiliary,	92, 93
Rules of, General,	219, 220	Classification of,	34
Tense, Auxiliaries,	94	Copulative,	35
Definition of,	85	Defective,	96
Future,	87	Definition of,	34
Future Perfect,	88	Intransitive,	35
of the Imperative Mode,	89	Irregular,	92
Past,	87	Irregular, List of,	110-113
Past Perfect,	87	Regular,	92
Present,	86	Transitive,	35
Present Perfect,	86	Verse,	264
Tenses, in all the Modes,	89	Blank, Definition of,	272
in the Indicative Mode,	89	Definition of,	274
in the Potential Mode,	89-91	Meter of,	267
in the Subjunctive Mode,	89, 91	Verses, Acatalectic,	267
Tetrameter,	267	Catalectic,	267
The, Uses of,	30	Hypercatalectic,	267
Theme, Definition of,	238	Voice, Active,	79
Third Person,	53	Definition of,	79
Time, Adverbs of,	38	Passive,	80
To, Into, Unto, For, Toward, and Towards, Uses of,	199	Vowel Sounds, Definition of,	11
Transitive Verbs,	35	Vowels,	11
Trimeter,	267	Long, Definition of,	11
Triplet, Definition of,	274	Short, Definition of,	11
Trisyllable, Definition of,	14	Voyages and Travels,	245
Trochaic Measures,	269	What,	134
Trochee,	265	Word, Compound, Definition of,	14
Use, Words of Double,	133	Derivative, Definition of,	14
Verbals, Definition of,	114	Primitive, Definition of,	13
Verb, Copulative, Attribute of a,	144, 145	Words, Compound,	13, 14
Impersonal Definition of,	96	Derivative,	13, 14
Inflection of the,	79	Definition of,	13
		of Double Use,	133
		Varied Use of,	137
		Variety in,	233
		Written Language, Definition of,	13