HARPER'S LANGUAGE SERIES.

LANGUAGE LESSONS:

AN INTRODUCTORY

GRAMMAR AND COMPOSITION

FOR INTERMEDIATE AND GRAMMAR GRADES.

BY

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By PROFESSOR SWINTON.

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PREFACE.

This manual forms the second book of a Language Series, consisting of four works: I. Swinton's "Language Primer;" II. "Language Lessons;" III. "School Composition;" IV. "Progressive Grammar."

The author desires to state at the outset that the present class-book is in no respect a condensation of the *Progressive Grammar*. It is constructed on a plan of its own. Teachers have had abundant experience of misnamed Primary Grammars, and First Lines, and other grammatical skeletons, which, as they present all the hard rules of the larger works, unrelieved by illustration and explanation, are in reality more difficult than these larger works.

This book is an attempt to bring the subject of language home to children at the age when knowledge is acquired in an objective way, by practice and habit, rather than by the study of rules and definitions. "The analytic form," says Whately, "is, generally speaking, better suited for *introducing* any science in the plainest and most interesting manner; while the synthetical is the more regular and compendious form for technical study." In the *Language Lessons*, the analytic method is employed; while the synthetic is the form adopted in the *Progressive Grammar*.

In pursuance of this plan, the traditional presentation of grammar in a bristling array of classifications, nomenclatures, and paradigms has been wholly discarded. The pupil is brought in contact with the living language itself: he is made to deal with speech, to turn it over in a variety of ways, to handle sentences; so that he is not kept back from the exercise—so profitable and interesting—of *using* language till he has mastered the anatomy of the grammarian. Whatever of technical grammar is here given is *evolved* from work previously *done* by the scholar.

The author is prepared to find that this plan may not suit the blind adherents of the old grammatical formalism; but he is well assured that it will meet the views of live and progressive teachers; for such teachers, in their class-room instruction, are, with remarkable unanimity, beginning to use the kind of exercises that form the body of this manual. To these he would say, This is a book out of the class-room; it is a grammar-book made by *induction* (and perhaps the first ever thus made)—the method pursued having been to collect from large numbers of school papers the difficulties that children actually encounter in speaking and writing English, and then to meet these difficulties by practice and precept.

A word as to the exercises. *These are the book.* They are numerous and graduated, and are given from the first with a view to composition—the immediate object of the grammar taught in the common school. The author especially solicits the attention of the teacher to these exercises, and requests at least an experimental following of the directions and suggestions given. Such

a co-operation he feels that he is entitled to ask, in view of the novelty in the plan of the book. He is confident that pupils who have faithfully done the work here laid down will find that they have acquired a reasonable mastery of English. If there be less of lip-service than in following the old fashion, there will assuredly be more of living knowledge and available power.

WILLIAM SWINTON.

TEACHER'S NOTE. — In this work three methods of correcting the written exercises are suggested: 1. The exchanging of papers; 2. The writing of letters of criticism; 3. The placing of one or more exercises upon the blackboard as a basis of oral class-criticism. It has not been thought necessary to indicate in every case the particular plan to be pursued. The teacher should vary the method from time to time.

CONTENTS.

LANGUAGE LESSONS.

I. INTRODUCTORY.

This lesson is not to be committed to memory. It should be read aloud in the class, each scholar reading one paragraph.

1. We have learned to speak the English language so as to understand what others say to us, and to make others understand what we say to them. True, we have not learned syntax and analysis, as the scholars in the first grade have; but in real talk we are able to use common words very well.

2. We can not only speak our language, but we have made some progress in writing it. We have written letters and short compositions. All this knowledge we have gained by hearing others talk, by talking ourselves, and by studying the lessons in our Readers.

3. But our letters and compositions are not perfect. We make mistakes in spelling and in using capitals; we often employ the wrong word, or we do not put the right words together in the *right way*. We also often express ourselves badly in talking.

4. Yesterday Mary Smith said to Robert Adair, "What boys *is* the best scholars in your class?" and Robert answered, "*Me* and Willie Brown are the best." [Teacher: Who can tell what is wrong in these sentences?]

5. If Mary and Robert had known more about language, they would not have made these errors. So, if

MISCELLANEOUS EXERCISES IN COMPOSITION.

A.—Letter-writing.

Superscriptions and Subscriptions.

The following superscriptions, subscriptions, etc., of letters are designed to show what is now regarded as the most approved arrangement and style of these parts; and they may serve as models, according to circumstances.

Some of the most common forms of address are Sir, Dear Sir, My dear Sir, Respected Sir, Sirs, Dear Sirs, Gentlemen, Ladies, Madam, Dear Madam, etc.; Friend Brown, Dear Susan, My dear Friend, My dear Mr. Smith, My dear Mrs. Smith, Mother, Brother, etc., according to the relations of respect, intimacy, or affection existing between the parties. Note that the form of address *Madam*, *Dear Madam*, is as applicable to *unmarried* as to *married* ladies.

The subscription may be Yours, Yours truly, Most truly yours, Very truly yours, Yours respectfully, Respectfully, Sincerely yours, Your friend, Your obedient servant, etc.; Yours affectionately, Your affectionate friend, Your loving brother, sister, etc., followed by the name of the writer. The closing will vary with the varying relations of the parties.

Mr., Mrs., Miss, and Master are common titles, and should be used unless the person has a higher title. Messrs. and Misses are prefixed to the name of a firm, or to the names of persons collectively, and the name is followed by Sirs, Dear Sirs, Gentlemen, or Ladies, as the case may be.

Medical men have the titles Dr. and M.D. Legal gentlemen, artists, and sometimes others of high social standing, have the title Esq. But this title has so completely lost all meaning in this country that persons of good taste are wholly ceasing to use it: thus, "Mr. John Smith," not "John Smith, Esq." ☞ Be careful never to use the form "*Mr.* John Smith, Esq." Military men have the titles Gen., Maj.-Gen., Col., Capt., etc., according to rank. Graduates of colleges have some academic title, as A.B., A.M., etc. Clergymen have the titles, The Rev., The Rev. Dr., and, if bishops, that of Rt. Rev. The Hon. is the proper title for judges, congressmen, state senators, mayors of cities, heads of government departments, and others of similar rank; and His Excellency, for the governor of any state, or an ambassador of the United States. The President may be addressed His Excellency, but strict etiquette prescribes the form as included in the following models:

(1.) Heading or Date.
Cambridge, Mass., Feb. 3, 1873.

(2.) Address.*
Mr. James F. Hammond,
421 *Broadway, N. Y.*

(3.) Introduction.
Dear Sir,—

(4.) Body.
In reply to your letter of the 10*th inst., I beg leave to say that I most cheerfully accede to your very reasonable request, etc.*

(5.) Subscription.
Yours respectfully,
Henry H. Adams.

Note on Punctuation.—In the heading or date, a comma is placed after "Cambridge," because the full form is the phrase = *This is written in the city of Cambridge.* A period is placed after Mass. because it is an abbreviation, and a comma after Mass. because it is an elliptical phrase = in the State of Massachusetts. A period is placed after Feb. for the same reason as in Mass. A comma is placed after 3, because in reality a phrase = *on the third day.* A period closes 1873, because the end of an elliptical declarative sentence = This is written in the city of Cambridge, etc. In the address, "Mr. James F. Hammond," is followed by a comma to set off the succeeding elliptical phrase *at No.* 421 *Broadway.* "Broadway" is followed by a comma to set it off from the elliptical phrase *in the city of New York. N.* is followed by a period because an abbreviation, and *Y.* by a period, which serves both as the sign of abbreviation and as the terminal mark. The form *Dear Sir* may be followed by the comma and dash (,—), or by the colon (:), as in the next model. In the subscription, *Yours respectfully* is followed by a comma, because in apposition with the name, *Henry H. Adams.* ☞ Note that the words *Dear Sir* in the introduction begin with capitals.

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96 *Pearl St., New York,*
July 27, 1872.

Messrs. Nichols & Hall,
32 *Bromfield St., Boston.*
Dear Sirs:

. . . . . .

I am, gentlemen,
Respectfully yours,
David B. Smith, Jr.

* The address inside the letter should be identical with the superscription upon the envelope, and it may be put either before the introduction or at the bottom of the letter, on the left-hand side.

(1.)

To the Board of Education,
Chicago, Ill.
Gentlemen,—

. . . . . .

Very respectfully,
Edward Evans.

(1.)

Dear Madam,—

. . . . . .

Sincerely yours,
Henry Varnum.

Miss Amelia D. Cook,
18 *Pemberton Square, Boston.*

(1.)

Mr. President,—

. . . . . .

I have the honor to be, Sir,
Your obedient servant,
Timothy L. Trusty.

To the President,
Executive Mansion,
Washington, D. C.

(2.)

My dear Friend,—

(5.)

Yours truly,
Isaac H. Hamlin.

Dear Sister Mary,—

Your affectionate brother,
William.

My dear Mr. Brown,—

Most truly yours,
Alexander Knox.

My dear Sir,—

Yours, as ever,
Horace Mann.

NOTE OF INVITATION.

Mr. Stewart requests the pleasure of Mr. Marshall's company at dinner, on Thursday next, at 5 o'clock.
124 *Vanderbilt Av.*
Monday, 29th Sept.

REPLY.

Mr. Marshall accepts with pleasure Mr. Stewart's invitation to dinner, on Thursday next, at 5 o'clock.
72 *Montague St.*
Tuesday, 30th Sept.

LETTER OF INTRODUCTION.

Chicago, Sept. 25, 1873.

Dear Sir,—It gives me pleasure to introduce to you my much esteemed friend, Mr. W. P. Johnson. Any attentions that you may show him will be gratefully acknowledged and cheerfully reciprocated by

Yours truly,
A. B. Grover.

Hon. Wm. Graham,
27 *State Street,*
Albany, N. Y.

NOTE.—It is not customary to seal a letter of introduction.

Exercise 56.

1. Write a letter to your teacher narrating your experiences on your last vacation.

2. Write and tell your duties at school—your amusements or recreations—your walks—books—thoughts or observations.

3. Write and tell about a visit to a museum or public garden—the objects of interest, etc.

4. Write about the days of your childhood—your earliest recollections—your first days at school—your impressions—your ideas about that period of your life.

5. Write and tell about an evening party—the number—the amusements—the music—the pleasures of social intercourse.

6. Write the results of the last examination—whether you were promoted—what studies you are pursuing with most interest, etc.

B.—Newspaper Paragraphs.

On the following heads write paragraphs such as you read in the "locals" of the newspapers:

Runaway.—A horse attached to John Gilpin's beer wagon . . . . . .

A Fire.—Late last night our quiet town was startled by an alarm of fire . . . . . .

Presbyterian Sociable.—The Ladies' Sociable connected with the Presbyterian Church met . . . . . .

A New School-house.—To-day the laying of the corner-stone of the Lincoln School in this city will take place . . . . . .

Railroad Accident.—Yesterday as the cars were starting from the Broad Street Station . . . . . .

Married.*— . . . . . .

C.—Business Composition.

Boston, *Oct.* 17, 1872.

Mr. Henry L. Stone

Bought of George S. Thompson & Co.

48 yds.	Muslin,	at	.22	$10.46
12 "	Drilling,	"	.18	2.16
20 "	French Chintz,	"	.40	8.00
1 doz.	Spools Thread,	"	.37	37
				$20.99

Received Payment,
Geo. S. Thompson & Co.

* There is but one proper way of making this announcement, and it is nearly always wrong in the newspapers. See Swinton's "School Composition."

Note on Punctuation.—In the heading of bills, receipts, etc., the punctuation obeys the principles explained under Letters. In the enumeration of articles the names of denominations, as *yds.*, *doz.*, etc., should begin with *small letters*, but the articles themselves with *capitals*.

San Francisco, *Nov.* 1, 1872.

Mr. Edward Edson,

To Benjamin H. Fenton, *Dr.*

To 10 lbs.	Java Coffee,	at	.40	$4.00
" 5 "	Green Tea,	"	1.20	6.00
" 12 "	Brown Sugar,	"	.14	1.68
" 4 gals.	Molasses,	"	.37½	1.50
				$13.18

Received Payment,
Benj. H. Fenton,
per Fred. C. Dow.

Exercise 57.

Make out the bills for the following articles and receipt them:

1. Henry Dixon bought, Feb. 3d, 1873, of Peter Brown & Co., 12 lbs. of sugar, at 10 cts.; 8 lbs. of coffee, at 45 cts.; 4 lbs. of tea, at 75 cts.

2. Jameson & Son sold, April 6th, 1873, to Richard Roby, 2 doz. men's black beaver hats, at $4 apiece; 6 doz. boys' drab hats, at $1.50 apiece; ½ doz. silk umbrellas, at $4.50; ¼ doz. leather satchels, at $3.50.

3. Make out a bill for labor; for articles purchased at a hardware store; boot and shoe store; book store; dry-goods store; grocery store; lumber yard, etc.

Receipt for Rent.

309\frac{75}{100}$. *New York, May* 15, 1873.

Received of Messrs. Harper & Brothers, Three Hundred Nine and $\frac{75}{100}$ *Dollars, in full for rent of store No.* 20 *Canal St., to Sept.* 1, 1873.

Williamson & Richardson,
per Jas. H. Johnson.

Note on Punctuation.—In this receipt, the commas are accounted for by the fact that the form consists of a succession of elliptical phrases = "*There is hereby* received of Messrs. Harper & Brothers, *the sum of* Three Hundred Nine and $\frac{75}{100}$ Dollars, *which is the sum* in full for rent of store No. 20 Canal St., *down* to Sept. 1, *in the year* 1873."

RECEIPT IN FULL OF ALL DEMANDS.

$500\frac{62}{100}$. *Cambridge, Oct.* 15, 1872.

Received of Robt. H. Jenkins, Five Hundred and $\frac{62}{100}$ *Dollars, in full of all demands.*

Geo. H. Powell.

Exercise 58.

Make out receipts as above:

1. Henry A. Nichols receives, March 3d, 1873, of Arthur A. Andrews, $840.25 on account. Make out the receipt.
2. Geo. R. Stone, of Cambridge, this day gives Henry Gilbert $125, in full for one quarter's rent of house No. 10 Elm St. Make out the receipt.
3. Make out a receipt for the rent of a house; for services rendered; for interest on a note to date; for money received on account; in settlement of an account to date; for investment, etc.

ORDER FOR GOODS.

$500. *Cambridge, August* 9, 1873.

Edw. H. Hamlin will please deliver to Queen & Valentine goods to the amount of Five Hundred Dollars, and charge the same to

William A. Stewart.

ORDER FOR MONEY.

$33. *Boston, Feb.* 19, 1873.

Messrs. Brown & Hooker.

Gentlemen,—Please pay to Thomas Andrews, or order, Thirty-three Dollars, due on my account, and oblige,

Yours respectfully,

Henry W. Wilkins.

BANK CHECK.

No. 27. *Chicago, Nov.* 3, 1872.

First National Bank.

Pay to Wm. H. Bowker, or order, Sixty-nine and $\frac{85}{100}$ *Dollars.*

$69\frac{85}{100}$. *Samuel Wallace.*

Exercise 59.

Make out the following orders in due form, supplying dates:

1. Carter Brothers give to Wm. H. Brown an order for 10 barrels of flour, Genesee Extra, on Robt. L. Fuller.
2. Lewis Clarke gives Stephen Dennison an order on Brown, Lewis, & Co., for $2000.
3. Robt. Fulton gives to Hiram Day a check on Charles River National Bank for $1000.
4. Order somebody to pay money to somebody, or to deliver goods to somebody, and charge to your account, or to the account of somebody else.

PROMISSORY NOTE PAYABLE TO ORDER.

$300. *Richmond, Aug.* 8, 1872.

Ninety days after date, for value received, I promise to pay James Dickerman, or order, Three Hundred Dollars.

Henry G. Graham.

PROMISSORY NOTE PAYABLE TO BEARER.

$192\frac{50}{100}$. *Cincinnati, May* 20, 1873.

On or before April 20, 1874, *for value received, I promise to pay Richard Rowe, or bearer, One Hundred Ninety-two and* $\frac{50}{100}$ *Dollars.*

James W. Ward.

JOINT AND SEVERAL NOTE.

$3061\frac{54}{100}$. *Boston, Sept.* 4, 1873.

On demand, for value received, we jointly and severally promise to pay Walter Wheeler, or order, Three Thousand Sixty-one and $\frac{54}{100}$ *Dollars, with interest at 7 per cent.*

Ward, Wood, & Co.

Exercise 60.

Write out the following according to the models:

1. John Scott, of Cambridge, owes Thomas Hooker $400, for which he gives his note, payable to him, or to his order, in four months from March 3d, 1873. Write the note.
2. On or before the 10th of Oct., 1873, Stephen Morse, Jr., of Boston, promises to pay to William Stickney, or bearer, $75.75. Write the note, and date it April 10th, 1873.

3. Write a note, drawn by Henry S. Harrington, of Boston, in favor of Francis Raymond & Co., for $500, payable on demand, with interest at $7\frac{3}{10}$ per cent. Date the note Feb. 16, 1871, and record in due form the following indorsements: June 1, 1871, $1.50; Sept. 13, 1872, $200.

D.—Narratives.

A profitable exercise in composition is to take a series of detached simple sentences and put them together so as to make a continuous narrative, using sentences of the various sorts, simple, compound, and complex.

Example.—"*In union is strength.*"*

An old man was on the point of death. He called his sons to his bedside. He ordered them to break a bundle of arrows. The young men were strong. They could not break the bundle. He took it in his turn. He untied it. He easily broke each arrow singly. He then turned towards his sons. He said to them, "Mark the effect of union. United like a bundle, you will be invincible. Divided, you will be broken like reeds."

One way of combining.

An old man on the point of death called his sons to his bedside, and ordered them to break a bundle of arrows. The young men, though strong, being unable to do so, he took the bundle in his turn, untied it, and easily broke each arrow singly. Then turning towards his sons, he said to them, "Mark the effect of union. United like a bundle, you will be invincible; divided, you will be broken like reeds."

Another mode of combining.

An old man, being on the point of death, called his sons to his bedside, and ordered them to break a bundle of arrows. Strong as they were, they were unable to break the bundle; so he took it in his turn, and, having untied it, easily broke each arrow singly. Turning towards his sons, he said to them, "United, you can not be overpowered; divided, you will be broken as easily as reeds."

Note.—No two scholars will hit upon exactly the same form of expression. Pupils must try to combine in their own way.

Exercise 61.

Do the same with the following paragraphs:

Tea.

Tea is the dried leaf of a shrub. This shrub grows chiefly in China. It is an evergreen. It grows to the height of from four to six feet. It

* This model is taken from Swinton's "Progressive English Grammar."

bears pretty, white flowers. The flowers resemble wild roses. In China there are many tea farms. These are generally of small extent. They are situated in the upper valleys. They are situated on the sloping sides of the hills. In these places the soil is light. It is rich. It is well drained. The plants are raised from seed. They are generally allowed to remain three years in the ground. A crop of leaves is then taken from them. The leaves are carefully picked by the hand.

Paul Jones's Great Sea-fight.

The most desperate naval fight of the Revolutionary War was the combat between the *Bon Homme Richard* and the *Serapis*. This battle took place near the coast of Scotland. The *Bon Homme Richard* was commanded by John Paul Jones. He was one of the most daring captains that ever trod a deck. The *Serapis* carried heavier cannon than Jones's ship. Still Jones boldly lashed his vessel to the enemy's side. Then a fearful struggle began. It began under the light of the moon. The muzzles of the guns touched. The crews fought hand to hand, with musket and cutlass. Thrice both vessels were in flames. The carnage went on for two hours. Then the British captain asked Jones if he had surrendered. The little commander replied, "I have only begun my part of the fighting." At length, after the *Serapis* had lost over two hundred men, her captain struck his colors. The American ship was then leaking. Jones transferred his crew on board of the captured vessel. The next morning the *Bon Homme Richard* went down. Jones sailed in triumph in the English ship to a French harbor.

E.—Writing from Heads.

A more advanced exercise in writing is to give the pupil merely the *heads* of a little composition, and then require him to fill it out.

The Cow.

Heads.—The most useful of horned animals; its flesh; articles made of its skin; uses of its horns; the hair; the bones; importance of milk; the calf; use of its skin.

Expanded.—Of all horned animals the cow is the most useful. Its flesh is one of the most necessary articles of food to man; and the purposes to which the various parts of its body are applied are almost innumerable. Without its skin we could scarcely obtain covering for our feet, the boots and shoes that we wear being almost wholly made from the skin, which is, besides, manufactured into an endless variety of necessary commodities. Mixed with lime, its hair serves to make mortar; its horns are converted into combs, knife-handles, boxes, drinking-ves-

sels, spoons, and other useful articles; and its bones are equally serviceable for domestic and ornamental purposes. The milk of the cow is one of the most valuable of animal products, being in every-day use as a wholesome and nourishing article of diet; and it is from milk that butter and cheese are made. The young of the cow is called a calf; its skin is made into fine boots and shoes, parchment, and the binding of books.

Exercise 62.

Do the same with the following paragraphs:

Description of Printing.

Heads.—First step in the process—the setting up of the types—what the types are—how they are arranged in the *case* —the words are set up letter by letter—the compositor holds in his hand a *composing-stick* (what is this?)—the lines are made into pages—the page is fixed in an iron frame called a chase—process of inking—the roller—the paper put over the page—the pressure stamping the characters—number of copies of a large newspaper produced in an hour on one of the great "ten-cylinder" presses.

The Cotton Plant.

Heads.—Peculiar to warm climates—several species—all have leaves—leaves yellow and purple—when the flowers fall off the seed-pods soon come to maturity—when ripe they spring open—the seeds are then seen enveloped in cotton—the cotton is picked and gathered into bags—next spread out and dried—then separated from the seeds—Whitney's *cotton-gin*—cotton plant best cultivated in the United States—value of the cotton crop every year—where we send it—what we pay England and France for by means of cotton.

Sir Walter Raleigh.

Heads.—Was an Englishman—lived during the reign of Queen Elizabeth—his accomplishments and his talents as a courtier—anecdote of his readiness and tact—the queen and the velvet cloak—his promotions and rewards—his voyage to America—the colony of Virginia—a failure—the importation of tobacco and potatoes into England—Raleigh arrested on a false charge of treason—imprisonment in the Tower—his execution—what you think of Raleigh.

F.—Quotations.

In the course of a composition, it will often be necessary to represent a person as actually talking. This is

called *direct* speech. *Indirect* speech gives the words as reported by another.

The words which the speaker is represented as using are to be inclosed in quotation-marks. Such expressions as *said I, replied he*, etc., are not to be put in quotation-marks, but are to be set off from the spoken words by commas.

Example.—"I have lived," said the old man, "a great many years in poverty." Thrown into the *indirect* form, this would read as follows:

"The old man said that he had lived a great many years in poverty."

In changing from the direct to the indirect form of speech, the first person becomes the third; the present tense, past; and the word THIS is changed to THAT.

Exercise 63.

Insert quotation-marks and commas in the following paragraph where necessary:

A traveler drenched with rain and benumbed with cold arrived at a country inn which he found so full of people that he could not get near the fire. Addressing himself to the landlord he called out take a feed of oysters to my horse. To your horse exclaimed the host your horse will never eat them. Do as I ask you returned the traveler. All the people rushed immediately to the stable to see a horse eat oysters; and the traveler being thus left alone seats himself comfortably by the fire and warms himself at his ease. When the landlord returned he said to the traveler I would have wagered my head that your horse would not eat oysters. Never mind replied the other put them on the table and I will eat them myself when I am thoroughly dried.

Change the following passages from the direct to the indirect mode of speech:

1. "I have behaved very ill," said I within myself; "but I have only just set out on my travels, and shall learn better manners as I get along."
2. "I can not tell a lie," said Washington.
3. Says Coleridge, "I expect neither profit nor general fame by my writings."
4. "If it feeds nothing else," said Shylock, "it will feed my revenge."
5. Burke says, "I never knew a man who was bad fit for service that is good."

G.

The following anecdote well illustrates the use of punctuation-marks. Let the teacher dictate the piece, and see if the scholars can write it correctly.

Exchange papers for correction.

A gentleman being in a town in which he was a stranger, chanced to pass a barber's shop, at the door of which he saw the following notice:

What do you think
I'll shave you for nothing
And give you some drink.

Wishing to satisfy his curiosity, which was excited by this unusual announcement, he entered the shop, and, engaging in conversation with the barber, remarked that he must surely have made a fortune by his business. The barber seemed surprised, and asked him what reason he had for thinking so. "Why," said the gentleman, "because you can afford not only to shave your customers for nothing, but to give them drink besides." "I wish I could," replied the barber; "but that, unfortunately, is not the case." "Why, then, do you make that announcement at the door of your shop?" rejoined the gentleman. "I do nothing of the sort," returned the barber; "you have not read it properly." "Pray, how then should it be read?" inquired the other. "Thus," said the barber: "'What! do you think I'll shave you for nothing, and give you some drink?'"

II.—Changing Poetry to Prose.

Changing poetry into the order of prose is an exceedingly interesting and instructive exercise. As an example, six stanzas of Mrs. Hemans's "Landing of the Pilgrims" are here given, together with two specimens of transposition, made by first-grade pupils in one of our large cities.

The Landing of the Pilgrims.

The breaking waves dashed high
On a stern and rock-bound coast,
And the woods against a stormy sky
Their giant branches toss'd;

And the heavy night hung dark,
The hills and waters o'er,
When a band of exiles moor'd their bark
On the wild New England shore.

Not as the conqueror comes,
They, the true-hearted, came;
Not with the roll of the stirring drums,
And the trumpet that sings of fame;

Not as the flying come,
In silence and in fear:—
They shook the depths of the desert gloom
With their hymns of lofty cheer.

What sought they thus afar?
Bright jewels of the mine?
The wealth of seas, the spoils of war?—
They sought a faith's pure shrine!

Ay, call it holy ground,
The soil where first they trod;
They have left unstained what there they found—
Freedom to worship God.

Example 1.—(done badly.)

1st. On a stern and rock-bound coast. The breaking waves dashed high, Their giant branches tossed, the woods against a stormy sky.

2d. When a band of exiles moored their bark, and the heavy night hung dark. The hills and waters, on the wild New England shore.

3d. They came true-hearted, not as conquerors come, with the roll of the stirring drums, and the trumpet that sings of fame.

4th. They shook the depths of the desert gloom, with their hymns of lofty cheer, in silence and in fear. Not as the flying come.

9th. The wealth of seas, the spoils of war? Bright jewels of the mine? What sought they thus afar? They sought a faith's pure shrine!

10th. They have left unstained what there they found; The soil where first they trod, ay, call it holy ground. Freedom to worship God.

Example 2.—(done well.)

The breaking waves were dashing on a stern, rock-bound coast, while the woods tossed their giant branches against a stormy sky, and the night lowered heavy and dark over the hills and waters. It was amid such scenes that a band of exiles moored their bark on the wild shore of New England.

These true-hearted men did not come as does the conqueror; for neither the roll of drums nor the blare of trumpets heralded their advent. On the other hand, they did not come in fear and silence as might fugitives from their native country. With their hymns of lofty cheer they made the depths of the desert gloom to resound.

What were the Pilgrims seeking in this far-off land? Were they in search of precious stones, or the spoils to be gained by sea or land? No; their object was to enjoy religious liberty. This boon they found in their new home, and, as they have transmitted it unstained to us, we may well call the soil where they first trod sacred ground.

SUPPLEMENT.

I. RECAPITULATION OF INFLECTIONS.

1. Nouns.

A noun is inflected to mark the plural number and the possessive case. (See p. 99.)

	Singular.	*Plural.*
Nominative	boy	boys.
Possessive	boy's	boys'.
Objective	boy	boys.
Nominative	lady	ladies.
Possessive	lady's	ladies'.
Objective	lady	ladies.
Nominative	man	men.
Possessive	man's	men's.
Objective	man	men.

2. Pronouns.

Some of the personal pronouns are changed to express person, number, gender, and case. (See p. 99.)

	Singular.	*Plural.*
Nominative	I	we.
Possessive	my	our.
Objective	me	us.

		Singular and Plural.
Second Person.—	Nominative	you.
	Possessive	your.
	Objective	you.

		Singular.	*Plural.*
Third Person.—	Nominative	he, she, it	they.
	Possessive	his, her, its	their.
	Objective	him, her, it	them.

NOTE.—It will be seen that only pronouns of the third person singular have special forms for the different genders.