

NEW EDITION, 1909

# HIGHER LESSONS IN ENGLISH

A WORK ON ENGLISH GRAMMAR AND  
COMPOSITION

IN WHICH THE SCIENCE OF THE LANGUAGE IS MADE  
TRIBUTARY TO THE ART OF EXPRESSION

BY

ALONZO REED, A.M.

*Formerly Instructor in English Grammar in the  
Polytechnic Institute, Brooklyn*

AND

BRAINERD KELLOGG, LL.D.

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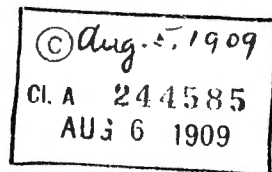


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## PUBLISHERS' NOTE

THIS new edition of Reed & Kellogg's Higher Lessons in English embodies the correction of such errors in the text as have been brought to light by the searching test of the classroom.

The demand for the Reed & Kellogg Series has largely increased during the last two years. The orders for introduction received and filled during the year 1908 exceeded by more than 100,000 copies the introduction orders received during the preceding year. Hundreds of schools in different parts of the country which were using the books a few years ago and were induced to exchange them for books by other authors have recently reintroduced Reed & Kellogg.

We submit this edition of Higher Lessons in English with the full assurance that the unprecedented popularity of the book will be increased and long continued.

In resetting the entire book we have taken advantage of the opportunity to use a larger type and to make such other changes in typographical arrangement as would add to its beauty and utility.

NEW YORK, July 1, 1909

## PREFACE

THE plan of "Higher Lessons" will perhaps be better understood if we first speak of two classes of text-books with which this work is brought into competition.

**Method of One Class of Text-books.** In one class are those that aim chiefly to present a course of technical grammar in the order of Orthography, Etymology, Syntax, and Prosody. These books give large space to grammatical Etymology, and demand much memorizing of definitions, rules, declensions, and conjugations, and much formal word parsing, — work of which a considerable portion is merely the invention of grammarians, and has little value in determining the pupil's use of language or in developing his reasoning faculties. This is a revival of the long-endured, unfruitful, old-time method.

**Method of Another Class of Text-books.** In another class are those that present a miscellaneous collection of lessons in Composition, Spelling, Pronunciation, Sentence-analysis, Technical Grammar, and General Information, without unity or continuity. The pupil who completes these books will have gained something by practice and will have picked up some scraps of knowledge; but his information will be vague and disconnected, and he will have missed that mental training which it is the aim of a good text-book to afford. A text-book is of value just so far as it presents a clear, logical development of its subject. It must present its science or its art as a natural growth, otherwise there is no apology for its being.

**The Study of the Sentence for the Proper Use of Words.** It is the plan of *this* book to trace with easy steps the natural development of the sentence, to consider the leading facts first and then to descend to the details. To begin with the parts of speech is to begin with details and to disregard the higher unities, without which the details are scarcely intelligible. The part of

speech to which a word belongs is determined only by its function in the sentence, and inflections simply mark the offices and relations of words. Unless the pupil has been systematically trained to discover the functions and relations of words as elements of an organic whole, his knowledge of the parts of speech is of little value. It is not because he cannot conjugate the verb or decline the pronoun that he falls into such errors as "How many sounds have each of the vowels?" "Five years' interest *are* due." "She is older than *me*." He would probably not say "each *have*," "interest *are*," "*me* am." One thoroughly familiar with the structure of the sentence will find little trouble in using correctly the few inflectional forms in English.

**The Study of the Sentence for the Laws of Discourse.** Through the study of the sentence we not only arrive at an intelligent knowledge of the parts of speech and a correct use of grammatical forms, but we discover the laws of discourse in general. In the sentence the student should find the law of unity, of continuity, of proportion, of order. All good writing consists of good sentences properly joined. Since the sentence is the foundation or unit of discourse, it is all-important that the pupil should know the sentence. He should be able to put the principal and the subordinate parts in their proper relation; he should know the exact function of every element, its relation to other elements and its relation to the whole. He should know the sentence as the skilful engineer knows his engine, that, when there is a disorganization of parts, he may at once find the difficulty and the remedy for it.

**The Study of the Sentence for the Sake of Translation.** The laws of thought being the same for all nations, the logical analysis of the sentence is the same for all languages. When a student who has acquired a knowledge of the English sentence comes to the translation of a foreign language, he finds his work greatly simplified. If in a sentence of his own language he sees only a mass of unorganized words, how much greater must be his confusion when this mass of words is in a foreign tongue! A study of the parts of speech is a far less important preparation for translation, since the declensions and conjugations in English

do not conform to those of other languages. Teachers of the classics and of modern languages are beginning to appreciate these facts.

**The Study of the Sentence for Discipline.** As a means of discipline nothing can compare with a training in the logical analysis of the sentence. To study thought through its outward form, the sentence, and to discover the fitness of the different parts of the expression to the parts of the thought, is to learn to think. It has been noticed that pupils thoroughly trained in the analysis and the construction of sentences come to their other studies with a decided advantage in mental power. These results can be obtained only by systematic and persistent work. Experienced teachers understand that a few weak lessons on the sentence at the beginning of a course and a few at the end can afford little discipline and little knowledge that will endure, nor can a knowledge of the sentence be gained by memorizing complicated rules and labored forms of analysis. To compel a pupil to wade through a page or two of such bewildering terms as "complex adverbial element of the second class" and "compound prepositional adjective phrase," in order to comprehend a few simple functions, is grossly unjust; it is a substitution of form for content, of words for ideas.

**Subdivisions and Modifications after the Sentence.** Teachers familiar with text-books that group all grammatical instruction around the eight parts of speech, making eight independent units, will not, in the following lessons, find everything in its accustomed place. But, when it is remembered that the thread of connection unifying this work is the sentence, it will be seen that the lessons fall into their natural order of sequence. When, through the development of the sentence, all the offices of the different parts of speech are mastered, the most natural thing is to continue the work of classification and subdivide the parts of speech. The inflection of words, being distinct from their classification, makes a separate division of the work. If the chief end of grammar were to enable one to parse, we should not here depart from long-established precedent.

**Sentences in Groups — Paragraphs.** In tracing the growth of

the sentence from the simplest to the most complex form, each element, as it is introduced, is illustrated by a large number of detached sentences, chosen with the utmost care as to thought and expression. These compel the pupil to confine his attention to one thing till he gets it well in hand. Paragraphs from literature are then selected to be used at intervals, with questions and suggestions to enforce principles already presented, and to prepare the way informally for the regular lessons that follow. The lessons on these selections are, however, made to take a much wider scope. They lead the pupil to discover how and why sentences are grouped into paragraphs, and how paragraphs are related to each other; they also lead him on to discover whatever is most worthy of imitation in the style of the several models presented.

**The Use of the Diagram.** In written analysis, the simple map, or diagram, found in the following lessons, will enable the pupil to present directly and vividly to the eye the exact function of every clause in the sentence, of every phrase in the clause, and of every word in the phrase — to picture the complete analysis of the sentence, with principal and subordinate parts in their proper relations. It is only by the aid of such a map, or picture, that the pupil can, at a single view, see the sentence as an organic whole made up of many parts performing various functions and standing in various relations. Without such map he must labor under the disadvantage of seeing all these things by piecemeal or in succession.

But, if for any reason the teacher prefers not to use these diagrams, they may be omitted without causing the slightest break in the work. The plan of this book is in no way dependent on the use of the diagrams.

**The Objections to the Diagram.** The fact that the pictorial diagram groups the parts of a sentence according to their offices and relations, and not in the order of speech, has been spoken of as a fault. It is, on the contrary, a merit, for it teaches the pupil to look through the literary order and discover the logical order. He thus learns what the literary order really is, and sees that this may be varied indefinitely, so long as the logical relations are kept clear.

The assertion that correct diagrams can be made mechanically is not borne out by the facts. It is easier to avoid precision in oral analysis than in written. The diagram drives the pupil to a most searching examination of the sentence, brings him face to face with every difficulty, and compels a decision on every point.

**The Abuse of the Diagram.** Analysis by diagram often becomes so interesting and so helpful that, like other good things, it is liable to be overdone. There is danger of requiring too much written analysis. When the ordinary constructions have been made clear, diagrams should be used only for the more difficult sentences, or, if the sentences are long, only for the more difficult parts of them. In both oral and written analysis there is danger of repeating what needs no repetition. When the diagram has served its purpose, it should be dropped.

**NOTE.** Owing to the increasing pressure upon the curriculum, many schools are unable to give to the study of English grammar in the upper grades time sufficient for due consideration of all the subject-matter contained in Higher Lessons in English. For such schools a shorter course is provided by the omission of Lessons dealing with topics not essential to the subject or necessary to the continuity of its treatment. These Lessons are indicated by an asterisk (\*) following the lesson number.

## AUTHORS' NOTE TO EDITION OF 1896

DURING the years in which "Higher Lessons" has been in existence, we have ourselves had an instructive experience with it in the classroom. We have considered hundreds of suggestive letters written us by intelligent teachers using the book. We have examined the best works on grammar that have been published recently here and in England. And we have done more. We have gone to the original source of all valid authority in our language — the best writers and speakers of it. That we might ascertain what present linguistic usage is, we chose fifty authors, now alive or living till recently, and have carefully read three hundred pages of each. We have minutely noted and recorded what these men by habitual use declare to be good English. Among the fifty are Ruskin, Froude, Hamerton, Matthew Arnold, Macaulay, De Quincey, Thackeray, Bagehot, John Morley, James Martineau, Cardinal Newman, J. R. Green, and Lecky in England; and Hawthorne, Curtis, Prof. W. D. Whitney, George P. Marsh, Prescott, Emerson, Motley, Prof. Austin Phelps, Holmes, Edward Everett, Irving, and Lowell in America. When in the pages following we anywhere quote usage, it is to the authority of such men that we appeal.

Upon these four sources of help we have drawn in the Revision of "Higher Lessons" that we now offer to the public.

In this revised work we have given additional reasons for the opinions we hold, and have advanced to some new positions; have explained more fully what some teachers have thought obscure; have qualified what we think was put too positively in former editions; have given the history of constructions where this would deepen interest or aid in composition; have quoted the verdicts of usage on many locutions condemned by purists; have tried to work into the pupil's style the felicities of expression found in the lesson sentences; have taught the pupil earlier in the work, and

more thoroughly, the structure and the function of paragraphs; and have led him on from the composition of single sentences of all kinds to the composition of these great groups of sentences. But the distinctive features of "Higher Lessons" that have made the work so useful and so popular stand as they have stood — the Study of Words from their offices in the Sentence, Analysis for the sake of subsequent Synthesis, Easy Gradation, the Subdivisions and Modifications of the Parts of Speech after the treatment of these in the Sentence, etc., etc. We confess to some surprise that so little of what was thought good in matter and method years ago has been seriously affected by criticism since.

In this edition of the work, as in the preceding, we take pleasure in acknowledging our great indebtedness to our critic, the distinguished Prof. Francis A. March, of Lafayette College.

# The Sentence and the Parts of Speech

## LESSON 1

### A TALK ON LANGUAGE

Let us talk to-day about a language that we never learn from a grammar or from a book of any kind — a language that we come by naturally, and use without thinking of it.

It is a universal language, and consequently needs no interpreter. People of all lands and of all degrees of culture use it; even the brute animals in some measure understand it.

This Natural language is the language of cries, laughter, and tones; the language of the eyes, the nose, the mouth, the whole face; the language of gestures and postures.

The child's cry tells of its wants; its sob, of grief; its scream, of pain; its laugh, of delight. The boy raises his eyebrows in surprise and his nose in disgust, leans forward in expectation, draws back in fear, makes a fist in anger, and calls or drives away his dog simply by the tone in which he speaks.

But feelings and desires are not the only things we wish to communicate. Early in life we begin to acquire knowledge and learn to think, and then we feel the need of a better language.

Suppose, for instance, you have formed an idea of a day; could you express this by a tone, a look, or a gesture?

If you wish to tell me the fact that *yesterday was cloudy*,



they had been committed only by Turks or pagans in Asia some centuries ago. — *Greeley*

24. To sweeten the beverage, a lump of sugar was laid beside each cup, and the company alternately nibbled and sipped with great decorum, until an improvement was introduced by a shrewd and economical old lady, which was to suspend a large lump directly over the tea-table, by a string from the ceiling, so that it could be swung from mouth to mouth — an ingenious expedient, which is still kept up by some families in Albany, but which prevails without exception in Communipaw, Bergen, Flatbush, and all our uncontaminated Dutch villages. — *Irving*

## Composition

### LESSON 146

#### SUMMARY OF RULES FOR CAPITAL LETTERS AND PUNCTUATION

##### CAPITAL LETTERS, TERMINAL MARKS, AND THE COMMA

**Capital Letters.** The first word of (1) a sentence, (2) a line of poetry, (3) a direct quotation making complete sense or a direct question introduced into a sentence, and (4) phrases or clauses separately numbered or paragraphed should begin with a capital letter. Begin with a capital letter (5) proper names (including all names of the Deity), and words derived from them, (6) names of things vividly personified, and (7) most abbreviations. Write in capital letters (8) the words I and O, and (9) numbers in the Roman notation.\*

**Period.** Place a period after (1) a declarative or an imperative sentence, (2) an abbreviation, (3) a number written in the Roman notation, and (4) Arabic figures used to enumerate.

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\* Small letters are often used in referring to sections, chapters, etc.

**Interrogation Point.** Every direct interrogative sentence or clause should be followed by an interrogation point.

**Exclamation Point.** All exclamatory expressions must be followed by the exclamation point.

**Comma.** Set off by the comma (1) an explanatory modifier which does not restrict the modified term or combine closely with it; (2) a participle used as an adjective modifier, with the words belonging to it, unless restrictive; (3) the adjective clause when not restrictive; (4) the adverb clause, unless it closely follows and restricts the word it modifies; (5) a phrase out of its usual order or not closely connected with the word it modifies; (6) a word or phrase independent or nearly so; (7) a direct quotation introduced into a sentence, unless formally introduced; (8) a noun clause used as an attribute complement; and (9) a term connected to another by *or* and having the same meaning. Separate by the comma (10) connected words and phrases, unless all the conjunctions are expressed; (11) co-ordinate clauses when short and closely connected; and (12) the parts of a compound predicate, and other phrases, when long or differently modified. Use the comma (13) to denote an omission of words; (14) after *as*, *namely*, etc., introducing illustrations; and (15) when it is needed to prevent ambiguity.

**Direction.** Give the Rule for each capital letter and each mark of punctuation in these sentences, except the colon, the semicolon, and the quotation marks:

1. Francis II., Charles IX., and Henry III., three sons of Catherine de Medici and Henry II., sat upon the French throne. 2. The pupil asked, "When shall I use *O*, and when shall I use *oh*?" 3. Purity of style forbids us to use: (1) Foreign words; (2) Obsolete words; (3) Low words, or slang. 4. It is easy, Mistress Dial, for you, who have always, as everybody knows, set yourself up above me, to accuse one of laziness. 5. He rushed into the field, and, foremost fighting, fell. 6. The Holy Land was, indeed, among the early conquests of the Saracens, Caliph Omar having, in 637 A. D., taken Jerusalem. 7. He who teaches, often learns himself. 8. San Salvador, Oct. 12, 1492. 9. Some letters are superfluous; as, *c* and *q*.

10. No sleep till morn, when Youth and Pleasure meet  
 . To chase the glowing hours with flying feet!

**Direction.** Use capital letters and the proper marks of punctuation in these sentences, and give your reasons:

1. and lo from the assembled crowd  
 there rose a shout prolonged and loud  
 that to the ocean seemed to say  
 take her o bridegroom old and gray

2. a large rough mantle of sheepskin fastened around the loins by a girdle or belt of hide was the only covering of that strange solitary man elijah the tishbite 3. The result however of the three years' reign or tyranny of jas ii was that wm of orange came over from holland and without shedding a drop of blood became a d 1688 wm iii of england 4. o has three sounds: 1. that in *not*; 2. that in *note*; 3. that in *move*

5. lowell asks and what is so rare as a day in june 6. spring is a fickle mistress but summer is more staid 7. if i may judge by his gorgeous colors and the exquisite sweetness and variety of his music autumn is i should say the poet of the family 8. new york apr 30 1789 9. some letters stand each for many sounds; as *a* and *o*

## LESSON 147

### SUMMARY OF RULES — CONTINUED

#### SEMICOLON AND COLON

**Semicolon.** Co-ordinate clauses, (1) when slightly connected, or (2) when themselves divided by the comma, must be separated by the semicolon. Use the semicolon (3) between serial phrases or clauses having a common dependence on something which precedes or follows; and (4) before *as*, *to wit*, *namely*, *i. e.*, and *that is*, when they introduce examples or illustrations.

**Direction.** Justify each capital letter and each mark of punctuation (except the colon) in these sentences:

1. It may cost treasure, and it may cost blood; but it will stand, and it will richly compensate for both. 2. Some words are delightful to the ear; as, *Ontario*, *golden*, *oriole*. 3. The shouts of revelry had died away; the roar of the lion had ceased; the last loiterer had retired from the banquet; and the lights in the palace of the victor were extinguished. 4. Send it to the public halls; proclaim it there; let them hear it who heard the first roar of the enemy's cannon; let

them see it who saw their brothers and their sons fall on the field of Bunker Hill: and the very walls will cry out in its support.

**Direction.** Use capital letters and the proper marks of punctuation in these sentences, and give your reasons:

1. all parts of a plant reduce to three namely root stem and leaf 2. when the world is dark with tempests when thunder rolls and lightning flies thou lookest in thy beauty from the clouds and laughest at the storm 3. the oaks of the mountains fall the mountains themselves decay with years the ocean shrinks and grows again the moon herself is lost in heaven 4. kennedy taking from her a handkerchief edged with gold pinned it over her eyes the executioners holding her by the arms led her to the block and the queen kneeling down said repeatedly with a firm voice into thy hands o lord i commend my spirit.

**Colon.** Use the colon (1) between the parts of a sentence when these parts are themselves divided by the semicolon, and (2) before a quotation or an enumeration of particulars when formally introduced.

**Direction.** Justify each capital letter and each mark of punctuation in these sentences:

1. You may swell every expense, and strain every effort, still more extravagantly; accumulate every assistance you can beg and borrow; traffic and barter with every little, pitiful German prince that sells and sends his subjects to the shambles of a foreign country: your efforts are forever vain and impotent. 2. This is a precept of Socrates: "Know thyself."

**Direction.** *Use capital letters and the proper marks of punctuation in these sentences, and give your reasons:*

1. the advice given ran thus take care of the minutes and the hours will take care of themselves 2. we may abound in meetings and movements enthusiastic gatherings in the field and forest may kindle all minds with a common sentiment but it is all in vain if men do not retire from the tumult to the silent culture of every right disposition

**Direction.** *Write sentences illustrating the several uses of the semicolon, the colon, and the comma.*

## LESSON 148

### SUMMARY OF RULES — CONTINUED

THE DASH, MARKS OF PARENTHESIS, APOSTROPHE, HYPHEN, QUOTATION MARKS, AND BRACKETS

**Dash.** Use the dash where there is an omission (1) of letters or figures, and (2) of such words as *as*, *namely*, or *that is*, introducing illustrations or equivalent expressions. Use the dash (3) where the sentence breaks off abruptly, and the same thought is resumed after a slight suspension, or another takes its place; and (4) before a word or phrase repeated at intervals for emphasis. The dash may be used (5) instead of marks of parenthesis, and may (6) follow other marks, adding to their force.

**Direction.** *Justify each capital letter and each mark of punctuation in these sentences:*

1. The most noted kings of Israel were the first three — Saul, David, and Solomon. 2. When Mrs. B—— heard of her son's disgrace, she fainted away. 3. And — "This to me?" he said. 4. Assyria, Greece, Rome, Carthage — what are they? 5. I do not rise to supplicate you to be merciful toward the nation to which I belong, — toward a nation which, though subject to England, yet is distinct from it. 6. We know the uses — and sweet they are — of adversity. 7. His place of business is 225–229 High street.

**Direction.** *Use capital letters and the proper marks of punctuation in these sentences, and give your reasons:*

1. the human species is composed of two distinct races those who borrow and those who lend 2. this bill this infamous bill the way it has been received by the house the manner in which its opponents have been treated the personalties to which they have been subjected all these things dissipate my doubts 3. the account of a     's shame fills pp 1 19 4. lord marmion turned well was his need and dashed the rowels in his steed

**Marks of Parenthesis.** Marks of parenthesis may be used to inclose what has no essential connection with the rest of the sentence.

**Apostrophe.** Use the apostrophe (1) to mark the omission of letters, (2) in the pluralizing of letters, figures, and characters, and (3) to distinguish the possessive from other cases.

**Hyphen.** Use the hyphen (–) (1) to join the parts of compound words, and (2) between syllables when a word is divided.

**Quotation Marks.** Use quotation marks to

inclose a copied word or passage. If the quotation contains a quotation, the latter is inclosed within single marks. (See Lesson 74.)

**Brackets.** Use brackets [] to inclose what, in quoting another's words, you insert by way of explanation or correction.

**Direction.** *Justify the marks of punctuation used in these sentences:*

1. Luke says, Acts xxi. 15, "We took up our carriages [luggage], and went up to Jerusalem." 2. The last sentence of the composition was, "I close in the words of Patrick Henry 'Give me liberty, or give me death.'" 3. *Red-hot* is a compound adjective. 4. *Telegraph* is divided thus: *tel-e-graph*. 5. The profound learning of Sir William Jones (he was master of twenty-eight languages) was the wonder of his contemporaries. 6. By means of the apostrophe you know that *love* in *mother's love* is a noun, and that *i's* isn't a verb.

**Direction.** *Use capital letters and the proper marks of punctuation in these sentences, and give your reasons:*

1. next to a conscience void of offense without which by the bye life isnt worth the living is the enjoyment of the social feelings 2. man the life boat 3. dont neglect in writing to dot your *is* cross your *ts* and make your *7s* unlike your *9s* and dont in speaking omit the *hs* from such words as *which when* and *why* or insert *rs* in *law saw* and *raw* 4. the scriptures tell us take no thought anxiety for the morrow 5. The speaker said american oratory rose to its high water mark in that great speech ending liberty and union now and forever one and inseparable

## LESSON 149

## CAPITAL LETTERS AND PUNCTUATION — REVIEW

**Direction.** — *Give the reason for each capital letter and each mark of punctuation in these sentences:*

1. A bigot's mind is like the pupil of the eye; the more light you pour upon it, the more it contracts. 2. This is the motto of the University of Oxford: "The Lord is my light." 3. The only fault ever found with him is, that he sometimes fights ahead of his orders. 4. The land flowing with "milk and honey" (see Numbers xiv. 8) was a long, narrow strip lying along the eastern edge, or coast, of the Mediterranean, and consisted of three divisions; namely, 1. On the north, Galilee; 2. On the south, Judea; 3. In the middle, Samaria. 5. "What a lesson," Trench well says, "the word 'diligence' contains!"

6. An honest man, my neighbor, — there he stands —  
Was struck — struck like a dog, by one who wore  
The badge of Ursini.

7. Thou, too, sail on, O Ship of State;  
Sail on, O Union, strong and great.

8. O'Connell asks, "The clause which does away with trial by jury — what, in the name of H——n, is it, if it is not the establishment of a revolutionary tribunal?" 9. There are only three departments of the mind — the intellect, the feelings, and the will. 10. This — trial! 11. American nationality has made the desert bud and blossom as the rose; it has quickened to life the giant brood of useful arts; it has whitened lake and ocean with the sails of daring, new, and lawful trade; it has extended to exiles, flying as clouds, the asylum of our better liberty. 12. As I saw him [Webster, the day before his great reply to Col.

Hayne of South Carolina] in the evening, (if I may borrow an illustration from his favorite amusement) he was as unconcerned and as free of spirit as some here present have seen him while floating in his fishing-boat along a hazy shore, gently rocking on the tranquil tide, dropping his line here and there, with the varying fortune of the sport. The next morning he was like some mighty admiral, dark and terrible, casting the long shadow of his frowning tiers far over the sea, that seemed to sink beneath him; his broad pendant [pennant] streaming at the main, the stars and the stripes at the fore, the mizzen, and the peak; and bearing down like a tempest upon his antagonist, with all his canvas strained to the wind, and all his thunders roaring from his broadsides. 13. The "beatitudes" are found in Matt. v. 3-11.

TO THE TEACHER. If further work in punctuation is needed, require the pupils to justify the punctuation of the sentences beginning page 364.

## LESSON 150\*

### QUALITIES OF STYLE

**Style** is the manner in which one expresses himself. Styles differ as men differ. But there are some cardinal qualities that all good style must possess.

**I. Perspicuity.** Perspicuity is opposed to obscurity of all kinds; it means clearness of expression. It demands that the thought in the sentence shall be plainly seen through the words of the sentence. Perspicuity is an indispensable quality of style; if the thought is not understood, or it is misunderstood, its expression might better have been left

\* See note on page 9 of preface.

unattempted. Perspicuity depends mainly upon these few things:

1. **One's Clear Understanding of What One Attempts to Say.** You cannot express to others more than you thoroughly know, or make your thought clearer to them than it is to yourself.

2. **The Unity of the Sentence.** Many thoughts, or thoughts having no natural and close connection with each other, should not be crowded into one sentence.

3. **The Use of the Right Words.** Use such words as convey your thought — each word expressing exactly your idea, no more, no less, no other. Use words in the senses recognized by the best authority. Do not omit words when they are needed, and do not use a superfluity of them. Be cautious in the use of *he*, *she*, *it*, and *they*. Use simple words — words which those who are addressed can readily understand. Avoid what are called bookish, inkhorn, terms; shun words that have passed out of use, and those that have no footing in the language — foreign words, words newly coined, and slang.

4. **A Happy Arrangement.** The relations of single words to each other, of phrases to the words they modify, and of clauses to one another should be obvious at a glance. The sentence should not need rearrangement in order to disclose the meaning. Sentences should stand in the paragraph so that the beginning of each shall tally exactly in thought with the sentence that precedes; and the ending of each, with the sentence that follows. Every paragraph should be a unit in thought, distinct from other paragraphs, holding to them the relation that its own sentences hold to one another, the relation that the several parts of each sentence hold to one another.



II. **Energy.** By energy we mean force, vigor, of expression. In ordinary discourse, it is not often sought, and in no discourse is it constantly sought. We use energy when we wish to convince the intellect, arouse the feelings, and capture the will — lead one to do something. When energetic, we select words and images for strength and not for beauty: choose specific, and not general, terms; prefer the concrete to the abstract; use few words and crowd these with meaning; place subordinate clauses before the independent; and put the strongest word in the clause, the strongest clause in the sentence, the strongest sentence in the paragraph, and the strongest paragraph in the discourse, last. Energetic thought seeks variety of expression, is usually charged with intense feeling, and requires impassioned delivery.

III. **Imagery — Figures of Speech.** Things stand in many relations to each other. Some things are (1) **like each other** in some particular; other things are (2) **unlike each other** in some particular; and still other things stand to each other (3) in some other noteworthy relation than that of **likeness** or **unlikeness**. Things long seen and associated by us in any of these relations come at last readily to suggest each other. **Figures of Speech** are those expressions in which, departing from our ordinary manner in speaking of things, we assert or assume any of these notable relations. The first and great service of imagery is to the thought — it makes the thought clearer and stronger. Imagery adds beauty to style — a diamond brooch may adorn as well as do duty to the dress.

A **Simile**, or **Comparison**, is a figure of speech in which we point out or assert a likeness between things otherwise unlike; as, The gloom of despondency *hung like a cloud* over the land.

A **Metaphor** is a figure of speech in which, assuming the

likeness between two things, we bring over and apply to one of them the term that denotes the other; as, A stately *squadron* of *snowy* geese were *riding* in an adjoining pond.

A **Personification** is a figure of speech in which things are raised to a plane of being above their own — to or toward that of persons. It **raises** (1) **mere things** to the plane of **animals**; as, *The sea licks* your feet, its huge *flanks purr* pleasantly for you. It **raises** (2) **mere animals** to the plane of **persons**; as, *So talked* the spirited, sly *Snake*. It **raises** (3) **mere things** to the plane of **persons**; as, *Earth fills* her lap with pleasures of *her own*.

An **Antithesis** is a figure of speech in which things mutually opposed in some particular are set over against each other; as, *The mountains give* their lost children *berries and water*; the *sea mocks* their *thirst* and *lets* them *die*.

A **Metonymy** is a figure of speech in which the name of one thing connected to another by a relation other than likeness or unlikeness is brought over and applied to that other. The most important of these relations are (1) that of the **sign** to the **thing signified**; (2) that of **cause** to **effect**; (3) that of **instrument** to the **user** of it; (4) that of **container** to the **thing contained**; (5) that of **material** to the **thing made out of it**; (6) that of **contiguity**; (7) that of the **abstract** to the **concrete**; and (8) that of **part** to the **whole** or of **whole** to the **part**.

This last relation has been thought so important that the metonymy based upon it has received a distinct name — **Synecdoche**.

IV. **Variety.** Variety is a quality of style opposed to monotonous uniformity. Nothing in discourse pleases us more than light and shade. In discourse properly varied, the same word does not appear with offensive frequency; long words alternate with short; the usual order now and then yields to the transposed; the verb in the assertive form fre-

quently gives way to the participle and the infinitive, which assume; figures of speech sparkle here and there in a setting of plain language; the full method of statement is followed by the contracted; impassioned language is succeeded by the unemotional; long sentences stand side by side with short, and loose sentences with periods; declarative sentences are relieved by interrogative and exclamatory, and simple sentences by compound and complex; clauses have no rigidly fixed position; and sentences heavy with meaning and moving slowly are elbow to elbow with the light and tripping. In a word, no one form or method or matter is continued so long as to weary, and the reader is kept fresh and interested throughout. Variety is restful to the reader or hearer and therefore adds greatly to the clearness and to the force of what is addressed to him.

TO THE TEACHER. Question the pupils upon every point taken up in this Lesson, and require them to give illustrations where it is possible for them to do so.

## LESSON 151\*

### PERSPICUITY — CRITICISM

**General Direction.** *In all your work in Composition attend carefully to the punctuation.*

**Direction.** *Point out the faults, and recast these sentences, making them clear:*

1. † He was locked in and so he sat still till the guard came and let him out, as soon as he stepped out on the ground, he saw the dead and dying laying about everywhere. 2. They

\* See note on page 9 of preface.

† These four sentences and others in these Lessons, given just as we found them, have been culled from school compositions.

used to ring a large bell at six o'clock in the morning for us to get up, then we had half an hour to dress in, after which we would go to Chapel exercises, then breakfast, school would commence at nine o'clock and closed at four in the afternoon allowing an hour for dinner from one until two then we would resume our studies until four in the afternoon. 3. Jewelry was worn in the time of King Pharaoh which is many thousand years before Christ in the time when the Israelites left they borrowed all the jewels of the Egyptians which were made of gold and silver. 4. When it is made of gold they can not of pure gold but has to be mixed with some other metal which is generally copper which turns it a reddish hue in some countries they use silver which gives it a whitish hue but in the United States and England they use both silver and copper but the English coins are the finest.

**Direction.** *Point out the faults, and recast these sentences, making them clear:*

(If any one of the sentences has several meanings, give these.)

1. James's son, Charles I., before the breath was out of his body was proclaimed king in his stead. 2. He told the coachman that he would be the death of him, if he did not take care what he was about, and mind what he said. 3. Richelieu said to the king that Mazarin would carry out his policy. 4. He was overjoyed to see him, and he sent for one of his workmen, and told him to consider himself at his service. 5. Blake answered the Spanish priest that if he had sent in a complaint, he would have punished the sailors severely; but he took it ill that he set the Spaniards on to punish them.

**Direction.** *So place these subordinate clauses that they will remove the obscurity, and then see in how many ways each sentence can be arranged:*



1. The moon cast a pale light on the graves that were scattered around, as it peered above the horizon. 2. A large number of seats were occupied by pupils that had no backs. 3. Crusoe was surprised at seeing five canoes on the shore in which there were savages. 4. This tendency will be headed off by approximations which will be made from time to time of the written word to the spoken. 5. People had to travel on horseback and in wagons, which was a very slow way, if they traveled at all. 6. How can brethren partake of their Father's blessing that curse each other? 7. Two men will be tried for crimes in this town which are punishable with death, if a full court should attend.

**Direction.** *Each of these sentences may have two meanings; supply the two ellipses in each sentence, and remove the ambiguity:*

1. Let us trust no strength less than thine. 2. Study had more attraction for him than his friend. 3. He did not like the new teacher so well as his playmates. 4. He aimed at nothing less than the crown. 5. Lovest thou me more than these?

## LESSON 152\*

### PERSPICUITY — CRITICISM

**Direction.** *So place these italicized phrases that they will remove the obscurity, and then see in how many ways each sentence can be arranged:*

1. These designs any man who is a Briton *in any situation* ought to disavow. 2. The chief priests, mocking, said among themselves *with the scribes*, "He saved," etc. 3. Hay is given to horses *as well as corn* to distend the stomach. 4. Bosten

\* See note on page 9 of preface.

has forty first class grammar-schools, *exclusive of Dorchester*. 5. He rode to town, and drove twelve cows *on horseback*. 6. He could not face an enraged father *in spite of his effrontery*. 7. Two owls sat upon a tree which grew near an old wall *out of a heap of rubbish*. 8. I spent most *on the river and in the river* of the time I stayed there. 9. He wanted to go to sea, although it was contrary to the wishes of his parents, *at the age of eighteen*. 10. I have a wife and six children, and I have never seen *one of them*.

**Direction.** *So place the italicized words and phrases in each sentence that they will help to convey what you think is the author's thought, and then see in how many ways each sentence can be arranged:*

1. In Paris, every lady *in full dress* rides. 2. I saw my friend when I was in Boston *walking down Tremont street*. 3. The Prince of Wales was forbidden to become king *or any other man*. 4. What is his coming or going *to you*? 5. We do those things *frequently* which we repent of afterwards. 6. I rushed out leaving the wretch with his tale half told, *horror-stricken at his crime*. 7. Exclamation points are scattered up and down the page by compositors *without any mercy*. 8. I want to make a present to one who is fond of chickens *for a Christmas gift*.

**Direction.** *Make these sentences clear by using simpler words and phrases:*

1. A *devastating conflagration* raged. 2. He conducted her to the *altar of Hymen*. 3. A donkey has an *abnormal elongation of auricular appendages*. 4. Are you *excavating a subterranean canal*? 5. He had no *capillary substance* on the summit of his head. 6. He made a sad *faux pas*. 7. A network is anything *reticulated or decussated, with interstices at equal distances between the intersections*. 8. Diligence is the

*sine qua non* of success. 9. She has *donned the habiliments of woe*. 10. The *deceased* was to-day *deposited in his last resting-place*. 11. The *inmates* *proceeded to the sanctuary*. 12. I have *partaken of my morning repast*. 13. He took the *initiative in inaugurating the ceremony*.

## LESSON 153\*

### ENERGY — CRITICISM

**Direction.** *Expand these brief expressions into sentences full of long words, and note the loss of energy:*

1. To your tents, O Israel! 2. Up, boys, and at them! 3. Indeed! 4. Bah! 5. Don't give up the ship! 6. Murder will out. 7. Oh! 8. Silence there! 9. Hurrah! 10. Death or free speech! 11. Rascal! 12. No matter. 13. Least said, soonest mended. 14. Death to the tyrant! 15. I'll none of it. 16. Help, ho! 17. Shame on you! 18. First come, first served.

**Direction.** *Condense each of these italicized expressions into one or two words, and note the gain:*

1. He *shuffled off this mortal coil* yesterday. 2. The author *surpassed all those who were living at the same time with him*. 3. To say that revelation is *a thing which there is no need of* is to talk wildly. 4. He *departed this life*. 5. Some say that ever 'gainst that season comes wherein our Saviour's birth is *celebrated this bird of dawning singeth all night long*.

**Direction.** *Change these specific words to general terms, and note the loss in energy:*

1. Don't fire till you see the whites of their eyes. 2. Break down the dikes, give Holland back to ocean. 3. Three hundred men held the hosts of Xerxes at bay. 4. I sat at her cradle, I followed her hearse. 5. Their daggers have stabbed Caesar. 6. When I'm mad, I weigh a ton. 7. Burn Moscow, starve back the invaders. 8. There's no use in crying over spilt milk. 9. In proportion as men delight in battles and bull-fights will they punish by hanging, burning, and the rack.

**Direction.** *Change these general terms to specific words, and note the gain in energy:*

1. Anne Boleyn was *executed*. 2. It were better for him that a heavy weight were fastened to him and that he were submerged in the waste of waters. 3. The capital of the chosen people was destroyed by a Roman general. 4. Consider the flowers how they increase in size. 5. Cæsar was slain by the conspirators. 6. The cities of the plain were annihilated.

**Direction.** *Arrange these words, phrases, and clauses in the order of their strength, placing the strongest last, and note the gain in energy:*

1. The nations of the earth repelled, surrounded, pursued, and resisted him. 2. He was no longer consul nor citizen nor general nor even an emperor, but a prisoner and an exile. 3. I shall die an American; I live an American; I was born an American. 4. All that I am, all that I hope to be, and all that I have in this life, I am now ready here to stake upon it. 5. I shall defend it without this House, in all places, and within this House; at all times, in time of peace and in time of war. 6. We must fight if we wish to be free, if we mean to preserve inviolate our rights, if we do not mean to abandon the struggle.

\* See note on page 9 of preface.

## LESSON 154\*

## FIGURES OF SPEECH — CRITICISM

**Direction.** Name the figures of speech, and then recast a few sentences, using plain language, and note the loss of beauty and force:

1. Lend me your ears. 2. Please address the chair. 3. The robin knows when your grapes have *cooked* long enough in the sun. 4. A day will come when *bullets* and *bombs* shall be replaced by *ballots*. 5. *Genius* creates; *taste* appreciates what is created. 6. *Cæsar* were no *lion* were not *Romans* hinds. 7. The soul of Jonathan was *knit* to that of David. 8. *Traffic* has *lain down* to rest. 9. *Borrowing* dulls the edge of husbandry. 10. He will bring down my *gray hairs* with sorrow to the grave. 11. Have you read *Froude* or *Freeman*? 12. The *pen* is mightier than the *sword*. 13. If I can catch him once upon the hip, I will feed fat the ancient grudge I bear him. 14. The destinies of mankind were *trembling in the balance*, while *death* fell in showers. 15. The *threaded steel* flies swiftly. 16. O *Cassius*, you are yoked with a *lamb* that carries anger as the *flint* bears fire. 17. I called the *New World* into existence to redress the balance of the *Old*. 18. Nations shall *beat their swords into plowshares*, and *their spears into pruning-hooks*. 19. The *Morn* in *russet mantle* clad walks o'er the dew of yon high eastern hill. 20. *Homer*, like the *Nile*, pours out his riches with a *sudden overflow*; *Virgil*, like a *river in its banks*, with a *constant stream*. 21. The air *bites* shrewdly. 22. He doth *bestride* the narrow world like a *Colossus*. 23. My heart is in the coffin there with *Cæsar*. 24. All hands to the pumps! 25. The *gray-eyed Morn* smiles on the *frowning Night*.

\* See note on page 9 of preface.

26. The good is often buried with men's bones. 27. Beware of the *bottle*. 28. All nations respect our *flag*. 29. The *marble* speaks. 30. I have no *spur* to prick the sides of my intent. 31. I am as constant as the *northern star*. 32. Then burst his mighty heart. 33. The ice is covered with *health* and *beauty* on skates. 34. *Lentulus* returned with *victorious beagles*. 35. *Death* hath sucked the honey of thy breath. 36. Our *chains* are forged. 37. I have bought *golden* opinions. 38. The *hearth* blazed high. 39. His words fell softer than *snows on the brine*. 40. *Night's* candles are burnt out, and *jocund Day* stands tiptoe on the misty mountain top.

**Direction.** In the first four sentences, use similes; in the second four, metaphors; in the third four, personifications; in the last eight, metonymies:

1. He flew with the swiftness of an arrow. 2. In battle some men are brave, others are cowardly. 3. His head is as full of plans as it can hold. 4. I heard a loud noise. 5. Boston is the place where American liberty began. 6. Our dispositions should grow mild as we grow old. 7. The stars can no longer be seen. 8. In battle some men are brave, others are cowardly. 9. The cock tears up the ground for his family of hens and chickens. 10. The waves were still. 11. The oak stretches out its strong branches. 12. The flowers are the sweet and pretty growths of the earth and sun. 13. English vessels plow the seas of the two hemispheres. 14. Have you read *Lamb's Essays*? 15. The water is boiling. 16. We have prostrated ourselves before the king. 17. Wretched people shiver in their lair of straw. 18. The soldier is giving way to the husbandman. 19. Swords flashed, and bullets fell. 20. His banner led the spearmen no more.

**Remark.** If what is begun as a metaphor is not completed as begun, but is completed by a part of another metaphor or

by plain language, we have what is called a *mixed metaphor*. It requires great care to avoid this very common error.

**Direction.** *Correct these errors:*

The *devouring* fire *uprooted* the stubble. 2. The *brittle* thread of life may be *cut* asunder. 3. All the *ripe fruit* of three-score years was *blighted* in a day. 4. *Unravel* the *obscurities* of this *knotty* question. 5. We must apply the *axe* to the *fountain* of this evil. 6. The man *stalks* into court like a *motionless* statue, with the *cloak* of hypocrisy in his *mouth*. 7. The thin *mantle* of snow *dissolved*. 8. I smell a *rat*, I see him *brewing* in the air, but I shall yet *nip* him in the bud.

## LESSON 155\*

### VARIETY IN EXPRESSION

**Remark.** You learned in Lessons 52, 53, 54 that the usual order may give way to the transposed; in 55, 56, that one kind of simple sentence may be changed to another; in 57, that simple sentences may be contracted; in 61, that adjectives may be expanded into clauses; in 67, that an adverb clause may stand before, between the parts of, and after, the independent clause; in 68, that an adverb clause may be contracted to a participle, a participle phrase, an absolute phrase, a prepositional phrase, that it may be contracted by the omission of words, and may be changed to an adjective clause or phrase; in 73, that a noun clause as subject may stand last, and as object complement may stand first, that it may be made prominent, and may be contracted; in 74, that direct quotations and questions may be changed to indirect, and indirect to direct; in 77, that compound sentences may

\* See note on page 9 of preface.

be formed out of simple sentences, may be contracted to simple sentences, and may be changed to complex sentences; in 79, that participles, absolute phrases, and infinitives may be expanded into different kinds of clauses; and, in 130, that a verb may change its voice.

**Direction.** *Illustrate all these changes.*

**Direction.** *Recast these sentences, avoiding offensive repetitions of the same word or the same sounds:*

1. We have to have money to have a horse. 2. We sailed across a bay and sailed up a creek and sailed back and sailed in all about fourteen miles. 3. It is then put into stacks, or it is put into barns either to use it to feed it to the stock or to sell it. 4. This day we undertake to render an account to the widows and orphans whom our decision will make; to the wretches that will be roasted at the stake. 5. The news of the battle of Bunker Hill, fought on the 17th of June in the year of our Lord 1775, roused the patriotism of the people to a high pitch of enthusiasm.

**Direction.** *Using other words wholly or in part, see in how many ways you can express the thoughts contained in these sentences:*

1. In the profusion and recklessness of her lies, Elizabeth had no peer in England. 2. Henry IV. said that James I. was the wisest fool in Christendom. 3. Cowper's letters are charming because they are simple and natural. 4. George IV., though he was pronounced the first gentleman in Europe, was, nevertheless, a snob.

## LESSON 156\*

## THE PARAGRAPH

**The Paragraph.** The clauses of complex sentences are so closely united in meaning that frequently they are not to be separated from each other even by the comma. The clauses of compound sentences are less closely united — a comma, a semicolon, or a colon is needed to divide them.

Between sentences there exists a wider separation in meaning, marked by a period or other terminal point. But even sentences may be connected, the bond which unites them being their common relation to the thought which jointly they develop. Sentences thus related are grouped together and form, as you have already learned, what we call a Paragraph, marked by beginning the first word a little to the right of the marginal line.

**Direction.** *Notice the facts which this paragraph contains, and the relation to each other of the clauses and the sentences expressing these facts:*

After a breeze of some sixty hours from the north and northwest, the wind died away about four o'clock yesterday afternoon. The calm continued till about nine in the evening. The mercury in the barometer fell, in the meantime, at an extraordinary rate; and the captain predicted that we should encounter a gale from the southeast. The gale came on about eleven o'clock; not violent at first, but increasing every moment.

1. A breeze from the north and northwest. 2. The wind died away. 3. A calm. 4. Barometer fell. 5. The captain predicted a gale. 6. It came on. 7. It increased in violence.

\* See note on page 9 of preface.

**Direction.** *Give and number the facts contained in the paragraph below:*

I awoke with a confused recollection of a good deal of rolling and thumping in the night, occasioned by the dashing of the waves against the ship. Hurrying on my clothes, I found such of the passengers as could stand, at the doors of the hurricane-house, holding on, and looking out in the utmost consternation. It was still quite dark. Four of the sails were already in ribbons: the winds whistling through the cordage; the rain dashing furiously and in torrents; the noise and spray scarcely less than I found them under the great sheet at Niagara.

**Direction.** *Weave the facts below into a paragraph, supplying all you need to make the narrative smooth:*

Rip's beard was grizzled. Fowling-piece rusty. Dress uncouth. Women and children at his heels. Attracted attention. Was eyed from head to foot. Was asked on which side he voted. Whether he was Federal or Democrat. Rip was dazed by the question. Stared in stupidity.

**Direction.** *Weave the facts below into two paragraphs, supplying what you need, and tell what each paragraph is about:*

In place of the old tree there was a pole. This was tall and naked. A flag was fluttering from it. The flag had on it the stars and stripes. This was strange to Rip. But Rip saw something he remembered. The tavern sign. He recognized on it the face of King George. Still the picture was changed. The red coat gone. One of blue and buff in its place. A sword, and not a scepter, in the hand. Wore a cocked hat. Underneath was painted — "General Washington."

## LESSON 157\*

## THE PARAGRAPH

**Direction.** *Weave the facts below into three paragraphs, and write on the margin what each is about:*

The Nile rises in great lakes. Runs north. Sources two thousand miles from Alexandria. Receives two branches only. Runs through an alluvial valley. Course through the valley is 1,500 miles. Flows into the Mediterranean. Two principal channels. Minor outlets. Nile overflows its banks. Overflow caused by rains at the sources. The melting of the mountain snows. Begins at the end of June. Rises four inches daily. Rises till the close of September. Subsides. Whole valley an inland sea. Only villages above the surface. The valley very fertile. The deposit. The fertile strip is from five to one hundred and fifty miles wide. Renowned for fruitfulness. Egypt long the granary of the world. Three crops from December to June. Productions — grain, cotton, and indigo.

**Direction.** *Weave these facts into four paragraphs, writing on the margin of each the main thought:*

The robin is thought by some to be migratory. But he stays with us all winter. Cheerful. Noisy. Poor soloist. A spice of vulgarity in him. Dash of prose in his song. Appetite extraordinary. Eats his own weight in a short time. Taste for fruit. Eats with a relishing gulp, like Dr. Johnson's. Fond of cherries. Earliest mess of peas. Mulberries. Lion's share of the raspberries. Angeworms his delight. A few years ago I had a grapevine. A foreigner. Shy of bearing. This summer bore a score of bunches. They secreted sugar

\* See note on page 9 of preface.

from the sunbeams. One morning, went to pick them. The robins beforehand with me. Bustled out from the leaves. Made shrill, unhandsome remarks about me. Had sacked the vine. Remnant of a single bunch. How it looked at the bottom of my basket! A humming-bird's egg in an eagle's nest. Laughed. Robins joined in the merriment.

## LESSON 158\*

## PARAGRAPHS AND THE THEME

**Direction.** *Weave these facts into four paragraphs:*

Note that the several paragraphs form a composition, or **Theme**, the general subject of which is

WOUTER VAN TWILLER (according to Diedrich Knickerbocker).

I. **Who he was.** Van Twiller was a Dutchman. Born at Rotterdam. Descended from burgomasters. In 1629 appointed governor of Nieuw Nederlandts. Arrived in June at New Amsterdam — New York city.

II. **Person.** Was five feet six inches high, six feet five in circumference. Head spherical, and too large for any neck. Nature set it on the back-bone. Body capacious. Legs short and sturdy. A beer-barrel on skids. Face a vast, unfurrowed expanse. No lines of thought. Two small, gray eyes. Cheeks had taken toll of all that had entered his mouth. Mottled and streaked with dusky red.

III. **Habits.** Regular. Four meals daily, each an hour long. Smoked and doubted eight hours. Slept twelve. As self-contained as an oyster. Rarely spoke save in monosylla-

\* See note on page 9 of preface.



bles. But never said a foolish thing. Never laughed. Perplexed by a joke. Conceived everything on a grand scale. When a question was asked, would put on a mysterious look. Shake his head. Smoke in silence. Observe, at length, he had doubts. Presided at the council, in state. Swayed a Turkish pipe instead of a scepter. Known to sit with eyes closed two hours. Internal commotion shown by guttural sounds. Noises of contending doubts, admirers said.

IV. **Exploits.** Settled a dispute about accounts thus: sent for the parties; each produced his account-book; Van T. weighed the books; counted the leaves; equally heavy; equally thick; made each give the other a receipt; and the constable pay the costs. Demanded why Van Rensselaer seized Bear's Island. Battled with doubts regarding the Yankees. Smoked and breathed his last together.

**Direction.** *Weave these facts into four paragraphs, write on the margin the special topic of each, and over the whole what you think is the general subject of the theme:*

The prophets of Baal accept Elijah's challenge. They dress a bullock. Call on Baal. Are mocked by Elijah. Leap upon the altar. Cut themselves. Blood. Cry till the time of the evening sacrifice. No answer by fire. Elijah commands the people to come near. Repairs an old altar with twelve stones, one for each tribe. Digs a trench. Sacrifices. Pours water three times upon it. Prays. Fire falls, consumes flesh, wood, stones, dust, licks up water. People see it. Fall on their faces. Cry out twice, "The Lord, he is the God." Take the prophets to the brook Kishon, where they are slain. Elijah ascends Mount Carmel. Bows in prayer. "Go up now, look toward the sea." Servant reports, "There is nothing." "Go again seven times." "Behold there ariseth a little cloud out of the sea, like a man's hand." Orders Ahab to prepare

his chariot. Girding up his loins, he runs before Ahab to Jezreel.

## LESSON 159\*

### PARAGRAPHS AND THE THEME

**Direction.** *Weave these facts into as many paragraphs as you think there should be, using the variety of expression insisted on in Lesson 150, and write on the margin of each paragraph the special topic, and over the whole the general subject of the theme:*

Fort Ticonderoga on a peninsula. Formed by the outlet of Lake George and by Lake Champlain. Fronts south; water on three sides. Separated by Lake Champlain from Mount Independence, and by the outlet, from Mount Defiance. Fort one hundred feet above the water. May 7, 1775, two hundred and seventy men meet at Castleton, Vermont. All but forty-six, Green Mountain boys. Meet to plan and execute an attack upon Fort T. Allen and Arnold there. Each claims the command. Question left to the officers. Allen chosen. On evening of the 9th, they reach the lake. Difficulty in crossing. Send for a scow. Seize a boat at anchor. Search, and find small row boats. Only eighty-three able to cross. Day is dawning when these reach the shore. Not prudent to wait. Allen orders all who will follow him to poise their firelocks. Every man responds. Nathan Beman, a lad, guides them to the fort. Sentinel snaps his gun at A. Misses fire. Sentinel retreats. They follow. Rush upon the parade ground. Form. Loud cheer. A. climbs the stairs. Orders La Place, it is said, in the name of the great Jehovah and the Continental Congress, to surrender. Capture forty-eight men. One hundred and twenty cannon. Used next

\* See note on page 9 of preface.



winter at the siege of Boston. Several swords and howitzers, small arms, and ammunition.

**Direction.** *These facts are thrown together promiscuously. Classify them as they seem to you to be related. Determine the number of paragraphs and their order, and then do as directed above:*

Joseph was Jacob's favorite. Wore fine garments. One day was sent to inquire after the other sons. They were at a distance, tending the flocks. Joseph used to dream. They saw him coming. Plotted to kill him. In one dream his brothers' sheaves bowed to him. In another the sun, moon, and stars bowed to him. Plotted to throw his body into a pit. Agreed to report to their father that some beast had devoured Joseph. Joseph foolishly told these to his brothers. Hated him because of the dreams and their father's partiality. While the brothers were eating, Ishmaelites approached. They sat down to eat. Were going down into Egypt. Camels loaded with spices. At the intercession of Reuben they did not kill Joseph. Threw him alive into a pit. Ishmaelites took him down into Egypt. Sold him to Potiphar. Judah advised that he be raised from the pit. Jacob recognized the coat. Refused comfort. Rent his clothes and put on sackcloth. They took his coat. Killed a kid and dipped the coat in its blood. Brought it to Jacob. "This have we found; know now whether it be thy son's coat or no."

## LESSON 160\*

### PARAGRAPHS AND THE THEME

**Direction.** *Classify these promiscuous facts, determine carefully the number and the order of the paragraphs, and then do as directed above:*

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\* See note on page 9 of preface.

Trafalgar a Spanish promontory. Near the Straits of Gibraltar. Off Trafalgar, fleets of Spain and France, October 21, 1805. Nelson in command of the English fleet. The combined fleets in close line of battle. Collingwood second in command. Had more and larger cannon than the English. English fleet twenty-seven sail of the line and four frigates. Thirty-three sail of the line and seven frigates. He signaled those memorable words: "England expects every man to do his duty." Enemy had four thousand troops. Signal received with a shout. They bore down. The best riflemen in the enemy's boats. C. steered for the center. C. in the *Royal Sovereign* led the lee line of thirteen ships. A raking fire opened upon the *Victory*. N. in the *Victory* led the weather line. C. engaged the *Santa Anna*. Delighted at being the first in the fire. At 1.15 N. shot through the shoulder and back. At 12 the *Victory* opened fire. N.'s secretary the first to fall. Fifty fell before a shot was returned. "They have done for me at last, Hardy," said N. They bore him below. At 2.25 ten of the enemy had struck. The wound was mortal. At 4 fifteen had struck. The victory that cost the British 1,587 men won. These were his last words. At 4.30 he expired. "How goes the day with us?" he asked Hardy. "I hope none of our ships have struck." N.'s death was more than a public calamity. "I am a dead man, Hardy," he said. Englishmen turned pale at the news. Most triumphant death that of a martyr. He shook hands with Hardy. "Kiss me, Hardy." They mourned as for a dear friend. Kissed him on the cheek. Most awful death that of the martyr patriot. The loss seemed a personal one. Knelt down again and kissed his forehead. His articulation difficult. Heard to say, "Thank God, I have done my duty." Seemed as if they had not known how deeply they loved him. Most splendid death that of the hero in the hour of victory. Has left a name which is our pride. An example which is our

shield and strength. Buried him in St. Paul's. Thus the spirits of the great and the wise live after them.

TO THE TEACHER. Continue this work as long as it is needed. Take any book, and read to the class items of facts. Require them to use the imagination and whatever graces of style are at their command, in weaving these facts together.

## LESSON 161\*

### ANALYSIS OF THE SUBJECT OF THE THEME

**Analysis of the Subject.** A Theme is made up of groups of sentences called Paragraphs. The sentences of each paragraph are related to each other, because they jointly develop a single point, or thought. And the paragraphs are related to each other, because these points which they develop are divisions of the one general subject of the Theme.

After the subject has been chosen, and before writing upon it, it must be resolved into the main thoughts which compose it. Upon the thoroughness of this analysis and the natural arrangement of the thoughts thus derived, depends largely the worth of the theme. These points form, when arranged, the **Framework** of the theme.

Suppose you had taken *The Armada* as your subject. Perhaps you could say under these heads all you wish: 1. *What the Armada was.* 2. *When and by whom equipped.* 3. *Its purpose.* 4. *Its sail over the Bay of Biscay and entrance into the English Channel.* 5. *The attack upon it by Admiral Howard and his great Captains — Drake and Hawkins.* 6. *Its dispersion and partial destruction by the storm.* 7. *The return to Spain of the surviving ships and men.* 8. *The consequences to England and to Spain.*

\* See note on page 9 of preface.

Perhaps the 1st point could include the 2d and the 3d. Be careful not to split your general subject up into very many parts. See, too, that no point is repeated, that no point foreign to the subject is introduced, and that all the points together exhaust the subject as nearly as may be. Look to the arrangement of the points. There is a natural order; (6) could not precede (5); nor (5), (4); nor (4), (1).

TO THE TEACHER. Question the pupils carefully upon every point taken up in this Lesson.

**Direction.** *Prepare the framework of a theme on each of these subjects:*

1. The Arrest of Major André.
2. A Winter in the Arctic Region.

## LESSON 162\*

### ANALYSIS OF SUBJECTS

**Direction.** *Prepare the framework of a theme on each of these subjects:*

1. Battle of Plattsburg.
2. A Day's Nutting.
3. What Does a Proper Care for One's Health Demand?

## LESSON 163\*

### ANALYSIS OF SUBJECTS

**Direction.** *Prepare the framework of a theme on each of these subjects:*

1. A Visit to the Moon.
2. Reasons why one Should

\* See note on page 9 of preface.

Not Smoke. 2. What Does a Proper Observance of Sunday Require of One?

## LESSON 164\*

### ANALYSIS OF SUBJECTS

**Direction.** *Prepare the framework of a theme on each of these subjects:*

1. The Gulf Stream. 2. A Descent into a Whirlpool.
3. What are Books Good for?

## LESSON 165\*

### HOW TO WRITE A THEME

**I. Choose a Subject.** Choose your subject long before you are to write. Avoid a full, round term like *Patriotism* or *Duty*; take a fragment of it; as, *How can a Boy be Patriotic?* or *Duties which we Schoolmates owe Each Other*. The subject should be on your level, should be interesting and suggestive to you, and should instantly start in your mind many trains of thought.

**II. Accumulate the Material.** Begin to think about your subject. Turn it over in your mind in leisure moments, and, as thoughts flash upon you, jot them down in your blank-book. If any of these seem broad enough for the main points, or heads, indicate this. Talk with no one on the subject, and read nothing on it, till you have thought yourself empty; and even then you should note down what the conversation or reading suggests, rather than what you have heard or read.

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\* See note on page 9 of preface.

**III. Construct a Framework.** Before writing hunt through your material for the main points, or heads. See to what general truths or thoughts these jottings and those jottings point. Perhaps this or that thought, as it stands, includes enough to serve as a head. Be sure, at any rate, that by brooding over your material, and by further thinking upon the subject, you get at all the general thoughts into which, as it seems to you, the subject should be analyzed. Study these points carefully. See that no two overlap each other, that no one appears twice, that no one has been raised to the dignity of a head which should stand under some head, and that no one is irrelevant. Study now to find the natural order in which these points should stand. Let no point, to the clear understanding of which some other point is necessary, precede that other. If developing all the points would make your theme too long, study to see what points you can omit without abrupt break or essential loss.

**IV. Write.** Give your whole attention to your work as you write, and other thoughts will occur to you, and better ways of putting the thoughts already noted down. In expanding the main points into paragraphs, be sure that everything falls under its appropriate head. Cast out irrelevant matter. Do not strain after effect or strive to seem wiser than you are. Use familiar words, and place these, your phrases, and your clauses, where they will make your thought the clearest. As occasion calls, change from the usual order to the transposed, and let sentences, simple, complex, and compound, long and short, stand shoulder to shoulder in the paragraph. Express yourself easily — only now and then putting your thought forcibly and with feeling. Let a fresh image here and there relieve the uniformity of plain language. One sentence should follow another without abrupt break; and, if continuative of it, adversative to it, or

an inference from it, and the hearer needs to be advised of this, let it swing into position on the hinge of a fitting connective. Of course, your sentences must pass rigid muster in syntax; and you must look sharply to the spelling, to the use of capital letters, and to punctuation.

V. **Attend to the Mechanical Execution.** Keep your pages clean, and let your handwriting be clear. On the left of the page leave a margin of an inch for corrections. Do not write on the fourth page; if you exceed three pages, use another sheet. When the writing is done, double the lower half of the sheet over the upper, and fold through the middle; then bring the top down to the middle and fold again. Bring the right-hand end toward you, and across the top write your name and the date. This superscription will be at the top of the fourth page, at the right-hand corner, and at right angles to the ruled lines.

TO THE TEACHER. Question the pupils closely upon every point in this Lesson.

**Additional Subjects for Themes**

- |                               |                        |
|-------------------------------|------------------------|
| 1. Apples and Nuts            | 15. A Visit to Olympus |
| 2. A Pleasant Evening         | 16. Monday Morning     |
| 3. My Walk to School          | 17. My Native Town     |
| 4. Pluck                      | 18. Over the Sea       |
| 5. School Friendships         | 19. Up in a Balloon    |
| 6. When my Ship Comes In      | 20. Queer People       |
| 7. Ancient and Modern Warfare | 21. Our Minister       |
| 8. The View from my Window    | 22. A Plea for Puss    |
| 9. Homes without Hands        | 23. Castles in Spain   |
| 10. I Can                     | 24. Young America      |
| 11. My Friend Jack            | 25. Black Diamonds     |
| 12. John Chinaman             | 26. Mosquitoes         |
| 13. Irish Characters          | 27. A Day in the Woods |
| 14. Robin Hood                | 28. A Boy's Trials     |

- |                                     |                                                |
|-------------------------------------|------------------------------------------------|
| 29. The Yankee                      | 60. Politeness                                 |
| 30. Robinson Crusoe                 | 61. Cleanliness Akin to Godliness              |
| 31. Street Arabs                    | 62. Fighting Windmills                         |
| 32. Legerdemain                     | 63. Along the Docks                            |
| 33. Our Neighborhood                | 64. Maple Sugar                                |
| 34. Examinations                    | 65. Umbrellas                                  |
| 35. Theater-going                   | 66. A Girl's Trials                            |
| 36. Donkeys                         | 67. A Spider's Web                             |
| 37. The Southern Negro              | 68. The Story of Ruth                          |
| 38. A Rainy Saturday                | 69. Clouds                                     |
| 39. The Early Bird Catches the Worm | 70. A Country Store                            |
| 40. Spring Sports                   | 71. Timepieces                                 |
| 41. How Horatius Kept the Bridge    | 72. Bulls and Bears                            |
| 42. Jack Frost                      | 73. Bores                                      |
| 43. My First Sea Voyage             | 74. Our Sunday School                          |
| 44. Monkeys                         | 75. The Making of Beer                         |
| 45. Grandmothers                    | 76. Autumn's Colors                            |
| 46. The Boy of the Story Book       | 77. The Watched Pot Never Boils                |
| 47. Famous Streets                  | 78. The Mission of Birds                       |
| 48. Pigeons                         | 79. Parasites                                  |
| 49. Jack and Jill                   | 80. Well-begun is Half-done                    |
| 50. Make Haste Slowly               | 81. The Tides                                  |
| 51. Commerce                        | 82. The Schoolmaster in "The Deserted Village" |
| 52. The Ship of the Desert          | 83. A Day on a Trout Stream                    |
| 53. Winter Sports                   | 84. A Stitch in Time Saves Nine                |
| 54. A Visit to Neptune              | 85. Of What Use are Flowers?                   |
| 55. Whiskers                        | 86. A Descent in a Diving Bell                 |
| 56. Gypsies                         |                                                |
| 57. Cities of the Dead              |                                                |
| 58. Street Cries                    |                                                |
| 59. The World Owes me A Living      |                                                |

## LESSON 166

Letters need special treatment. In writing a letter there are five things to consider — The Heading, The Introduction, The Body of the Letter, The Conclusion, and The Superscription.

## THE HEADING

**Parts.** The Heading consists of the name of the **Place** at which the letter is written, and the **Date**. If you write from a city, give the door-number, the name of the street, the name of the city, and the name of the state. If you are at a Hotel or a school or any other well-known Institution, its name may take the place of the door-number and the name of the street; as may also the number of your post-office box. If you write from a village or other country place, give your post-office address, the name of the county, and that of the state.

The Date consists of the month, the day of the month, and the year.

**How Written.** Begin the Heading about an inch and a half from the top of the page. If the letter occupies but a few lines of a single page, you may begin the Heading lower down. Begin the first line of the Heading a little to the left of the middle of the page. If it occupies more than one line, the second line should begin farther to the right than the first, and the third farther to the right than the second.

The door-number, the day of the month, and the year are written in figures; the rest, in words. Each important word begins with a capital letter, each item is set off by the comma, and the whole closes with a period.

**Direction.** Study what has been said, and write the following headings according to these models:

- |                                                |                                                               |
|------------------------------------------------|---------------------------------------------------------------|
| 1. Ripton, Addison Co., Vt.,<br>July 10, 1909. | 3. Saco, Me., Feb. 11, 1910.                                  |
| 2. 250 Broadway, N. Y.,<br>June 7, 1909.       | 4. Polytechnic Institute,<br>Brooklyn, N. Y.,<br>May 3, 1911. |

- |                                                |                                             |
|------------------------------------------------|---------------------------------------------|
| 1. ann arbor 5 july 1909 michigan              | 2. champlain co<br>clinton n y jan 14 1910  |
| 3. p o box 2678 1911 oct 19 chicago            | 4. philadelphia 670 1912 chestnut st 16 apr |
| 5. saint nicholas<br>new york 1 hotel nov 1913 |                                             |

## THE INTRODUCTION

**Parts.** The Introduction consists of the **Address** — the Name, the Title, and the Place of Business or Residence of the one addressed — and the **Salutation**. Titles of respect and courtesy should appear in the Address. Prefix *Mr.* to a man's name, *Messrs.* to the names of several gentlemen; *Master* to the name of a young lad; *Miss* to that of an unmarried lady; *Mrs.* to that of a married lady; *Misses* to the names of several young ladies; and *Mesdames* to those of several married or elderly ladies. Prefix *Dr.* to the name of a physician (but never *Mr. Dr.*), or write *M.D.* after it. Prefix *Rev.* to the name of a clergyman, or *Rev. Mr.* if you do not know his Christian name; *Rev. Dr.* if he is a Doctor of Divinity, or write *Rev.* before the name and *D.D.* after it. Prefix *His Excellency* to the name of the President,\* and to that of a Governor or of an Ambassador; *Hon.* to the name of a Cabinet Officer, a Member of Congress, a State Senator, a Law Judge, or a Mayor. If two literary or professional titles are added to a name, let them stand in the order in

\* The preferred form of addressing the President is, *To the President. Executive Mansion, Washington, D. C.*; the Salutation is simply, *Mr. President.*

which they were conferred — this is the order of a few common ones: *A.M.*, *Ph.D.*, *D.D.*, *LL.D.* Guard against an excessive use of titles — the higher implies the lower.

Salutations vary with the station of the one addressed, or the writer's degree of intimacy with him. Strangers may be addressed as *Sir*, *Dear Sir*, *Rev. Sir*, *General*, *Madam*, etc.; acquaintances as *Dear Sir*, *Dear Madam*, etc.; friends as *My dear Sir*, *My dear Madam*, *My dear Jones*, etc.; and near relatives and other dear friends as *My dear Wife*, *My Dear Boy*, *Dearest Ellen*, etc.

**How Written.** The Address may follow the Heading, beginning on the next line, and standing on the left side of the page; or it may stand in corresponding position after the Body of the Letter and the Conclusion. If the letter is of an official character or is written to an intimate friend, the Address may appropriately be placed at the bottom of the letter; but in ordinary business letters, it should be placed at the top and as directed above. Never omit it from the letter except when the letter is written in the third person. There should be a narrow margin on the left side of the page, and the Address should begin on the marginal line. If the Address occupies more than one line, the initial words of these lines should slope to the right.

Begin the Salutation on the marginal line or a little to the right of it when the Address occupies three lines; on the marginal line or farther to the right or to the left than the second line of the Address when this occupies two lines; a little to the right of the marginal line when the Address occupies one line; on the marginal line when the Address stands below.

Every important word in the Address should begin with a capital letter. All the items of it should be set off by the comma; and, as it is an abbreviated sentence, it should close with a period. Every important word in the Salutation

should begin with a capital letter, and the whole should be followed by a comma, or by a comma and a dash.

**Direction.** Write these introductions according to the models:

- |                             |                            |
|-----------------------------|----------------------------|
| 1. Prof. March, Easton, Pa. | 3. My dear Mother,         |
| My dear Sir,                | When, etc.                 |
| 2. Messrs. Smith & Jones,   | 4. Messrs. Vallette & Co., |
| 771 Broadway,               | Middlebury, Vt.            |
| New York City.              | Dear Sirs,                 |
| Gentlemen,                  |                            |

- |                                        |                         |
|----------------------------------------|-------------------------|
| 1. mr george platt burlington iowa sir | 2. mass cambridge       |
| prof james r lowell my dear friend     | 3. messrs ivison blake- |
| man taylor & co gentlemen new york     | 4. rev brown dr the     |
| arlington washington dear friend d c   | 5. col john smith dear  |
| colonel n y auburn                     |                         |

## LESSON 167

### LETTER-WRITING — CONTINUED

#### THE BODY OF THE LETTER

**The Beginning.** Begin the Body of the Letter at the end of the Salutation, and on the same line if the Introduction is long — in which case the comma after the Salutation should be followed by a dash, — on the line below if the Introduction is short.

**Style.** Be perspicuous. Paragraph and punctuate as in other kinds of writing. Avoid blots, erasures, interlineations, cross lines, and all other offenses against epistolary propriety. The letter “bespeaks the man.” Letters of friendship should be colloquial, chatty, and familiar. What-



ever is interesting to you will be interesting to your friends, however trivial it may seem to a stranger.

Business letters should be brief, and the sentences short, concise, and to the point. Repeat nothing and omit nothing needful.

Official letters and formal notes should be more stately and ceremonious. In formal notes the third person is generally used instead of the first and the second; there is no Introduction, no Conclusion, no Signature, only the name of the Place and the Date at the bottom, on the left side of the page, thus:

*Mr. & Mrs. A. request the pleasure of Mr. B.'s company at a social gathering, on Tuesday evening, Nov. 15th, at eight o'clock.  
32 Fifth Ave., Nov. 5.*

*Mr. B. accepts\* with pleasure Mr. & Mrs. A.'s kind invitation for Tuesday evening, Nov. 15th.  
Wednesday morning, Nov. 9th.*

#### THE CONCLUSION

**Parts.** The Conclusion consists of the **Complimentary Close** and the **Signature**. The forms of the Complimentary Close are many, and are determined by the relations of the writer to the one addressed. In letters of friendship you may use, *Your sincere friend; Yours affectionately; Your loving son or daughter*, etc. In business letters you may use, *Yours; Yours truly; Truly yours; Yours respectfully; Very respectfully yours*, etc. In official letters you should be more deferential. Use, *I have the honor to be, Sir, your obedient servant; Very respectfully, your most obedient servant*; etc., etc.

The Signature consists of your Christian name and your

\* Or regrets that a previous engagement (or illness, or an unfortunate event) prevents the acceptance of —; or regrets that on account of — he is unable to accept —.

surname. In addressing a stranger write your Christian name in full. A lady addressing a stranger should prefix to her signature her title, *Mrs.* or *Miss* (placing it within marks of parenthesis), unless in the letter she has indicated which of these titles her correspondent is to use in reply.

**How Written.** The Conclusion should begin near the middle of the first line below the Body of the Letter, and, if occupying two or more lines, should slope to the right like the Heading and the Address. Begin each line of it with a capital letter, and punctuate as in other writing, following the whole with a period. The Signature should be very plain.

**Direction.** Write two formal notes — one inviting a friend to a social party, and one declining the invitation.

**Direction.** Write the Conclusion of a letter of friendship, of a letter of business, and of an official letter, carefully observing all that has been said above.

**Direction.** Write a letter of two or three lines to your father or your mother, and another to your minister, taking care to give properly the Heading in its two parts, the Introduction in its two parts, and the Conclusion in its two parts. Let the Address in the letter to your father or your mother stand at the bottom.

LESSON 168

LETTER-WRITING — CONTINUED

THE SUPERScription

**Parts.** The Superscription is what is written on the outside of the envelope. It is the same as the Address, consisting of the Name, the Title, and the full Directions of the one addressed.

**How Written.** The Superscription should begin just below the middle of the envelope and near the left edge — the envelope lying with its closed side toward you — and should occupy three or four lines. These lines should slope to the right as in the Heading and the Address, the spaces between the lines should be the same, and the last line should end near the lower right-hand corner. On the first line the Name and the Title should stand. If the one addressed is in the city, the door-number and name of the street should be on the second line, the name of the city on the third, and the name of the state on the fourth. If he is in the country, the name of the post-office should be on the second line, the name of the county on the third, the name of the state on the fourth. The number of the post-office box may take the place of the door-number and the name of the street, or, to avoid crowding, the number of the box or the name of the county may stand at the lower left-hand corner. The titles following the name should be separated from it and from each other by the comma, and every line should end with a comma except the last, which should be followed by a period.\* The lines should be straight, and every part of the Superscription should be legible. Place the stamp at the upper right-hand corner.

\* Some omit punctuation after the parts of the Superscription.

**Direction.** Write six Superscriptions to real or imaginary friends or acquaintances in different cities, carefully observing all that has been said above.

**Direction.** Write two short letters — one to a friend at the Astor House, New York, and one to a stranger in the country.



Ithaca, N. Y., Aug 18, 1909.

My dear Friend,

You tell me that you begin the study of English literature next term. Let me assume the relation of an older brother and tender you a word of counsel.

Study literature, primarily for the thoughts it contains. Attend to these thoughts until you understand them and see their connection one with another. Accept only such as seem to you just and true, and accept these at their proper value.

Notice carefully the words each

author uses, see how he arranges them, whether he puts his thought clearly, what imagery he employs, what allusions he makes, what acquaintance with men, with books, and with nature he shows, and in what spirit he writes.

Your study of the author should put you in possession of his thought and his style, and should introduce you to the man himself.

Pardon me these words of unsought advice, and believe me,

Your true friend,

John Schuyler.

Master H. Beekman,

Andover, Mass.

## A SUMMARY OF THE RULES OF SYNTAX

We here append a Summary of the so-called Rules of Syntax, with references to the Lessons which treat of Construction.

I. A noun or pronoun used as subject or as attribute complement of a predicate verb, or used independently, is in the nominative case.

II. The attribute complement of a participle or an infinitive is in the same case (Nom. or Obj.) as the word to which it relates.

III. A noun or pronoun used as possessive modifier is in the possessive case.

IV. A noun or pronoun used as object complement, as objective complement, as the principal word in a prepositional phrase, or used adverbially\* is in the objective case.

V. A noun or pronoun used as explanatory modifier is in the same case as the word explained.

For Cautions, Principles, and Examples respecting the cases of nouns and pronouns, see Lessons 119, 122, 123, 125. For Cautions and Examples to guide in the use of the different pronouns, see Lessons 86, 87.

VI. A pronoun agrees with its antecedent in person, number, and gender.

For Cautions, Principles, and Examples, see Lessons 118, 142.

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\* See Lesson 35.

VII. A verb agrees with its subject in person and number.

For Cautions, Examples, and Exceptions, see Lesson 142.

VIII. A participle assumes the action or being, and is used like an adjective or a noun.

For Uses of the Participle, see Lessons 37, 38, 39.

IX. An infinitive is generally introduced by *to*, and with it forms a phrase used, as a noun, an adjective, or an adverb.

For Uses of the Infinitive, see Lessons 40, 41, 42.

X. Adjectives modify nouns or pronouns.

For Cautions and Examples respecting the use of adjectives and of comparative and superlative forms, see Lessons 90, 91, 128.

XI. Adverbs modify verbs, adjectives, or adverbs.

For Cautions and Examples, see Lesson 93.

XII. A preposition introduces a phrase modifier, and shows the relation, in sense, of its principal word to the word modified.

For Cautions, see Lessons 98, 99.

XIII. Conjunctions connect words, phrases, or clauses.

For Cautions and Examples, see Lessons 100, 107.

XIV. Interjections are used independently.

## CONJUGATION OF THE VERB

**Remarks.** The scheme of conjugation presented below is from English text-books. In some of these books the forms introduced by *should* are classed, not as Future, but as Secondary Past Tense forms of the Subjunctive.

If we substitute this scheme of conjugation for the simpler one given in the preceding pages, we still fail to get a classification in which every form corresponds in use to its name. The following examples will illustrate:

He *returns* to-morrow. (Present = Future.)

When I *have performed* this, I will come to you. (Present Perfect = Future Perfect.)

If any member *absents* himself, he shall pay a fine. (Indicative = Subjunctive.)

You *shall go*. (Indicative = Imperative.)

After memorizing all the terms and forms belonging to the conjugation here outlined, the student will find that he has gained little to aid him in the use of language. For instance, in this synopsis of the Subjunctive are found nineteen forms. As there are three persons in the singular and three in the plural, we have one hundred and fourteen subjunctive forms! How confusing all this must be to the student, who, in his use of the subjunctive, needs to distinguish only such as these: If he *be*, If he *were*, If he *teach*! Beyond these, the subjunctive manner of assertion is discovered from the structure of the sentence or the relation of clauses, not from the conjugation of the verb.

Those English authors and their American copyists who eliminate the Potential Mode from their scheme of conjugation tell us that the so-called potential auxiliaries are either independent verbs in the indicative or are subjunctive auxiliaries. With the meager instruction given by any one or by

all of these authors, the student will find it exceedingly difficult to determine when these auxiliaries are true subjunctives. To illustrate:

1. *May* you be happy.
2. I learn that I *may* be able to teach.
3. He *might* have done it if he had liked.
4. If he *should* try, he *would* succeed.
5. I *would* not tell you if I *could*.
6. I *could* not do this if I were to try.

The forms italicized above are said to be subjunctive auxiliaries; those below are said to be independent verbs in the indicative.

7. He *may* be there.
8. He *might* ask you to go.
9. You *should* not have done that.
10. He *would* not come when called.
11. I *could* do this at one time.

We are told that *can* and *must* are always independent verbs in the indicative, and that *may*, *might*, *could*, *would*, and *should* are either subjunctive auxiliaries or independent verbs parsed in the indicative, separately from the infinitives with which they seem to combine. But in parsing these words as separate verbs the student is left in doubt as to whether they are transitive or intransitive, and as to the office of the infinitives that follow.

*Shall* (to owe) and *will* (to determine) are, in their original meaning, transitive. *May*, *can*, and *must* denote power (hence potential); and, as the infinitive with which they combine names the act on which this power is exercised, some philologists regard them as originally transitive. Among these is our distinguished critic, Prof. Francis A. March. *May* denotes power from without coming from a removal of all

hindrance, — hence permission or possibility. *Can* denotes power from within,—hence ability. *Must* denotes power from without coming from circumstances or the nature of things,—hence necessity or obligation. *Should, would, might, and could* are past forms of *shall, will, may, and can*.

The auxiliaries take different shades of meaning. In some constructions the meaning is fainter or less emphatic than in others. To say just how little of its common or original meaning *may, can, must, shall, or will*, must have to be an auxiliary, and how much to be a “notional,” or independent, verb would be extremely venturesome. For instance, *could* in (6) above expresses power or ability to do, as does *could* in (11), yet we are told that the former *could* is a mere auxiliary, while the latter is an independent verb. *May* in (1) denotes a desired removal of all hindrance; *may* in (7) denotes a possible removal of hindrance. It is hard to see why the former *may* is necessarily a mere auxiliary, and the latter a “notional,” or independent, verb. These are some of the difficulties — not to say inconsistencies — met by the student who is taught that there is no Potential Mode.

In a scholarly work revised by Skeat, Wrightson, speaking of *I may, can, shall, or will love*, says, “These auxiliary verbs had at some time such a clear and definite meaning that it would have been tolerably easy to determine the case function discharged by the infinitive; but these verbs, after passing through various shades of meaning, have at last become little more than conventional symbols, so that it would be worse than useless to attempt to analyze these periphrastic tenses of our moods.”

A CONJUGATION OF TEACH

Active Voice

INDICATIVE MODE

|                            |       |                            |
|----------------------------|-------|----------------------------|
| Present Indefinite         | ..... | He teaches                 |
| Present Imperfect          | ..... | He is teaching             |
| Present Perfect            | ..... | He has taught              |
| Present Perfect Continuous | ..... | He has been teaching       |
| Past Indefinite            | ..... | He taught                  |
| Past Imperfect             | ..... | He was teaching            |
| Past Perfect               | ..... | He had taught              |
| Past Perfect Continuous    | ..... | He had been teaching       |
| Future Indefinite          | ..... | He will teach              |
| Future Imperfect           | ..... | He will be teaching        |
| Future Perfect             | ..... | He will have taught        |
| Future Perfect Continuous  | ..... | He will have been teaching |

SUBJUNCTIVE MODE

|                            |       |                                   |
|----------------------------|-------|-----------------------------------|
| Present Indefinite         | ..... | (If) he teach                     |
| Present Imperfect          | ..... | (If) he be teaching               |
| Present Perfect            | ..... | (If) he have taught               |
| Present Perfect Continuous | ..... | (If) he have been teaching        |
| Past Indefinite            | ..... | (If) he taught                    |
| Past Imperfect             | ..... | (If) he were teaching             |
| Past Perfect               | ..... | (If) he had taught                |
| Past Perfect Continuous    | ..... | (If) he had been teaching         |
| Future Indefinite          | ..... | (If) he should teach              |
| Future Imperfect           | ..... | (If) he should be teaching        |
| Future Perfect             | ..... | (If) he should have taught        |
| Future Perfect Continuous  | ..... | (If) he should have been teaching |

IMPERATIVE MODE

|         |       |              |
|---------|-------|--------------|
| Present | ..... | Teach [thou] |
|---------|-------|--------------|

INFINITIVE MODE

|                            |       |                         |
|----------------------------|-------|-------------------------|
| Present Indefinite         | ..... | (To) teach              |
| Present Imperfect          | ..... | (To) be teaching        |
| Present Perfect            | ..... | (To) have taught        |
| Present Perfect Continuous | ..... | (To) have been teaching |



PARTICIPLES

|                    |                      |
|--------------------|----------------------|
| Imperfect          | Teaching             |
| Perfect            | Having taught        |
| Perfect Continuous | Having been teaching |

Passive Voice

INDICATIVE MODE

|                    |                          |
|--------------------|--------------------------|
| Present Indefinite | He is taught             |
| Present Imperfect  | He is being taught       |
| Present Perfect    | He has been taught       |
| Past Indefinite    | He was taught            |
| Past Imperfect     | He was being taught      |
| Past Perfect       | He had been taught       |
| Future Indefinite  | He will be taught        |
| Future Imperfect   |                          |
| Future Perfect     | He will have been taught |

SUBJUNCTIVE MODE

|                    |                                 |
|--------------------|---------------------------------|
| Present Indefinite | (If) he be taught               |
| Present Imperfect  |                                 |
| Present Perfect    | (If) he have been taught        |
| Past Indefinite    | (If) he were taught             |
| Past Imperfect     | (If) he were being taught       |
| Past Perfect       | (If) he had been taught         |
| Future Indefinite  | (If) he should be taught        |
| Future Imperfect   |                                 |
| Future Perfect     | (If) he should have been taught |

IMPERATIVE MODE

|         |                  |
|---------|------------------|
| Present | Be [thou] taught |
|---------|------------------|

INFINITIVE MODE

|                    |                       |
|--------------------|-----------------------|
| Present Indefinite | (To) be taught        |
| Present Perfect    | (To) have been taught |

PARTICIPLES

|                  |                    |
|------------------|--------------------|
| Imperfect        | Being taught       |
| Perfect          | Taught             |
| Compound Perfect | Having been taught |

INDEX

|                                                                                                                                                           | PAGE       |                                                                                                                                                                       | PAGE |
|-----------------------------------------------------------------------------------------------------------------------------------------------------------|------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------|------|
| A, or <i>an</i> , uses of                                                                                                                                 | 220-223    | Adjectives                                                                                                                                                            |      |
| A and <i>the</i> , uses of distinguished                                                                                                                  | 221        | (Cont.)                                                                                                                                                               |      |
| A (day) or <i>two</i> , or <i>one or two</i> (days)                                                                                                       | 294 (note) | numeral { cardinal .. 219 (note) ordinal .. 219 (note)                                                                                                                |      |
| Abbreviations { common ones ... 32 how made and written ... 31-33 of names of states 31, 32                                                               |            | proper order of .. 40, 41                                                                                                                                             |      |
| Absolute Phrases { definition of .. 101, 102 diagram of .. 90 expansion of .. 170-172                                                                     |            | scheme for general review .. 310                                                                                                                                      |      |
| Adjective <i>an</i> , definition of .. 36-38, 218, 219                                                                                                    |            | used as abstract nouns .. 209 (note)                                                                                                                                  |      |
| apt ones to be used 223, 224                                                                                                                              |            | connectives of .... 241                                                                                                                                               |      |
| classes { definitive (numeral), 219 & note descriptive 219                                                                                                |            | definition of .... 127 = adjectives .. 127, 132 = explanatory modifiers .. 134 = independent clauses .. 131 (note) = infinitive phrases 133 = participle phrases, 133 |      |
| comparisons { adjectives not compared . 303 adjectives irregularly compared . 305 form preferred 304 in <i>er</i> and <i>est</i> . 302 with adverb .. 303 |            | = possessives .... 134                                                                                                                                                |      |
| Adjectives                                                                                                                                                |            | modifying omitted words .... 129, 130                                                                                                                                 |      |
| descriptive, used as nouns .. 294                                                                                                                         |            | position of .... 132                                                                                                                                                  |      |
| errors in use of .. 73, 223, 231                                                                                                                          |            | restrictive and unrestrictive .... 131 & note                                                                                                                         |      |
| having number forms, 301 (note)                                                                                                                           |            | unrestrictive, punctuation .. 131                                                                                                                                     |      |
| needless ones avoided, 223                                                                                                                                |            | Adjective Complement distinguished from adverb modifier .. 72                                                                                                         |      |
| not always limiting, 218, 219 (note)                                                                                                                      |            | Adjective Modifiers { analysis of .... 39 nouns as .... 74-79                                                                                                         |      |
| not used for adverbs .. 231                                                                                                                               |            | Adverb <i>an</i> , definition of 42, 43, 228                                                                                                                          |      |
|                                                                                                                                                           |            | apt ones to be used, 229                                                                                                                                              |      |
|                                                                                                                                                           |            | classes of .... 226-229                                                                                                                                               |      |
|                                                                                                                                                           |            | comparison of .. 304, 305                                                                                                                                             |      |
|                                                                                                                                                           |            | errors in use of .. 73, 229, 232                                                                                                                                      |      |
|                                                                                                                                                           |            | expressing negation, 226 (note)                                                                                                                                       |      |

|                                     | PAGE       |                                       | PAGE            |
|-------------------------------------|------------|---------------------------------------|-----------------|
| irregular comparison                |            | to partici-                           |                 |
| of                                  | 305        | cles and                              |                 |
| clauses,                            | 228 (note) | participle                            |                 |
| phrases                             | 46, 48,    | phrases                               | 145             |
| 228 (note)                          |            | to prepo-                             |                 |
| modifying                           |            | sitional                              |                 |
| prepositions                        | 48,        | phrases                               | 146             |
| 228 (note)                          |            |                                       |                 |
| sentences,                          |            | Adverb                                |                 |
| 228 (note)                          |            | Clauses                               |                 |
| not used for adjectives             | 72, 231    | (Cont.)                               |                 |
| not used needlessly                 | 229        | = adjective clauses                   |                 |
| position of                         | 43, 230    | and phrases                           | 132             |
| scheme for general                  |            | (note)                                | 147             |
| review                              | 310, 311   | = adverbs                             | 135             |
| sometimes like adjective attributes | 70         | = independent                         |                 |
| independently                       | 101, 228   | clauses                               | 132 (note),     |
| (note)                              |            | 166, 167                              |                 |
| interrogatively                     | 228        | position of                           | 144             |
| (note)                              |            | punctuation of                        | 143             |
| used                                |            | analysis of                           | 43              |
| with connective                     |            | nouns as                              | 79, 80          |
| force                               | 228        | parsing of                            | 43              |
| (note)                              |            | Adversative Connectives, list         | 241             |
| rb Clause, definition of            | 135        | Adversative, meaning of               | 160, 162,       |
| cause, real,                        | 139        | 241 (note)                            |                 |
| concession,                         | 141, 142   | A few, a little, vs. few and          |                 |
| condition,                          | 141, 142   | little                                | 223             |
| degree (result)                     |            | of parts of a metaphor                | 395             |
| classes                             | 135-138    | of pronoun with its antecedent        | 354-356         |
| evidence,                           | 139, 140   | of verb with the subject              | 352-356         |
| manner                              | 139        | Allusion                              | 108 (note)      |
| place                               | 135, 137   | definition of                         | 18              |
| purpose,                            | 141, 142   | Alpha-                                |                 |
| time                                | 135        | bet                                   |                 |
| by omitting                         |            | perfect one what                      | 18              |
| words                               | 147        | the English imperfect how             | 18              |
| contracted                          |            | Alternative, meaning of               | 160, 162,       |
| to absolute                         |            | 241 (note)                            |                 |
| phrases                             | 145        | Alternative Connectives, list         | 241             |
|                                     |            | Ambiguity of pronouns, how avoided    | 211, 212        |
|                                     |            | examples for, additional              | 363-374         |
|                                     |            | Analysis                              |                 |
|                                     |            | of a sentence                         | 20              |
|                                     |            | of subjects of themes                 | 406-408         |
|                                     |            | Antecedent, a clause, phrase, or word | 209 (note), 210 |
|                                     |            | Antithesis                            | 164 (note), 387 |
|                                     |            | Any body (or one) else's              | 295 (note)      |

|                                                              | PAGE                                  |                                     | PAGE       |
|--------------------------------------------------------------|---------------------------------------|-------------------------------------|------------|
| Apostrophe the                                               | 79, 283-285, 381                      | Capital                             |            |
| Appositives                                                  | 75                                    | Letters                             |            |
| Argumentative Style                                          | 198, 202                              | (Cont.)                             |            |
| Arrangement                                                  | 110-122, 215, 224, 230, 389-391       | in proper names                     | 27-31      |
|                                                              |                                       | in titles                           | 30         |
| Articles                                                     |                                       | rule for <i>I</i> and <i>O</i>      | 58         |
| classes                                                      |                                       | summary of rules                    |            |
| definite                                                     | 219                                   | for                                 | 375        |
| indefinite                                                   | 219                                   | defined                             | 276, 278   |
| errors in use of                                             | 220-225                               | of attribute complement             | 279 & note |
| repeated when                                                | 221, 222                              | of explanatory modifier             | 279        |
| uses of <i>a</i> , or <i>an</i> , and <i>the</i>             | 220, 221                              | Case                                |            |
| introduitory conjunction                                     | 69, 72, 163                           | of noun or pronoun independent      | 278        |
| relative pronoun                                             | 209 (note)                            | of noun or pronoun used adverbially | 280        |
| with clauses of degree, manner, and time                     | 136, 138, 139, 241                    | of objective complement             | 279        |
| with variety of clauses                                      | 244                                   | definitions of                      | 278        |
| As . . . as, construction of                                 | 137                                   | in Anglo-Saxon and in Latin         | 276 (note) |
| As it were, construction of                                  | 163                                   | errors in use of 295-298            |            |
| Aspirates                                                    | 17-19                                 | five pronouns have                  |            |
| Assumed Subject, what                                        | 92                                    | three                               | 295        |
| Attribute                                                    |                                       | nouns have two                      | 283        |
| definition of                                                | 67                                    | only eight nominative               | 295        |
| Complement                                                   |                                       | only seven objective                | 295        |
| diagram of                                                   | 68                                    | Case                                |            |
| Auxiliary Verbs                                              | 320, 330, 337, 338, 349, 350, 424-426 | Forms                               |            |
| Be                                                           |                                       | only eight nominative               | 295        |
| conjugation of                                               | 330-333                               | only seven objective                | 295        |
| derivation of                                                | 330 (note)                            | Cause, adverbs of                   | 226        |
| Beside and besides distinguished                             | 237 (note)                            | Cause Clauses, divisible            | 141        |
| Best of the two                                              | 307                                   | necessity of                        | 25         |
| Between with three or more                                   | 234                                   | not governed by                     |            |
| (note)                                                       |                                       | logical relation,                   |            |
| Brackets, use of                                             | 382                                   | 131 (note)                          |            |
| adversative conjunction                                      | 241                                   | classes                             |            |
| a preposition                                                | 95, 253                               | dependent,                          | 126, 161   |
| various uses of                                              | 253                                   | independent,                        | 126, 161   |
| with or without <i>that</i>                                  | 212                                   | complex and compound                | 166-168    |
| (note)                                                       |                                       | Clauses                             |            |
| with <i>what</i> incorrect for <i>but that</i> or <i>but</i> | 212 (note)                            | dependent,                          |            |
| Can                                                          |                                       | adjective                           | 127        |
| in abbreviations                                             | 27                                    | adverb                              | 135        |
| in beginning sentences                                       | 22                                    | noun                                | 150        |
| in class names                                               | 28                                    | in alternation                      | 162        |
| in compound names,                                           |                                       | in contrast                         | 162        |
| 28-31                                                        |                                       | (the                                |            |
| in names of the Deity                                        | 30                                    | thought)                            |            |
|                                                              |                                       | in same line                        | 161        |
|                                                              |                                       | inferred                            | 163        |
|                                                              |                                       | Collective                          |            |
|                                                              |                                       | Nouns                               |            |
|                                                              |                                       | form of verb with,                  | 353        |
|                                                              |                                       | of what number,                     | 266        |
|                                                              |                                       | Colon                               |            |
|                                                              |                                       | 164, 379                            |            |

|                                                                                                                                                                    | PAGE |                                                                                                                          | PAGE |
|--------------------------------------------------------------------------------------------------------------------------------------------------------------------|------|--------------------------------------------------------------------------------------------------------------------------|------|
| <b>Comma</b> , rules for, 49, 56, 77, 90, 103, 131, 143, 153, 163, 376                                                                                             |      | <b>Conjugation</b> { definition of . . . . . 319<br>forms of . . . . . 326-336<br>more elaborate form . . . . . 427, 428 |      |
| adjectives without it . . . . . 303                                                                                                                                |      | <b>Conjunction</b> a, definition of, 53, 240                                                                             |      |
| cautions to guide in . . . . . 306-309                                                                                                                             |      |                                                                                                                          |      |
| definition of . . . . . 301                                                                                                                                        |      | classes { co-ordinate, 240, 241<br>subordinate, 240, 241                                                                 |      |
| degree used with two . . . . . 307                                                                                                                                 |      | adversative, 160, 162, 241 & note                                                                                        |      |
| degrees of, defined . . . . . 301, 302                                                                                                                             |      | alternative, 160, 162, 241 & note                                                                                        |      |
| double, origin of, 303 (note)                                                                                                                                      |      | copulative, 160, 162, 241 & note                                                                                         |      |
| double, to be shunned . . . . . 308                                                                                                                                |      | co-ordinate connect sentences and paragraphs . . . . . 240 (note)                                                        |      |
| errors in use of, 307-309                                                                                                                                          |      | scheme for review . . . . . 256                                                                                          |      |
| forms of . . . . . 302-304                                                                                                                                         |      | <b>Conjunctive Adverbs</b> { are what . . . . . 228 & note<br>offices of . . . . . 130, 135-138                          |      |
| irregular . . . . . 305                                                                                                                                            |      | apt ones to be chosen . . . . . 249                                                                                      |      |
| when adverb used 302-304                                                                                                                                           |      | adversative . . . . . 241                                                                                                |      |
| which form preferred . . . . . 304                                                                                                                                 |      | co-ordinate { alternative . . . . . 241<br>copulative . . . . . 241                                                      |      |
| <b>Comparison</b> { is what . . . . . 65<br>the modified is what . . . . . 65<br>attribute (subjective) 67 (note)<br>object . . . . . 65<br>objective . . . . . 71 |      | errors in use of, 249-251<br>in correlation . . . . . 248<br>introductory, 240 (note)                                    |      |
| <b>Complex Sentence</b> { definition . . . . . 126, 161<br>treatment of . . . . . 126-159                                                                          |      | <b>Connectives</b> { of adjective clauses . . . . . 241<br>of adverb clauses, 241, 242<br>of noun clauses . . . . . 242  |      |
| <b>Compound Attribute Complement</b> . . . . . 67                                                                                                                  |      | <b>Consonants</b> , classes of . . . . . 17-19                                                                           |      |
| <b>Compound Object Complement</b> . . . . . 65                                                                                                                     |      | <b>Contraction of Sentences</b> , 123-125, 165, 166                                                                      |      |
| <b>Compound Personal Pronouns</b> . . . . . 206, 291 & note                                                                                                        |      | <b>Co-ordinate Conjunctions</b> , 240, 241                                                                               |      |
| <b>Compound Predicate</b> , defined . . . . . 53                                                                                                                   |      | <b>Copulative</b> , meaning of . . . . . 160, 162, 241                                                                   |      |
| <b>Compound Relative Pronouns</b> . . . . . 206, 292                                                                                                               |      |                                                                                                                          |      |
| changed to complex . . . . . 166, 167                                                                                                                              |      |                                                                                                                          |      |
| contracted . . . . . 165, 166                                                                                                                                      |      |                                                                                                                          |      |
| defined . . . . . 160, 161                                                                                                                                         |      |                                                                                                                          |      |
| treatment of, 160-167                                                                                                                                              |      |                                                                                                                          |      |
| <b>Compound Subject</b> , defined 53                                                                                                                               |      |                                                                                                                          |      |
| <b>Condition Clauses</b> without conjunction . . . . . 141                                                                                                         |      |                                                                                                                          |      |

|                                                                                                     | PAGE |                                                                                                                                                                                   | PAGE |
|-----------------------------------------------------------------------------------------------------|------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|------|
| <b>Copula</b> , what . . . . . 66                                                                   |      | <b>Explanatory Modifier</b> { definition of . . . . . 75<br>punctuation of . . . . . 77                                                                                           |      |
| <b>Correlatives</b> , errors in use of, 248-250                                                     |      | <b>Figures of Speech</b> { basis of . . . . . 386<br>definition . . . . . 386, 387<br>illustrations of, 394-396<br>names of . . . . . 386, 387<br>uses of . . . . . 186, 386, 387 |      |
| <i>D</i> of the <i>ed</i> of verbs in past tense . . . . . 320 (note)                               |      | <i>First two</i> , etc. . . . . 295 (note)                                                                                                                                        |      |
| <i>D</i> of the <i>ed</i> of past participles 320 (note)                                            |      | <b>Force</b> (see <b>Energy</b> ).                                                                                                                                                |      |
| <i>Dare</i> , without <i>s</i> form . . . . . 352                                                   |      | <i>For to</i> . . . . . 329 (note)                                                                                                                                                |      |
| <b>Dash</b> the . . . . . 380                                                                       |      | defined . . . . . 269, 270                                                                                                                                                        |      |
| <b>Declarative Sentence</b> , defined 105                                                           |      | distinguished from sex . . . . . 269                                                                                                                                              |      |
| defined . . . . . 289                                                                               |      | of names of animals . . . . . 273                                                                                                                                                 |      |
| of interrogative pronouns . . . . . 292                                                             |      | <b>Gender</b> { of what importance . . . . . 272<br>of pronouns, errors in . . . . . 275<br>used in personification . . . . . 273                                                 |      |
| of nouns . . . . . 290                                                                              |      | <b>Gender Forms</b> . . . . . 270-275                                                                                                                                             |      |
| of personal pronouns . . . . . 290, 291                                                             |      | <b>Genders</b> , the three defined, 270                                                                                                                                           |      |
| of relative pronouns . . . . . 292                                                                  |      | <i>Had better, rather, sooner</i> , 337 (note)                                                                                                                                    |      |
| <b>Degree</b> , adverbs of . . . . . 226                                                            |      | <i>Hand in hand</i> , construction of, 62 (note)                                                                                                                                  |      |
| <b>Descriptive Style</b> . . . . . 182, 183, 186                                                    |      | <i>Have written</i> , history of . . . . . 337                                                                                                                                    |      |
| <b>Diminution</b> , degrees of . . . . . 303                                                        |      | <i>He or one</i> after the indefinite one . . . . . 293 (note)                                                                                                                    |      |
| <b>Dia-</b> { a, what . . . . . 21<br>may be omitted, preface, 39                                   |      | <b>Humor</b> , in style . . . . . 195                                                                                                                                             |      |
| <b>Do</b> , idiomatic use of . . . . . 252 (note)                                                   |      | <b>Hyphen</b> , use of . . . . . 381                                                                                                                                              |      |
| <b>Each</b> { construction of . . . . . 76<br>with two or more . . . . . 293 (note)                 |      | <b>Idea</b> distinguished from object 19                                                                                                                                          |      |
| <b>Ed</b> of past tense and participle . . . . . 320 (note)                                         |      | <b>If</b> { for <i>even if, although</i> . . . . . 142<br>for <i>whether</i> . . . . . 244 (note)<br>omission of . . . . . 141<br>variety of uses . . . . . 244                   |      |
| <b>Either</b> and <b>neither</b> , pronouns and conjunctions, with two or more . . . . . 293 (note) |      | <b>Imagery</b> , discussion of . . . . . 386, 387, 394-396                                                                                                                        |      |
| <b>Either</b> may be used for <i>each</i> 294 (note)                                                |      | <b>Imperative Sentence</b> { definition of . . . . . 105<br>order of words in . . . . . 122                                                                                       |      |
| <b>Elocution</b> , object of . . . . . 14                                                           |      | <i>In</i> and <i>into</i> distinguished, 237 (note)                                                                                                                               |      |
| defined . . . . . 386                                                                               |      | <i>In case that</i> , construction of, 152 (note)                                                                                                                                 |      |
| exercises in . . . . . 392-396                                                                      |      | <b>Independent Clauses</b> { definition of, 126, 161-163<br>joined without conjunction, 163<br>punctuated 163, 164                                                                |      |
| secured how . . . . . 201, 202, 386                                                                 |      |                                                                                                                                                                                   |      |
| <b>English Grammar</b> , definition of . . . . . 14                                                 |      |                                                                                                                                                                                   |      |
| <b>Epigrams</b> are what . . . . . 107 (note)                                                       |      |                                                                                                                                                                                   |      |
| <b>Evidence</b> distinguished from Cause . . . . . 139 (note)                                       |      |                                                                                                                                                                                   |      |
| <b>Exclamatory Sentences</b> { definition of . . . . . 105<br>order of words in . . . . . 122       |      |                                                                                                                                                                                   |      |
| of absolute phrases 171                                                                             |      |                                                                                                                                                                                   |      |
| of infinitive phrases 172                                                                           |      |                                                                                                                                                                                   |      |
| of participles . . . . . 170                                                                        |      |                                                                                                                                                                                   |      |
| of sentences . . . . . 123, 124                                                                     |      |                                                                                                                                                                                   |      |

|                                                                                                                                             | PAGE        |
|---------------------------------------------------------------------------------------------------------------------------------------------|-------------|
| <b>Independent Expressions,</b><br>punctuated . . . . .                                                                                     | 103         |
| <b>Indirect, or Dative, Object</b> . . . . .                                                                                                | 79          |
| <b>Inference,</b> expressed by an<br>independent clause, 160, 161, 163<br>and assumed sub-<br>ject after <i>for</i> . . . . .               | 95          |
| definition of . . . . .                                                                                                                     | 318         |
| double nature of, 92-94<br>old dative of,<br>329 (2d note)                                                                                  |             |
| <b>Infinitive</b><br>(the) { use of present<br>perfect after<br>past indicative,<br>348 & note, 349<br>why called infin-<br>itive . . . . . | 92          |
| after a preposition . . . . .                                                                                                               | 95          |
| as adjective . . . . .                                                                                                                      | 94          |
| as adjective mod-<br>ifier . . . . .                                                                                                        | 93, 94      |
| as adverb mod-<br>ifier . . . . .                                                                                                           | 93, 94      |
| as attribute com-<br>plement . . . . .                                                                                                      | 94, 95      |
| as explanatory<br>modifier . . . . .                                                                                                        | 96          |
| as object comple-<br>ment . . . . .                                                                                                         | 95, 315     |
| as objective com-<br>plement . . . . .                                                                                                      | 96, 314     |
| as subject . . . . .                                                                                                                        | 94          |
| cleft or split,<br>230 (note)                                                                                                               |             |
| does not with the<br>noun form a<br>clause . . . . .                                                                                        | 97 (note)   |
| expansion into<br>clauses . . . . .                                                                                                         | 172         |
| independent . . . . .                                                                                                                       | 98          |
| <i>In order that</i> , construction of . . . . .                                                                                            | 152         |
| <b>Interjections</b> . . . . .                                                                                                              | 52, 53, 102 |
| <b>Interrogation Point</b> , use of,<br>105, 158, 376                                                                                       |             |
| <b>Interrogative</b><br><b>Pronouns</b> { declension . . . . .                                                                              | 292         |
| definition, 206, 208                                                                                                                        |             |
| list . . . . .                                                                                                                              | 209         |
| <b>Interrogative</b><br><b>Sentences</b> { definition of . . . . .                                                                          | 105         |
| order of words<br>in . . . . .                                                                                                              | 120, 121    |

|                                                                                        | PAGE                        |
|----------------------------------------------------------------------------------------|-----------------------------|
| <b>Intransitive Verbs,</b> defini-<br>tion . . . . .                                   | 225, 228                    |
| <b>Introductory Words</b> . . . . .                                                    | 76                          |
| <b>Invitations,</b> form of . . . . .                                                  | 416                         |
| <b>Irregular</b><br><b>Verbs</b> { definition of, 226, 228<br>inflections of . . . . . | 326                         |
| list of . . . . .                                                                      | 321-325                     |
| persistence of . . . . .                                                               | 325                         |
| { for a clause . . . . .                                                               | 208 (note)                  |
| idiomatic use of . . . . .                                                             | 96, 152,<br>154, 272 (note) |
| <b>It</b> { use for animals and<br>children . . . . .                                  | 273                         |
| vague . . . . .                                                                        | 154                         |
| <i>It is me, him, etc.</i> . . . . .                                                   | 296 (note)                  |
| <i>Just as</i> , construction of . . . . .                                             | 136                         |
| { definition of . . . . .                                                              | 14                          |
| made up of<br>words . . . . .                                                          | 13, 14                      |
| natural . . . . .                                                                      | 13, 14                      |
| word . . . . .                                                                         | 13, 14                      |
| <i>Last two, etc.</i> . . . . .                                                        | 295 (note)                  |
| <i>Lay and lie</i> . . . . .                                                           | 343                         |
| <i>Less</i> , the final <i>s</i> of, and <i>lesser</i> ,<br>303 (note)                 |                             |
| <b>Lest</b> { equaling <i>that not</i> . . . . .                                       | 242                         |
| various uses of . . . . .                                                              | 244                         |
| with noun clause . . . . .                                                             | 242                         |
| <b>Letters, the alphabet</b> . . . . .                                                 | 16-19                       |
| { body of . . . . .                                                                    | 415                         |
| conclusion of . . . . .                                                                | 416                         |
| heading of . . . . .                                                                   | 412                         |
| illustration of . . . . .                                                              | 419-421                     |
| introduction of, 413, 414                                                              |                             |
| parts of . . . . .                                                                     | 412                         |
| superscription of . . . . .                                                            | 418                         |
| <b>Letter-Writing</b> . . . . .                                                        | 412-421                     |
| <b>Loose Sentence</b> . . . . .                                                        | 363                         |
| <i>Many a</i> , explanation of,<br>89 & note                                           |                             |
| <b>Manner, adverbs of</b> . . . . .                                                    | 227                         |
| <b>Masculine Gender</b> distin-<br>guished . . . . .                                   | 270                         |
| <b>Masculine Pronoun</b> , use of . . . . .                                            | 273                         |
| <i>May</i> . . . . .                                                                   | 322 (note), 330, 424-426    |
| definition of<br>61 (note), 187, 386                                                   |                             |
| <b>Metaphor</b> { exercises in use<br>of . . . . .                                     | 394-396                     |
| <i>Methinks</i> . . . . .                                                              | 323 (2d note)               |

|                                                                                                       | PAGE                     |
|-------------------------------------------------------------------------------------------------------|--------------------------|
| <b>Metonymy</b> { definition of,<br>199, 387<br>exercises in use<br>of . . . . .                      | 394-396                  |
| <i>Mine, thine, of mine, etc.</i><br>290 (2d note)                                                    |                          |
| <b>Mode is what</b> . . . . .                                                                         | 316-318                  |
| { imperative,<br>317, 318<br>indicative,<br>317<br>potential,<br>317, 318<br>subjunctive,<br>317, 318 |                          |
| <b>Modes</b> { definitions of . . . . .                                                               | 317, 318                 |
| imperative, no 2d<br>and 3d persons,<br>329 (2d note)                                                 |                          |
| indicative, uses of,<br>344-347                                                                       |                          |
| potential omitted,<br>424-428                                                                         |                          |
| subjunctive, 282 (note),<br>344-347                                                                   |                          |
| <b>Modifications,</b> definition,<br>257 & note, 258                                                  |                          |
| <b>Modified Complement</b> . . . . .                                                                  | 65                       |
| { definition . . . . .                                                                                | 38                       |
| different rank,<br>38 (note)                                                                          |                          |
| <b>Modifiers</b> { explanatory, punc-<br>tuation . . . . .                                            | 77                       |
| <i>Must</i> . . . . .                                                                                 | 322 (note), 330, 424-426 |
| <i>Myself</i> , explanatory . . . . .                                                                 | 77, 281                  |
| <b>N, Saxon <i>ne</i>, the negative</b><br>particle . . . . .                                         | 227 (note)               |
| <b>Narrative Style</b> . . . . .                                                                      | 191, 195                 |
| <b>Natural Language</b> . . . . .                                                                     | 13, 14                   |
| <i>Need</i> , without <i>s</i> form . . . . .                                                         | 352                      |
| <b>Negation by adverbs</b> . . . . .                                                                  | 226 (note)               |
| <b>Negatives, double</b> . . . . .                                                                    | 231 & note               |
| <i>No and yes</i> , sentence-words,<br>227 (note)                                                     |                          |
| <i>No body (or one) else's</i> ,<br>295 (note)                                                        |                          |
| <b>Nominative Forms, eight</b> . . . . .                                                              | 295                      |
| <b>Noun a, definition of</b> . . . . .                                                                | 26, 206                  |
| <b>Nouns</b> { abstract . . . . .                                                                     | 207                      |
| as adjective mod-<br>ifiers . . . . .                                                                 | 75                       |
| as adverb mod-<br>ifiers . . . . .                                                                    | 80                       |
| cases of . . . . .                                                                                    | 276, 278                 |
| classes of . . . . .                                                                                  | 207                      |
| collective . . . . .                                                                                  | 207                      |
| common and proper,<br>205, 207 & note                                                                 |                          |
| declension . . . . .                                                                                  | 276, 289                 |
| gender of . . . . .                                                                                   | 269-275                  |
| number, kinds of . . . . .                                                                            | 258                      |
| person of . . . . .                                                                                   | 276, 277                 |
| roots of . . . . .                                                                                    | 206 (note)               |
| scheme for general<br>review . . . . .                                                                | 299                      |
| as attribute com-<br>plement . . . . .                                                                | 149, 151                 |
| as explanatory<br>modifier . . . . .                                                                  | 149, 152                 |
| as object comple-<br>ment . . . . .                                                                   | 149, 151                 |
| as principal term of<br>prepositional<br>phrase . . . . .                                             | 149, 153                 |
| as subject . . . . .                                                                                  | 149, 150                 |
| connectives of . . . . .                                                                              | 242                      |
| contraction of . . . . .                                                                              | 155, 156                 |
| definition of . . . . .                                                                               | 149                      |
| position of . . . . .                                                                                 | 154, 155                 |
| punctuation of . . . . .                                                                              | 153                      |
| <b>Noun</b><br><b>Clauses</b> { explanatory (apposi-<br>tive) . . . . .                               | 75                       |
| explanatory of a sen-<br>tence . . . . .                                                              | 76                       |
| possessive . . . . .                                                                                  | 75                       |
| definition of . . . . .                                                                               | 258                      |
| kinds of . . . . .                                                                                    | 258                      |
| of noun agreeing<br>with adjective,<br>309                                                            |                          |
| <b>Number</b> { of nouns deter-<br>mined . . . . .                                                    | 268                      |
| of verbs shows<br>what . . . . .                                                                      | 319                      |
| <i>O and oh</i> distinguished . . . . .                                                               | 58                       |
| <b>Object and Object Comple-<br/>ment distinguished</b> ,<br>224, 227 (note)                          |                          |

|                                      | PAGE                |
|--------------------------------------|---------------------|
| Object, indirect                     | 79                  |
| Object, indirect, made subject       | 314                 |
| Object becoming subject,             | 313                 |
| Compound                             | 65                  |
| definition of                        | 65                  |
| retained after verb                  | 314                 |
| in passive                           | 314                 |
| Objective Forms, seven               | 295                 |
| an infinitive phrase                 | 96, 314             |
| a participle,                        | 86, 87, 314         |
| becoming an attribute complement     | 313                 |
| definition of                        | 71                  |
| extended beyond its factitive sense, | 86 (2d note)        |
| Of { in place of possessive sign     | 284                 |
| not always indicating possession     | 288                 |
| Of mine, etc                         | 290 (2d note)       |
| On condition that                    | 152 (note)          |
| One { syntax of                      | 281                 |
| another { with two or more,          | 293 (note)          |
| Only { position of                   | 230                 |
| syntax of                            | 48                  |
| Order (words { transposed            | 112-120             |
| and phrases), { usual                | 110-112             |
| Other, misuse of                     | 309                 |
| Ought                                | 322 (note) 344, 349 |
| Paragraph { composition of,          | 190-203             |
| (the) { definition of                | 190, 191            |
| topics and sub-topics of             | 190, 191            |
| unity of                             | 195, 201            |
| Paragraphing, exercises in,          | 188-203, 398-406    |
| Parallel Construction,               | 170 (note), 203     |
| Parenthesis, marks of                | 103, 381            |
| Parenthetical Clauses, punctuation   | 164                 |

|                                                    | PAGE                              |
|----------------------------------------------------|-----------------------------------|
| Parsing { definition of                            | 282                               |
| first step in                                      | 36                                |
| models for written,                                | 63, 282, 306, 342, 343            |
| adjectival                                         | 82                                |
| as adjective modifiers                             | 85                                |
| as attribute complements                           | 86                                |
| as mere adjectives                                 | 89                                |
| as mere nouns                                      | 89                                |
| as objective complements                           | 86, 314                           |
| as prepositions                                    | 233                               |
| as principal word in a phrase                      | 88, 89                            |
| definition of                                      | 83, 318                           |
| expansion of                                       | 170                               |
| forms of                                           | 335                               |
| Participles { in independent phrases               | 90                                |
| misuse of                                          | 90, 91                            |
| modified by a and the                              | 289 (note)                        |
| modified by a possessive                           | 289 & note                        |
| nounal, called gerunds, infinitives, verbal nouns, | 83 & 84 (note)                    |
| place of                                           | 90, 91                            |
| punctuation of                                     | 90                                |
| used in slurring                                   | 190                               |
| Passive Voice, idiomatic constructions             | 314, 315                          |
| Period, use of                                     | 22, 27, 375                       |
| Periodic Sentence                                  | 363                               |
| forms                                              | 275-278, 317, 326 (note), 352-354 |
| Person { of a noun or pronoun                      | 276, 277                          |
| of a verb                                          | 319                               |
| why regarded in grammar                            | 278                               |
| Personification, the figure,                       | 108 (note), 274, 387              |
| Persons, the three defined,                        | 276, 277                          |
| Per-spiciuity { definition of                      | 384                               |
| exercises in                                       | 388-392                           |

|                                  | PAGE         |
|----------------------------------|--------------|
| absolute                         | 101, 102     |
| adjective and ad-verb            | 46           |
| as prepositions                  | 234          |
| complex and compound             | 55           |
| definition of                    | 46, 47       |
| infinitive                       | 93-102, 172  |
| interchange with clauses         | 171, 172     |
| interchange with words           | 51           |
| participial                      | 85, 101, 112 |
| position of                      | 50           |
| prepositional                    | 46-52        |
| punctuation of                   | 49           |
| used independently               | 101, 102     |
| verb                             | 35 & note    |
| Place, adverbs of                | 226          |
| Plural Number                    | 258          |
| ending, origin                   | 259 (note)   |
| foreign forms of                 | 261          |
| formed irregularly,              | 259, 260     |
| formed regularly                 | 259          |
| formed same as singular          | 265          |
| forms of verbs                   | 352          |
| forms treated as singular        | 265          |
| no form for                      | 265          |
| of compound words,               | 262, 263     |
| of letters, figures, etc.        | 263          |
| of proper names                  | 263          |
| some originally singular         | 266          |
| some words always,               | 265, 266     |
| two forms with different meaning | 264          |
| without singular of like meaning | 266          |
| added to explanatory word        | 287          |
| ambiguity avoided by             | 288          |
| Pos-essive Ending                |              |

|                            | PAGE             |
|----------------------------|------------------|
| attached to the ad-jective | 285 (note)       |
| confined to what           | 285              |
| error respecting,          | 283 (note)       |
| errors in use of,          | 286, 288         |
| of for                     | 285              |
| of compound names,         | 285              |
| origin of                  | 283 (note)       |
| when omitted               | 280, 283         |
| when pronounced            | 284              |
| es                         | 284              |
| adjective defined          | 67               |
| a verb or contains one     | 36               |
| compound                   | 52, 53           |
| definition of,             | 15, 20, 66, 67   |
| modified                   | 42, 43           |
| noun defined               | 67               |
| of two or more words,      | 23               |
| Preposition a, defined,    | 46, 47, 233      |
| becoming adverbs           | 234              |
| ending a sentence,         | 238 (note)       |
| ending in ing              | 233              |
| errors in use of           | 236-239          |
| list of                    | 233              |
| two before a noun,         | 238 (note)       |
| where sometimes found      | 128              |
| with verb before a noun    | 238 (note)       |
| Pronoun a, defined         | 26, 207          |
| agreement                  | 354-356          |
| Nom. and Obj. forms        | 295              |
| adjective,                 | 206, 208         |
| classes { interrogative,   | 206, 208         |
| personal,                  | 206, 208         |
| relative,                  | 206, 208         |
| declension of              | 290-292          |
| denote relations,          | 207 (note)       |
| errors in use of,          | 211-217, 295-298 |



|                                     | PAGE                         |
|-------------------------------------|------------------------------|
| <b>Pro-nouns</b>                    | need of ..... 26             |
|                                     | number ..... 258             |
|                                     | scheme for review 300        |
|                                     | vagueness of .. 206 (note)   |
|                                     | <i>a (day) or two,</i>       |
|                                     | 294 (note)                   |
|                                     | <i>all, both, and</i>        |
|                                     | <i>whole before of,</i>      |
|                                     | 293 (note)                   |
|                                     | <i>any body (or one)</i>     |
| <b>Pronouns<br/>(Adjective)</b>     | <i>else's, etc.</i>          |
|                                     | 294 (note)                   |
|                                     | declension of, 290-293       |
|                                     | definition of, 206-208       |
|                                     | demonstrative,               |
|                                     | 209 (note)                   |
|                                     | distributive,                |
|                                     | 209 (note)                   |
|                                     | <i>each other, with</i>      |
|                                     | <i>two or more,</i>          |
| <b>Pronouns<br/>(Interrogative)</b> | 293 (note)                   |
|                                     | <i>either, neither with</i>  |
|                                     | <i>two or more,</i>          |
|                                     | 293 (note)                   |
|                                     | <i>either for each,</i>      |
|                                     | 294 (note)                   |
|                                     | <i>first two, last three</i> |
|                                     | <i>etc.</i> ..... 295 (note) |
|                                     | <i>he, etc. after in-</i>    |
|                                     | <i>definite one,</i> 294     |

**Pronouns  
(Personal)**

**Pronouns  
(Relative)**

|                                  | PAGE       |
|----------------------------------|------------|
| avoided when,                    | 211, 212   |
| compound...                      | 206, 291   |
| consistent use of,               | 212        |
| declension ..                    | 290, 291   |
| definition 205,                  | 206, 208   |
| <i>its</i> , history of,         | 291 (note) |
| misuse of <i>them</i> for        |            |
| <i>those</i> .....               | 212, 213   |
| <i>my and mine,</i>              |            |
| <i>etc.</i> , 290 (2d note)      |            |
| order of .....                   | 354        |
| <i>ours, yours, etc.</i> ,       |            |
| double posses-                   |            |
| sives, 290 (2d note)             |            |
| use of compound,                 |            |
| 291 (2d note)                    |            |
| used needlessly..                | 212        |
| <i>we</i> hardly plural          |            |
| of <i>I</i> .....                | 290 (note) |
| <i>we</i> instead of <i>I</i> .. | 276        |
| <i>ye</i> has given way          |            |
| to <i>you</i> , 290 (3d note)    |            |
| agreement of, 354,               | 355        |
| compound...                      | 206, 292   |
| declension .....                 | 292        |
| definition ...                   | 206, 208   |
| discriminated in                 |            |
| use .....                        | 213        |
| omitted when,                    |            |
| 129 (note)                       |            |
| same with same                   |            |
| antecedent ...                   | 214        |
| <i>that</i> in restrict-         |            |
| ive clauses,                     |            |
| 214 (2d note)                    |            |
| <i>that</i> instead of           |            |
| <i>who and which,</i>            |            |
| 214, 215                         |            |
| <i>what</i> misused for          |            |
| <i>that</i> .... 212 & note      |            |
| <i>who and which</i> re-         |            |
| strictive and                    |            |
| unrestrictive,                   |            |
| 214 & note 215                   |            |
| with omitted an-                 |            |
| tecedents. 129,                  | 130,       |
| 213                              |            |

PAGE

|                                                                                                                               |                                                                                                                                        |                               |  |
|-------------------------------------------------------------------------------------------------------------------------------|----------------------------------------------------------------------------------------------------------------------------------------|-------------------------------|--|
| Pun a .....                                                                                                                   | 169 (note)                                                                                                                             |                               |  |
| Punctua-<br>tion                                                                                                              | { exercises in .. 377-382<br>summary of rules                                                                                          |                               |  |
| Marks                                                                                                                         | { for ..... 375-382                                                                                                                    |                               |  |
| Qualities of Style .....                                                                                                      | 384-388                                                                                                                                |                               |  |
| Question, direct and indirect,<br>158, 159                                                                                    |                                                                                                                                        |                               |  |
| Quotation Marks, use of,<br>157, 158, 381                                                                                     |                                                                                                                                        |                               |  |
| Quota-<br>tions                                                                                                               | { capitalization of .. 158<br>definition of ..... 158<br>direct ..... 158, 159<br>indirect ..... 158, 159<br>punctuation of . 158, 159 |                               |  |
| Quoth .....                                                                                                                   | 323 (note)                                                                                                                             |                               |  |
| Regular<br>Verbs                                                                                                              | { definition .... 226, 228<br>increasing ..... 325<br>inflections of .... 326                                                          |                               |  |
| Relative Clauses, position ...                                                                                                | 215                                                                                                                                    |                               |  |
| Result, clauses of .....                                                                                                      | 138 (note)                                                                                                                             |                               |  |
| Review Questions, 24, 25, 44,<br>45, 64, 81, 82, 109, 110,<br>125, 126, 148, 175-178, 254-<br>256, 297-300, 310, 311, 358-362 |                                                                                                                                        |                               |  |
| Review of Sentence, scheme<br>for .....                                                                                       | 177, 178                                                                                                                               |                               |  |
| Satire .....                                                                                                                  | 195                                                                                                                                    |                               |  |
| Semicolon, rules for ....                                                                                                     | 163, 378                                                                                                                               |                               |  |
| Sentence<br>(the)                                                                                                             | balanced ... 164 (note)                                                                                                                |                               |  |
|                                                                                                                               | contracted .. 123-125,<br>165, 166                                                                                                     |                               |  |
|                                                                                                                               | defined ..... 15, 20                                                                                                                   |                               |  |
|                                                                                                                               | expanded .... 123, 124                                                                                                                 |                               |  |
|                                                                                                                               | loose ..... 363                                                                                                                        |                               |  |
|                                                                                                                               | period ..... 363                                                                                                                       |                               |  |
| Sentences<br>(classed)                                                                                                        | form                                                                                                                                   | complex,<br>126, 161          |  |
|                                                                                                                               |                                                                                                                                        | compound,<br>161              |  |
|                                                                                                                               |                                                                                                                                        | simple,<br>126, 161           |  |
|                                                                                                                               |                                                                                                                                        | declara-<br>tive,<br>104, 105 |  |
|                                                                                                                               |                                                                                                                                        | exclam-<br>atory, 105         |  |
|                                                                                                                               | mean-<br>ing                                                                                                                           | impera-<br>tive, 105          |  |
|                                                                                                                               |                                                                                                                                        | interrog-<br>ative, 105       |  |
|                                                                                                                               |                                                                                                                                        |                               |  |
|                                                                                                                               |                                                                                                                                        |                               |  |
|                                                                                                                               |                                                                                                                                        |                               |  |

|                                                         | PAGE                                                |          |
|---------------------------------------------------------|-----------------------------------------------------|----------|
| <i>Set and sit</i> .....                                | 344                                                 |          |
| <i>Shall and will,</i><br>322 (note), 349-351, 425, 426 |                                                     |          |
| <i>Should and would,</i> 349-351, 425, 426              |                                                     |          |
| Simile, definition and exer-<br>cises in .....          | 187, 386, 394, 395                                  |          |
| Simple { definition of ..                               | 126, 161                                            |          |
| Sentences { treatment of ..                             | 20-125                                              |          |
| Since, various uses of, 241, 242, 245                   |                                                     |          |
| Singular Number .....                                   | 258                                                 |          |
| So . . . as, construction of, 138                       |                                                     |          |
| Somebody (or one) else's, 295 (note)                    |                                                     |          |
| Sounds and Letters .....                                | 16-19                                               |          |
| Speech { figures of ..                                  | 186, 386, 387                                       |          |
| { mechanism of ...                                      | 16, 17                                              |          |
| Spelling, rules for .....                               | 302                                                 |          |
| Style                                                   | argumentative ..                                    | 198, 202 |
|                                                         | definition of .....                                 | 384      |
|                                                         | descriptive .....                                   | 182, 183 |
|                                                         | illustrations ....                                  | 364-374  |
|                                                         | narrative .....                                     | 191, 195 |
| Subject                                                 | qualities of ....                                   | 384-388  |
|                                                         | assumed, what ...                                   | 92       |
|                                                         | assumed, changed<br>to prevent am-<br>biguity ..... | 288      |
|                                                         | compound .....                                      | 52, 53   |
|                                                         | defined .....                                       | 20       |
| Subject (cont.), modified, or<br>logical .....          | determined how...                                   | 23       |
|                                                         |                                                     | 38       |
| Subjunc-<br>tive<br>Mode                                | definition of ..                                    | 317, 318 |
|                                                         | disappearing,<br>328 (note)                         |          |
|                                                         | uses of .....                                       | 344-347  |
| Subordinate Conjunctions, 240, 242                      |                                                     |          |
| Subordinate Connectives, 241, 242                       |                                                     |          |
| Synecdoche .....                                        | 387                                                 |          |
| Synopsis, is what .....                                 | 319                                                 |          |
| Syntax, rules for .....                                 | 422, 423                                            |          |
| Tense                                                   | defined .....                                       | 317-319  |
|                                                         | future, how used ...                                | 340      |
|                                                         | future perfect, how<br>used .....                   | 340      |
|                                                         | past, how used ...                                  | 339      |
|                                                         | past perfect, how<br>used .....                     | 340      |
|                                                         | present, how used, 339, 348                         |          |
|                                                         | present perfect, how<br>used .....                  | 340      |
|                                                         |                                                     |          |
|                                                         |                                                     |          |
|                                                         |                                                     |          |



|                                                            | PAGE                                                        |                            | PAGE                                        |
|------------------------------------------------------------|-------------------------------------------------------------|----------------------------|---------------------------------------------|
| <i>enses</i>                                               | defined ..... 316-319                                       | <i>To with</i>             | no part of ... 329 (note)                   |
|                                                            | emphatic form of ... 330                                    | <i>infini-</i>             | not expressed ... 100                       |
|                                                            | errors in use of, 347-349                                   | <i>tive</i>                | position of, 230 & note                     |
|                                                            | conjunctive adverb, 138                                     | ( <i>Cont.</i> )           | without relation . 93, 94                   |
|                                                            | errors in use of . 249, 250                                 | <i>Transitive</i>          | definition of, 225, 227                     |
|                                                            | followed by adjective... 296 & note, 297                    | <i>Verbs</i>               | conjugated passively ..... 334              |
| <i>han</i>                                                 | replaced by <i>but</i> , etc., 250                          | <i>Unity of paragraphs</i> | ... 195, 201                                |
|                                                            | use after comparatives ..... 249                            | <i>Unless (=if not)</i>    | ..... 141                                   |
|                                                            | with <i>me</i> after it, 296 note)                          | <i>Usage</i>               | ..... preface, 293 (note)                   |
| <i>han whom</i>                                            | ..... 296 (note)                                            | <i>Variety</i>             | how secured . 396, 397                      |
| <i>hat and this</i> , adjectives, plurals                  | ..... 301 (note)                                            |                            | illustrations of want of ..... 397          |
| <i>hat and this</i> { declension .. 293                    |                                                             | <i>Verb a</i> , defined    | ..... 34, 227                               |
| ( <i>Adj. Pro.</i> ), { reference.... 216                  |                                                             | <i>Verb Be</i>             | an auxiliary..... 320                       |
|                                                            | with cause clause .. 245                                    |                            | conjugation of, 331-333                     |
| <i>That</i> { with noun clause, 149-153, 242, 244          |                                                             |                            | derivation of, 330 (note)                   |
| ( <i>onj.</i> ) { with purpose clause, 142, 242, 244       |                                                             | <i>Verb-Phrases</i>        | ..... 35 (note)                             |
| <i>hat, Conj. adv.</i> , degree clause, 138, 241, 244      |                                                             |                            | irregular, 226, 228                         |
|                                                            | distinguished from <i>who</i> and <i>which</i> ... 213, 215 | <i>Verbs</i> { <i>form</i> | regular, 226, 228                           |
| <i>That</i> { for <i>who</i> and <i>which</i> ... 214, 215 |                                                             |                            | intransitive, 225, 228                      |
| ( <i>rel. Pr.</i> ) { generally restrictive, 214 (note)    |                                                             | <i>mean-</i>               | transitive, 225, 227                        |
|                                                            | preposition follows ... 128, 129                            | <i>ing</i>                 |                                             |
| <i>ie</i> , uses of ..... 221, 222                         |                                                             |                            | a modern passive progressive form, 334, 335 |
| <i>ie ... the</i> { construction of ... 137, 138           |                                                             |                            | analysis of compound tense forms, 337, 338  |
|                                                            | explanation of, 137 (note)                                  |                            | as nouns ..... 92                           |
| <i>emes</i> { framework of, 406, 409                       |                                                             |                            | auxiliary..... 320, 424-426                 |
|                                                            | how to write, them ..... 408-410                            |                            | changing their voice, 313-316               |
|                                                            | subjects for, 407, 408, 410, 411                            | <i>Verbs</i>               | conjugated in progressive form ... 334      |
| <i>ie one, the other</i>                                   | ..... 216                                                   |                            | conjugated interrogatively ..... 336        |
| <i>is</i> ..... 216, 292, 301 (note)                       |                                                             |                            | conjugated negatively ..... 336             |
| <i>ought</i> , how expressed .. 14, 15                     |                                                             |                            | conjugation of... 326-336                   |
| <i>ree times four is twelve</i> ... 355 (note)             |                                                             |                            | defective ..... 321                         |
| <i>with</i> { construction of ... 93                       |                                                             |                            | forms not asserting . 35                    |
| <i>fini-</i> { expressing relation, 93                     |                                                             |                            | improper forms used ..... 343, 344          |
| <i>ive</i> { extension of, 329 (note)                      |                                                             |                            | indicative and potential with sub-          |

|                | PAGE                                                         |                                  | PAGE                                                                 |
|----------------|--------------------------------------------------------------|----------------------------------|----------------------------------------------------------------------|
|                | conjunctive meaning, 328 (note)                              |                                  | attracted ..... 355                                                  |
|                | inflections of ..... 326                                     |                                  | errors in ..... 356                                                  |
| <i>intran-</i> | definition of, 225, 228                                      |                                  | with and in what ... 352                                             |
| <i>sitive</i>  | made transitive..... 315                                     |                                  | with collective noun, 353                                            |
|                | definition, 226, 228                                         |                                  | with subjects connected by <i>and</i> , 353, 354                     |
| <i>irreg-</i>  | list of ... 321-325                                          |                                  | with subjects connected by <i>or</i> or <i>nor</i> ..... 354         |
| <i>ular</i>    | persistence of 325                                           |                                  | with subjects emphatically distinguished ..... 353                   |
|                | principal parts of, 321-325                                  | <i>Verbs</i> (agreement of)      | with subjects naming same thing ... 353                              |
|                | mode, defined .. 317, 318                                    |                                  | with subjects one affirmative and one negative..... 353              |
|                | model for written parsing..... 342                           |                                  | with subjects following ..... 354                                    |
|                | number forms, 326, 352, 353                                  |                                  | with subjects preceded by <i>each</i> , <i>every</i> , etc. .... 353 |
|                | number of, defined .. 319                                    |                                  | with subjects varying in person ..... 354                            |
|                | passive form compound ..... 312                              | <i>Vocal Consonants</i>          | ..... 18, 19                                                         |
|                | periphrastic forms resolved ..... 337-339                    | <i>Voice</i> , the voice defined | ..... 311                                                            |
|                | person forms 326, 352, 353                                   | <i>Voices changed</i>            | ..... 313-316                                                        |
|                | person of ..... 319, 354                                     | <i>Vowels</i>                    | ..... 17, 18                                                         |
|                | potential auxiliaries, 330, 424-426                          |                                  | equal to <i>that</i> or <i>whom</i> , 130                            |
|                | principal parts ..... 320                                    |                                  | in origin ... 130 (note)                                             |
|                | redundant ..... 321                                          |                                  | misuse for <i>that</i> , 212 (note)                                  |
| <i>regular</i> | definition of .. 226, 228                                    | <i>What</i>                      | various uses of, 212 & note, 213, 252                                |
|                | increasing. 325                                              |                                  | without antecedent, 130, 213                                         |
|                | scheme for general review ..... 357, 358                     |                                  | conjunctive adverb, 135, 241                                         |
|                | Strong (or Old), Weak (or New) ... 320 (note)                |                                  | connecting various clauses ..... 246                                 |
|                | subjunctive form fading..... 328 (note)                      | <i>When</i>                      | in adjective clauses 130                                             |
|                | tense ..... 317-319                                          |                                  | interrogative adverb, 228 (note)                                     |
|                | the <i>e</i> and the <i>d</i> of past tense .. 320 (note)    |                                  | conjunctive adverb, 130, 241                                         |
|                | the <i>e</i> and the <i>d</i> of past participle, 320 (note) | <i>Where</i>                     | connecting various clauses ..... 246                                 |
| <i>transi-</i> | definition of, 225, 227                                      |                                  | in adjective clauses, 130                                            |
| <i>tive</i>    | conjugated passively . 334                                   |                                  | interrogative adverb, 228 (note)                                     |
|                | voice ..... 311                                              |                                  |                                                                      |

|                                 | PAGE                                        |   | PAGE                                                         |
|---------------------------------|---------------------------------------------|---|--------------------------------------------------------------|
| <i>Whether</i>                  | { repeated . . . 242 (note)                 | { | transposed order of, 112-122                                 |
|                                 | { with more than two . . . 242 (note)       |   | use of determining the class of . . . 26                     |
| <i>Whether or no</i> . . . . .  | 242 (note)                                  |   | usual order of, 110-112, 120                                 |
| <i>Which</i>                    | { an adjective, 208 (note), 210             | { | written words                                                |
|                                 | { an interrogative pronoun . . . 209, 292   |   | what . . . . . 17                                            |
|                                 | { a relative pronoun, 208, 292              |   | connected, each making good sense with context . . . . . 250 |
|                                 | { clause as antecedent . . . . . 208 (note) |   | independent . . . 101, 102                                   |
|                                 | { composition of . . . 292                  |   | independent nearly, 103, 104                                 |
| <i>Which and Who</i>            | { declension . . . . . 292                  | { | in pairs, punctuation . . . . . 56                           |
|                                 | { in restrictive clauses, 215 (note)        |   | interchangeable . . . 51                                     |
| <i>Who</i>                      | { in unrestrictive clauses . . . . . 214    | { | made prominent . . 113                                       |
|                                 | { <i>that</i> used for . . . 214, 215       |   | modifying sentences, 103, 104                                |
| <i>While,</i>                   | connecting various clauses . . . . . 246    |   |                                                              |
| <i>Will and would</i> . . . . . | 349-352                                     |   |                                                              |
| <i>Words and Phrases</i>        | { great number of in English . . . . . 25   | { | <i>Worth,</i> a verb . . . . 323 (2d note)                   |
|                                 | { spoken words what, 17                     |   | <i>Ye</i> . . . . . 290 & 3d note                            |
|                                 |                                             |   | <i>Yes and No</i> . . . . . 227 (note)                       |
|                                 |                                             |   | <i>You,</i> verb form with . . . . . 355                     |