

A COMPLETE GRADED COURSE

IN

ENGLISH GRAMMAR AND  
COMPOSITION

BY

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From the beginning to page 60, the gradual development of the sentence, and the *nature* and *office* of the different parts of speech, are the leading features. Not till pupils become familiar with the relations that the words in a sentence bear to each other, are they prepared to learn the proper forms that words should assume to suit those relations; the learning of these forms should therefore be deferred until this point has been reached.

The book is sufficiently elementary in the beginning to be put into the hands of pupils in the lowest grammar grades, and sufficiently advanced to cover all that is required of the highest grammar classes, thus compassing the entire range of the usual *two-book* course. It is intended to be taught in the order in which it is arranged; but those who may prefer to teach the attribute complement, or the conjugation of the verb, before its introduction in the regular course, will find little inconvenience in doing so.

Instead of examples of false syntax for correction, exercises are given for filling out sentences by supplying the correct forms of words in blank spaces, which, perhaps, is a better way of accomplishing the same object. But for the convenience of such teachers as deem the correction of false syntax profitable, carefully selected examples are given in the appendix.

The aim of the book is to make the study of English grammar more interesting, and thus to render the progress of the pupil in it more rapid, and his mastery of it more complete.

As to the merits of the book, and the wisdom of the plan, the author leaves his co-workers to judge for themselves.

B. Y. CONKLIN.

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## HINTS TO TEACHERS.

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If children could always *hear* correct language, they would learn to *use* it correctly. But many are accustomed to hear language full of glaring errors, and thus a habit of incorrect expression is formed both in speaking and in writing. To correct this habit is the work of the teacher.

In teaching grammar, it should never be forgotten that the real object is to teach pupils *how* to speak and to write the English language correctly, and how to read it intelligently. Analysis and parsing are only means to this end.

Teachers should require pupils to write all their composition exercises neatly, and to re-write them—making all the corrections themselves—after the errors have been indicated by proper marks made by the teacher. Discretion must be used, however, in giving proper aid, at first, in making corrections.

Teachers should not confine themselves entirely to the questions in the text-book, and they should avoid a stereotyped form of questioning.

The questions in this book generally come after the text, and on this account pupils may not always be able to formulate concise answers to them; therefore, before each lesson is assigned, it should be carefully read with the class, and judicious aid should be given in formulating answers.

A great advantage is gained by recapitulating important points in each lesson at its close. The teacher should be specially careful to see that pupils thoroughly *appropriate* the thoughts contained in the text before requiring them to commit any part of a lesson to memory.

In assigning subjects for compositions, teachers should be very careful *not* to select topics that are beyond the ability of pupils to comprehend, nor those that will require *too much* searching in books of reference. The *object* should be to *get from pupils a correct expression of the thoughts that they already have*, or that they may readily acquire by observation and reading, rather than to have them try to produce labored essays on abstract themes.

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## PREFACE.

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THIS book is designed to be a practical working manual for the assistance of the teacher as well as the pupil. The author has sought to present the subject in an easy, natural, and progressive way, and, as far as possible, to avoid repetition; yet, by a judicious selection of graded sentences and carefully arranged questions for review, to keep before the mind of the learner what he has already learned.

Indeed, in their gradation, the sentences themselves are a concrete presentation of the whole subject. The questions at the end of the lessons are so framed as to require the pupil, after studying the text carefully, to formulate his own answers. This fact will often make it necessary for the teacher to examine a lesson with the class before assigning it to be learned.

The theory of the book is the gradual development of the sentence; the method, inductive. Beginning with the simplest form of the sentence, as "Birds fly," only one new element is added in any single lesson; so that a thorough mastery of each lesson ought to result.

The author has endeavored to avoid an excess of language-work on the one hand, and too much formal parsing and analysis on the other. Analysis and synthesis are carried along together, in due proportion and relation. By this method of treatment, the pupil acquires not only a knowledge of the structure of the sentence, but also the power to *use* language.

# ENGLISH GRAMMAR AND COMPOSITION.

## INTRODUCTORY LESSONS.

### LESSON I.

**Questions.**—1. What things do you find in a garden? 2. What do you see in the park? 3. What do you hear at a concert? 4. Mention five things you have seen in the street. 5. Mention five things you see in this room.

1. Things are called objects. We learn about such things, or objects, in various ways:

We learn about some things by seeing them; as, a *man*, a *tree*.

We learn about some things by hearing them; as, *music*, *noise*.

We learn about some things by feeling them; as, *velvet*, *iron*.

We learn about some things by tasting them; as, an *orange*, *vinegar*.

We learn about some things by smelling them; as, a *rose*, *cologne*.

**Questions.**—We learn about some of these objects in more than one way. In how many ways do we learn about an *orange*? about *velvet*? about a *clock*?

2. The *sense of seeing*, the *sense of hearing*, the *sense of feeling*, the *sense of tasting*, and the *sense of smelling*, are called the *five senses*.

**Direction.**—Name the five senses.

3. There are *some things*, however, that we do not perceive\* through these five senses; as, *anger*, *joy*, *wisdom*, *memory*.

*Anger* is *something*; *something* means *some thing*; therefore, *anger* is an *object*. *Memory*, *joy*, and *wisdom*, are objects also.

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\* Teachers should explain words that are not familiar to the pupil.

4. We learn about such things as *memory, joy, sorrow, etc.*, by *thinking* about them.

**Direction.**—Mention other things about which we learn by thinking.

**Questions.**—How do we learn about *houses? gold? silk? pain? life? flowers? apples? sugar? pride? joy? truth? pity? iron? kindness? falsehood? milk?* Mention the five senses.

## II.—NAMES.

5. When I say *knife*, or write *knife*, the *word* that I speak or write is not the object itself; it is only the *name* of the object.

**Questions.**—What are the words *pencil, desk, boy, book?* Is the boy sitting beside you a *name*, or an *object?* If I call him a *boy*, or *James*, what are the words *boy* and *James?*

6. Every thing that we can perceive by the senses, or that we can think about, has or may have a name.

**Questions.**—1. Is your *desk* a *name* or an *object?* 2. Is your *hat* a name? 3. Is the word *pencil* a name? 4. Is the word *hat* a name? 5. What is your *slate?* 6. What is your *knife?* 7. Has every object a name?

**Direction.**—Write three names of trees, in a column on your slate.

Write three names of persons in the same way.

Write three names of different natural divisions of the earth's surface.

Also three names of each of the following things: *Cities; rivers; things made of paper; of leather; of iron; of glass; of wood; things found in a store; things that we learn about by seeing; by hearing; by feeling; by tasting; by smelling; by thinking.*

**Questions for Review.**—1. How do we learn about objects? 2. How many senses have we? Name them. 3. Is the pen you write with a name or an object? 4. What is the *word* pen? 5. What is an object? 6. What do we learn about an orange by the sense of seeing? 7. What do we learn about it by the sense of feeling? 8. What do we learn about music by the sense of hearing? 9. How do we learn about hardness? 10. Can we see goodness, or only the result of goodness? 11. How do we learn about light? 12. How do we learn about heat? 13. Can we see pride, or only the result of pride?

## III.—NOUNS.

7. Words that are names of objects, we may call *name-words*. In grammar they are called nouns, because the word noun means name.

8. **Definition.**—A noun is a *word* used as a name.

9. Objects may be separated into classes; as, *persons, animals, places, and thing.*

A noun may be the name of a person: as, *boy, son, George, father.*

A noun may be the name of an animal: as, *dog, fox, horse, elephant.*

A noun may be the name of a place: as, *city, London, park, etc.*

A noun may be the name of a thing: as, *cap, tree, foot, glass, truth.*

10. A noun is the name of any person, animal, place, or thing.

**Direction.**—Write three names that are names of persons; three each of animals, places, things found in the kitchen, things found in the earth, and things used by carpenters.

**Questions.**—Is your *hat* a noun or an object? What is the word *hat?* Is the word *horse* a noun? Is the word *orange* an object or the name of an object? Is your *brother* a noun?

11. **Definition.**—A noun that names only a single object is called a *singular noun*, or a noun in the singular number; as, *boy, girl, hat, chair.*

12. **Definition.**—A noun that names *more than one object* of the same kind is called a *plural noun*, or a noun in the plural number; as, *boys, girls, hats, chairs.*

**Questions for Review.**—1. What is a noun? 2. Why is the word *house* a noun? 3. A noun may be the name of an object belonging to how many different classes? 4. Name the four different classes of objects mentioned in this lesson. 5. How many senses do we possess? 6. Name them. 7. By how many of the senses may we learn about a city? an apple? memory? thunder? lightning? fire? milk? velvet? 8. Is your book a noun or an object? 9. What is the difference between a noun and an object? 10. What is a singular noun? 11. What is a plural noun? 12. To which class of nouns does City Hall belong? 13. To which of the four classes does grasshopper belong? 14. To what class does cousin belong?

## IV.—SENTENCES.

**Questions.**—The names of a number of objects have been written and mentioned. Do any of these objects *act*, or *do* anything? Do *horses*? Do *people*? Do *birds*?

**Direction.**—Think about these three objects—birds, frogs, dogs—and tell what they do.

**Exercise.**—John, state your thought about what birds do. "Birds sing."

James, was that your thought about birds? "No, sir. Birds fly."

William, state your thought about what frogs do. "Frogs jump."

Charles, state your thought about what dogs do. "Dogs bark."

Each boy has stated or expressed his thought; in other words, each has made a statement; each has asserted a fact.

How did you state or express your thoughts? "We expressed our thoughts in words."

Is there any other way of expressing our thoughts? "We can express thoughts by motions or signs."

How do we generally express our thoughts?

13. The statement, "Birds sing," is called a sentence; so are the statements, "Frogs jump," and "Dogs bark."

14. Sentences are either spoken or written.

15. **Definition.**—A sentence is a combination of words so arranged as to make complete sense.

**Questions.**—1. In how many ways may we express our thoughts? 2. What name is given to the statement, "Wolves howl"? Why? 3. What is a sentence? 4. Make *two* sentences stating how horses travel; *one*, stating what kind of noise monkeys make; *one*, stating what kind of noise pigs make.

## V.—VERBS.

1. The dog barks.

**Explanation.**—In this sentence, *dog* is the name of the object that does something, and the word *barks* shows what the dog *does*.

1. The bird sings.
2. The duck swims.
3. The horse runs.

**Questions.**—1. What does the word *sings* show in sentence 1? 2. What does the word *swims* show in sentence 2? 3. What does the word *runs* show in sentence 3?

**Direction.**—Select, in the eight following sentences, the name of that which does something, and also the word which tells what it does.

## MODEL.

"The soldier fights" is a sentence, because it is an arrangement of words making complete sense. *Soldier* is the name of the person that *does something*; and *fights* tells what the soldier does.

- |                        |                          |
|------------------------|--------------------------|
| 1. The soldier fights. | 5. Fire burns.           |
| 2. The horse trots.    | 6. The bird flies.       |
| 3. Grass grows.        | 7. The rat gnaws.        |
| 4. The snake crawls.   | 8. The diamond sparkles. |

**Explanation.**—In the sentence, "The soldier fights," the word *fights* expresses an *action*. Words that are used *to express action* may be called *action-words*; in grammar they are called *verbs*.

16. In each of these eight sentences a statement or *assertion* is made, and the *verb* is the word that makes the assertion.

17. **Definition.**—The *word* used *to assert* something of some person or thing is called a verb.

18. Every sentence must contain a verb. A verb is sometimes composed of more than one word; as, "Dogs will bark."

**Direction.**—Select the verb in each of these eight sentences, tell why it is a verb, and also what person or thing the assertion is made about.

## VI.—COMPOSITION LESSON.

**Direction.**—Form sentences by writing a verb in the blank space after each noun, so that it will make sense, beginning each sentence with a capital letter, and ending it with a period.

- |             |              |              |
|-------------|--------------|--------------|
| 1. Ducks —  | 5. Flowers — | 9. Deer —    |
| 2. Wolves — | 6. Trees —   | 10. Apples — |
| 3. Girls —  | 7. Fire —    | 11. Boys —   |
| 4. Men —    | 8. Rivers —  | 12. Birds —  |

19. **Rule.**—Every sentence must *begin* with a capital letter.

**Direction.**—Form sentences by writing a noun in the blank space before each verb, being careful to attend to capitals and punctuation:

- |            |             |              |
|------------|-------------|--------------|
| 1. — ride. | 5. — drink. | 9. — melts.  |
| 2. — grow. | 6. — fight. | 10. — smile. |
| 3. — sail. | 7. — run.   | 11. — creep. |
| 4. — plow. | 8. — study. | 12. — steal. |

**Direction.**—After writing these sentences correctly, select the nouns and verbs, and tell why they are nouns or verbs.

#### MODEL.

"Ladies ride" is a sentence, because it is a combination of words making complete sense. "Ladies" is a noun, because it is a name. "Ride" is a verb, because it expresses action.

**Note.**—Sentences should express what is true or reasonable.

- |                     |                  |                 |
|---------------------|------------------|-----------------|
| 1. Birds teach.     | 4. Ladies croak. | 7. Dogs chirp.  |
| 2. Snakes bark.     | 5. Horses sing.  | 8. Men fly.     |
| 3. Grownl crickets. | 6. Crawl frogs.  | 9. Fishes trot. |

**Questions.**—Do these words as they are here arranged make complete sense? Are they proper sentences? Why not?

**Direction.**—Select such nouns and verbs as will, when combined, make complete sense.

**Review Questions.**—1. What is a sentence? 2. With what must the first word of a sentence begin? 3. What is a noun? 4. Is the noun *wolves* singular or plural? 5. What is a verb? 6. What is the singular of each noun in these nine sentences? 7. What must every sentence contain? 8. How must each sentence begin and end?

### VII.—DECLARATIVE SENTENCE.

**Remark.**—This lesson, and the three that immediately follow, are given here to aid pupils in reading, in writing short compositions, and also to prepare the way for the analysis of sentences. The sentences given, however, should not be used for analysis, as they are unsuitable for this purpose for beginners.

20. A sentence may be a *statement*, a *question*, a *command*, or an *exclamation*.

1. Henry jumped.
2. Mary laughed.

**Explanation.**—Sentence 1, "Henry jumped," is a statement; it states or declares a fact, and is therefore a declarative sentence. So is sentence 2.

21. **Definition.**—A declarative sentence declares or asserts a fact.

22. Some sentences do not declare facts, as will be seen by observing the following:

1. Henry jumped. A statement or assertion—declarative sentence.
2. Did Henry jump? A question—interrogative sentence.
3. Do not jump, Henry. A command or entreaty—imperative sentence.
4. O, how Henry jumped! An exclamation—exclamatory sentence.

Names of persons like *Henry*, *John*, *Mary*, are called proper nouns, and must always begin with a capital letter. Other nouns, like *boy*, *girl*, *man*, *desk*, are common nouns, and must not begin with a capital letter unless they begin a sentence.

**Questions.**—1. Why must *did* and *do*, in 1 and 2, begin with a capital letter? 2. Why must 1 end with a period? 3. What kind of a sentence is 2? 3? 4? 4. What four things may a sentence be made to express?

23. **Rule.**—Every declarative sentence must end with a period.

**Direction.**—Form declarative sentences by writing a verb in each of the blank spaces below, observing the rule for punctuation:

- |              |           |              |
|--------------|-----------|--------------|
| 1. Parrots — | 4. Snow — | 7. Spiders — |
| 2. Weeds —   | 5. Mice — | 8. Rivers —  |
| 3. Robins —  | 6. Boys — | 9. Snails —  |

**Direction.**—Fill out the following sentences by using proper nouns in 1, 3, and 5, and common nouns in the others:

- |                        |                               |
|------------------------|-------------------------------|
| 1. The dog bit —.      | 4. The dog swam across the —. |
| 2. — eat hay.          | 5. The man called —.          |
| 3. The hunter shot a — | 6. The girls went to —.       |

### VIII.—INTERROGATIVE SENTENCE.

1. Did Henry jump?

**Questions.**—When I say, "Did Henry jump?" do I state a fact? Do I ask a question?

**Review Questions.**—What are the four classes of sentences into which language is divided? \* 1. What is a declarative sentence? 2. With what should a declarative sentence end? 3. What is an interrogative sentence? 4. With what should an interrogative sentence end? 5. What is an imperative sentence? 6. With what should an imperative sentence end? 7. What is an exclamatory sentence? 8. With what should an exclamatory sentence end? 9. What is a sentence? 10. What is a noun? 11. What is a verb?

### XI.—COMPOSITION LESSON.

**31. Arrangement.**—*Margin*, of about an inch and a half at the top of the page.

*Heading*, in the middle of the page (from left to right).

*Heading*, must begin with a capital letter, end with a period.

*Principal words* in the *subject* must begin with a capital letter.

*Margin*, of about three quarters of an inch on the left of the page.

*Paragraph line*, half an inch to the right of the marginal line.

**32. Punctuation.**—Words spoken or written by another person, when introduced into one's own composition, must be inclosed in quotation marks ("").

A *hyphen* (-) must join the last syllable of an unfinished word, at the end of the line, to the rest of the word.

A *new paragraph* may be made when there is a change from any particular part of the subject, about which we are writing, to something different.

**33. Rule.**—The first word of a full quotation must begin with a capital letter.

**Directions.**—Copy the following composition, observing carefully the *arrangement*, *capitals*, and *punctuation*:

\* Pupils should frequently be required to distinguish these four classes of sentences in their reading-lessons.

### THE PERFUME OF FLOWERS.\*

Some flowers have no odor whatever. By odor we mean any smell, whether agreeable or offensive. The elegant japonicas of various colors, and the beautiful cactus, in all its varieties, have little or no odor.

There are some flowers that give out an odor that is not fragrant. A fragrant flower is one that emits an agreeable smell. The dahlia emits an odor that is not fragrant. *Perfume* is only another name for fragrance.

Every fragrant flower is a perfume-factory. Sometimes a large number of these factories of one kind grow together, and then the air is filled with the perfume that they make.

The fragrance from the flowers of the grape-vine is very delicious. It is of this that Solomon speaks when he says, "The vines with the tender grape give a goodly smell." † And yet the flowers are so small and so near the color of the stem and leaves that you would not notice them unless you looked particularly for them.

**Direction.**—For a subsequent lesson, write this on the blackboard in solid form, leaving out periods and quotation marks, and require pupils to replace them properly, and to break the composition into paragraphs. Or, the paragraph may be dictated to the class.

**Questions.**—1. How many margins should there be on a page of written composition? 2. How wide must they be? 3. Where must each paragraph begin? 4. Why does "Solomon" begin with a capital letter? 5. What punctuation marks inclose what Solomon said? Why? 6. Of what do these marks consist? 7. Are the commas *inverted* at the right or the left of the words inclosed? 8. For what is the hyphen used in this lesson.

\* "The Perfume of Flowers" is the *heading*.

† When only a part of a sentence is quoted, the first word should not begin with a capital letter; as, Mary used the words, "a fragrant flower," in the wrong sense.

**Direction.**—Write two sentences containing descriptive adjectives, and three containing limiting adjectives.

**Questions.**—1. What is an adjective? 2. What is a descriptive adjective? 3. What do descriptive adjectives express? 4. What is a limiting adjective? 5. What do limiting adjectives express? 6. What is the *general* or *sentence* name of any kind of an adjective?

**Direction.**—Draw a part of speech diagram (see page 13), and write all the words in these twelve sentences in their proper columns.

### XVIII.—ANALYSIS.

**62. Analysis**, in grammar, is the separating of a sentence into its elements.

**Direction.**—Analyze the following sentences according to the model here given:

**Remark.**—The analysis of sentences is greatly helpful to the learner, in enabling him to punctuate properly. It will also aid him in reading, for we should read by phrases and clauses.

1. All good boys study.

**63. Model.**—“All good boys study” is a declarative sentence; *declarative*, because it asserts a fact. The modified subject is, *all good boys*; the simple predicate is the verb *study*. The simple subject *boys* is modified by the adjectives *all* and *good*.

#### *Sentences for Analysis.*

- |                                  |                             |
|----------------------------------|-----------------------------|
| 1. The weary little child slept. | 6. Four men rode.           |
| 2. Profane men swear.            | 7. Several men walked.      |
| 3. Wicked boys steal.            | 8. Industrious men prosper. |
| 4. Some insects sting.           | 9. Most animals swim.       |
| 5. The old locomotive whistled.  | 10. The light snow drifted. |

**Questions.**—1. Which nouns in these sentences are singular? 2. Which are plural? 3. What is analysis? 4. What is meant by the *simple* subject? 5. What is meant by *modified* subject? 6. What is a descriptive adjective? 7. A limiting adjective? 8. What is an element? 9. What is a principal element? 10. A dependent element? 11. What is the general office of an adjective? 12. With what part of speech are adjectives used?

13. By what other name is the modified subject known? 14. What is an interrogative sentence? 15. A declarative sentence? 16. An imperative sentence? 17. When are quotation marks used? 18. What are quotation marks? 19. When should the first word of a quotation *not* begin with a capital letter?

### XIX.—COMPOSITION WRITING.

**64. To Teachers.**—We learn to use language by *attempting* to use it. Although composition writing should go hand in hand with instruction in grammar, yet the former must be largely separate from the latter until sufficient progress shall have been made by the pupil to enable him to understand *how* to correct the errors pointed out by the teacher.

The object, in composition writing, should be to develop the perception, the memory, and the imagination, as well as to teach the child to use language. Indeed, to aid the child in acquiring ideas is fully as important as to teach him the use of words.

In carrying out this object, the child should be directed to observe carefully the things with which he comes in contact in his daily life; such as *flowers, fruits, trees, architecture, scenery, pictures*, etc., so that he may be able to describe them at least with tolerable accuracy. In the description of pictures, the imagination is cultivated rather than the perception; besides, pictures give an erroneous idea of size, and no idea of weight and sound. Pictures, therefore, should not be used as *subjects for compositions* to the exclusion of others, nor too often in alternation with them. The memory should be brought into exercise by the narration of events, and, indeed, the teacher should use every means available to bring all the powers of the mind into active exercise.

As pictures can be easily obtained, none are here given. The directions, and the material for description and narration in the composition exercises, should not be considered exhaustive, but rather as suggestive; nor are they necessarily to be taken exactly in the order given.

**Special Directions.**—In the lower grammar grades, compositions should *seldom* be given for *classroom* exercise, and *never* unless the subject has been worked up according to directions given farther on. *It is very important* that compositions should be carefully corrected (or errors indicated), that they should be returned to pupils for revision, again examined by the teacher to see if pupils have made the proper changes, and then carefully re-written. It is not the *number* of compositions, but *the care* with which they *are written* and *re-written* that will insure success.

## XX.—COMPOSITION LESSONS.

**65. General Direction.**—Before trying to describe an object, the different points for description should be selected in some regular order. These points may be brought out by asking questions about the object to be described. Ask questions about different points suggested by examining the object, or, if unobtainable, by talking about it, getting as great a variety of answers as possible, and giving all necessary help in forming answers; then make an orderly arrangement of the points to be described.

**Direction.**—Taking “oranges” for description, ask the following questions, and then examine with the class the “Topical Outline” here given. Require pupils to read the composition written from the outline, calling attention to the fact that the description follows the order of the points as they are arranged, and also that the paragraphs correspond to the divisions of the *outline*.

## ORANGES.

**Questions.**—1. What are oranges? 2. In what kind of climate do they flourish? 3. Where are they obtained? 4. What is their average size? 5. Their shape? 6. Their color? 7. What name is given to the outside of an orange? 8. What, to the inside parts? 9. What are they used for? 10. How do they taste?

## TOPICAL OUTLINE.

Description of oranges.	{	What they are.	
		Climate where raised.	
		Where obtained.	
	{	General appearance.	{ Size. Shape. Color.
		{	Parts.
Pulp: soft, juicy, sweet.			
Seeds: numerous, in center.			
Cells: tough, contain seeds.			
		Use: Food, uncooked.	

**Direction.**—For the next lesson, write the *outline* on the blackboard, and, after asking the questions given above, require the class to produce a composition which need not be an exact reproduction of the model in this lesson.

## ORANGES.

Oranges are a kind of fruit raised in a warm climate in different countries. We obtain oranges from the southern parts of Europe and of the United States, and also from the West Indies.

In size, oranges average a little larger than apples. They are nearly round, and when ripe are of a deep yellow color.

The outside of an orange is called the rind, or peel. The inside consists of the pulp and seeds; and the seeds are inclosed in a tough substance called cells.

Oranges are used for food, and are generally very sweet and juicy. Sometimes, however, they are quite sour to the taste, especially when eaten before they are fully ripe.

## CHERRIES.

**Questions.**—1. What are they? 2. How do they grow? 3. How does a cherry tree look when in full bloom? 4. Which appears first, the blossom or the fruit? 5. What is the size of cherries? 6. Their shape? 7. Their color? 8. How do wild cherries compare in size with those that are cultivated? 9. Is the skin of a cherry tough or tender? 10. Is the pulp hard or soft, sweet or sour? 11. Does the cherry contain more than one seed? 12. For what are cherries used? 13. Are they eaten when unripe?

## TOPICAL OUTLINE.

Description of cherries.	{	What they are.	
		How they grow.	
		General appearance.	{ Size: hazel-nut. Shape: nearly round. Color: various.
			Kinds: Wild, cultivated.
			Parts.
		Use: Food, when ripe, cooked or uncooked.	

## XXI.—ADJECTIVES.—ARTICLES.

**66.** The little words *the*, *an*, and *a* are really adjectives, because they are used with nouns, to limit them; most grammarians, however, give them another name—*articles*.

## XXVII.—RELATED IDEAS.

93. Definition.—A sentence is a combination of words so arranged as to make complete sense.

But words are not strung together at random to express a thought. Only ideas that are related to each other can be put together, and words must be properly arranged to express these ideas.

Direction.—Arrange the words in the first eight of the following sentences so that they will make complete sense, and, in the ninth and tenth, use subjects that will be properly related to the ideas expressed by the verbs:

1. Blow the severely often winds cold.
2. Quickly some always move people.
3. Often suddenly die men intemperate.
4. The away fleecy floated white rapidly clouds.
5. People quietly seldom nervous sit.
6. Ugly barked large a furiously dog.
7. The quickly boy naughty ran little away.
8. Rapidly little flew the away bird beautiful.
9. The mud smiled pleasantly.
10. The dog laughed heartily.

Review Questions.—1. What is an adverb? 2. What kind of element is an adverb? 3. What three parts of speech may an adverb modify? 4. What is the *modified subject*? 5. What is a *predicate-verb*? 6. What is the meaning of the term *predicate*? 7. When is the verb the whole or *entire predicate* in a sentence? 8. How should adverbs generally be placed when two of them modify the same verb in a sentence? 9. What position does a *single adverb* occupy in a sentence? 10. What is analysis in grammar? 11. What is the subject of a sentence? 12. What is the predicate? 13. What is a *primary modifier*? 14. What is a *secondary modifier*? 15. What is a sentence? 16. Why are the eight collections of words standing first on this page not sentences? 17. What kind of ideas can be put together to form sentences? 18. Why do 9 and 10 not make sense? 19. What words are used *only as adverbs*? 20. What words are sometimes adjectives and sometimes adverbs? 21. Mention five *adjectives* that may be changed to *adverbs* by adding *ly*. 22. Mention five *nouns* that may be changed to *adjectives* by adding *ly*. 23. How do we determine to what part of speech any word in a sentence belongs? 24. What is meant by the *office* of a word in a sentence?

## XXVIII.—COMPOSITION LESSON.

94. Direction.—The teacher may call upon a pupil to read the first of the following paragraphs, cautioning all to observe closely the punctuation, and to see if the reader makes the proper pauses where the points occur. Then request other pupils to read the second paragraph (or the teacher may do so), and to make the proper period-pauses as nearly as they may be able to make them.

After judicious practice of this kind, require all pupils to copy the other paragraphs, and place periods or interrogation points where they should occur. Most pupils will soon acquire skill in breaking up solid paragraphs into sentences, if properly drilled in this way or in any other that may suggest itself to the judicious and inventive teacher.

1. Flowers have habits, or ways of acting, just as people have. For example, all flowers naturally turn toward the light, as if they loved it. This can be seen by watching plants that are standing near a window. If the pots are allowed always to stand in the same position, the flowers will all be bent toward the light. By turning the pots around a little every day while the blossoms are opening, the flowers can be made to look in different directions.

2. The splendid flower, called the night-blooming cereus, opens only once it lets its beauty be seen but for a few hours, and then it fades and dies it is a very rare flower, and few people ever have an opportunity of seeing it those who have seen it watch for its opening with great eagerness this flower generally opens very late in the evening and is closed again in a few hours.

3. Some people do not observe the habits of flowers how many people know that the blossom of the dandelion closes at night and opens again in the morning the gaudy tulip has the same habit as the dandelion most flowers, however, never close their petals after they have once blossomed. The chrysanthemum blooms late in autumn there are many new and beautiful varieties of this flower, which has now become very popular at the yearly exhibition, the chrysanthemum can be seen in large numbers and in great variety the study of flowers is very interesting.

Direction.—For another lesson, copy the first paragraph on the blackboard in solid form, omitting periods and capitals only, and require pupils to copy and supply all omissions. Select other exercises of the same kind from the reading-lessons. Do not be afraid of too much practice of this kind.

*Sentences for Analysis.*

1. The policeman ran rapidly, but the thief finally escaped.
2. The gentle wind blew softly, and the boat sailed slowly along.
3. The sun shone brightly, and the clouds floated slowly away.
4. The stars twinkle, but the planets shine steadily.
5. Men live, and men die, but God lives forever.

**Explanation.**—Sentence 5 is a compound sentence consisting of three members. The first and second members are connected by the conjunction *and*; the second and third members, by the conjunction *but*.

**Direction.**—Dictate these five sentences for a lesson in punctuation; also, write three compound sentences containing only the elements already learned.

**XXXI.—SYNTHESIS.**

**103. Direction.**—Combine the following statements as in the preceding composition lesson:

- |  |  |
|--|--|
| 1. I see a man.<br>He is on a bridge.<br>The bridge is over a brook. | 2. We gathered some berries.<br>They were in a field.<br>The field was across the river. |
|--|--|

**Model.**—We gathered some berries in the field across the river.

- |   |  |
|---|--|
| 3. Birds are found in South America.<br>There are many kinds of them.<br>They are beautiful.      | 4. The boys ran.<br>They ran around the corner.<br>They ran rapidly.   |
| 5. We found a nest.<br>It was a robin's nest.<br>It was full of eggs.<br>It was in an apple-tree. | 6. Mary received a prize.<br>It was for good scholarship.<br>She received it yesterday.<br>It was beautiful. |

**Direction.**—For the first lesson in the following exercise, examine the questions with the class, giving all necessary information; compare the questions with the topical outline, and this with the written composition on the next page; then write the questions on the blackboard, and require pupils, with books closed, to form a topical outline. For a second lesson, write the questions on the blackboard, and require pupils to form an outline on their slates; then to examine the exercise, and, from their own outline, or from that in the book, to write a composition.

## CUCUMBERS.

**Questions.**—1. What are cucumbers? 2. How do they grow? 3. What is their general appearance? 4. What are the names of the parts? 5. Are there different kinds? 6. For what are they used? 7. Which appears first, the blossom or the cucumber?

## TOPICAL OUTLINE.

Cucumbers.	{	What they are.
		How they grow.
		When blossoms appear.
		Appearance. {
		Size: two to ten inches long.
		Shape: round like a banana.
Color: green, cream; orange when ripe.		
Parts. {		
Skin: rough, spines.		
Pulp: crisp near the skin; soft in center.		
Seeds: form part of pulpy center.		
Use: Food, green and raw, as a salad.		

**XXXII.—COMPOSITION LESSON.**

## CUCUMBERS.

**104.** Cucumbers are a kind of vegetable or fruit that grows in the garden, on running vines, like the melon. The little cucumber first appears, bearing on its end a little bud, which soon bursts into a blossom. Blossoms without cucumbers also appear, but these wither and drop off soon after their pollen has fertilized the other flowers. This peculiarity is also true of melons, pumpkins, and squashes. The blossoms of the different kinds of fruit that grow on trees, appear before the fruit.

Cucumbers vary in size from two inches to ten, five being about the average length of most kinds. They are, in form, something like the banana. They are generally of a dark green color, but some are nearly the color of cream. When fully ripe, they are of a dark orange color, and are then unfit for food.

The skin is rough, little elevations ending in sharp, black spines, being scattered quite thickly over the surface, except at the stem end. The pulp, in the center, is soft and full of seeds.

The only part of the cucumber fit to be eaten is the seedy pulp, the hard crisp part near the skin being more or less indigestible.

## WATERMELONS.

Questions.—1. When and where do they grow? 2. From what place is the early supply derived? 3. What different shapes have you noticed? 4. Is the rind of all melons of the same color? 5. Are the pulp and seeds of the same color in all? 6. In what part of the pulp do the seeds grow? 7. Do the seeds of the nutmeg melon occupy a similar position? Are melons eaten raw or cooked? What is the taste, or flavor?

## TOPICAL OUTLINE.

Heads: Where produced.—Shape.—Rind.—Pulp.—Seeds.  
 Produced: Temperate climates, on vines.  
 Shape: Oval, short or longer, round.  
 Rind: Dark green, light green, striped, thick or thin.  
 Pulp: Pale red, deep red, yellow, soft, sweet, very juicy.  
 Seeds: Black, brown, white, tipped with black, surround the core.

## XXXIII.—TRANSITIVE VERBS.—OBJECT COMPLEMENT.

Remark.—We have learned that there must be a *subject* and a *verb* in every simple sentence; that the verb alone sometimes expresses all we wish to say about the subject; that adverbs are sometimes used with the verb to express the whole thought about the subject. We shall now learn that it often becomes necessary to use a noun with the predicate-verb to make the sense complete.

105. When we say, "Wolves howl," the sense is complete—no question is suggested by the sentence. But when we say—

1. Wolves catch —.
2. Honest men dislike —.

the sense is plainly incomplete in each case, and the questions arise, "catch *what?*" "dislike *what* or *whom?*" If we add a *noun* to each to fill out or *complete* the meaning of the verb, the sentences will stand thus:

1. Wolves catch *lambs*.
2. Honest men dislike *rogues*.

Explanation.—The noun *lambs* completes the meaning of the predicate-verb *catch* by representing the *receiver* of the action.

106. A verb that requires the addition of a noun to represent the receiver of an action is called a *transitive verb*, and the added noun is called the *object* of the verb. The added noun is also called the *object complement*, because whatever *completes* may be called a *complement*.

The word *transitive* [Lat. *trans-it-us*] means *passing over*; and in the sentence, "Wolves catch lambs," the action expressed by the verb *catch* passes over from the subject *wolves* to the object *lambs*. The object *lambs* receives the action; that is, the *object* is acted upon.

In the sentences "Wolves howl" and "Children sleep," the verbs *howl* and *sleep* do not require the addition of an object to complete the sense. Such verbs are called *intransitive verbs*. [*In-transitive* = *not transitive*.] *Sleep* in this sentence denotes *state* or *condition*.

Questions.—1. What is a transitive verb? 2. An intransitive verb? 3. What is an *object complement*? 4. Why is it so called? 5. Does *sleep* denote *action*?

## XXXIV.—TRANSITIVE VERBS.

107. Definition.—A *transitive\** verb is one that expresses an act done by one person or thing to another.

108. Definition.—An *intransitive* verb is one that denotes *state* or *condition*, or expresses an action *not* requiring an object to complete its meaning.

109. When the action expressed by a verb is confined to the subject, the verb is *intransitive*.

110. A *transitive* verb expresses an action that goes beyond the subject [the actor], and affects some other person or thing called the *object*; that is, the use of a transitive verb brings into the sentence the *names* of two different persons or things—*one*, the name of the *actor*, and the *other*, the name of the *recipient* of the action.

111. Definition.—The *object complement* of a verb is that part of the predicate of a sentence which represents the *receiver* of the action.

\* Transitive verbs are sometimes called *incomplete* verbs. Those intransitive verbs that express action, are sometimes called *complete* verbs [see 106 and 108].

## XLV.—COMPOSITION LESSON.

137. *Direction.*—Dictate the following sentences, and require pupils to be particular in the use of capital letters, and to give the reason for the correct use of each. Justify the use of abbreviation and quotation marks:

1. A tall young man shot a beautiful bird.
2. A snake frightened John fearfully.
3. Geo. Hollis found a new knife.
4. The sun dried the green grass.
5. That ugly dog bit Susan severely.
6. The elephant ate some peanuts.
7. Five little girls met Robert yesterday.
8. John's teacher said, "Never be unemployed."
9. Mary whipped Rover dreadfully.
10. The teacher reproved Jos. Sanford.
11. Will the steamer soon reach Albany?
12. Some Americans visited Italy.
13. The Portuguese discovered the Azores.
14. England exports English manufactures.
15. The girls exclaimed, "What a beautiful sunset!"
16. Thackeray says, "A good woman is the loveliest flower that blooms under heaven."

*Direction.*—After these sentences have been written, use the first seven as a lesson in analysis.

*Nota.*—In sentence 13, "Portuguese" is the name of *one* particular race of people, and "Azores" is the name of *one* particular group of islands; they are therefore *proper nouns*.

*Review Questions.*—1. What is meant by the abbreviation of a noun? 2. What is used to mark an abbreviation? 3. In what way are the nouns abbreviated in 13? 4. How are they abbreviated in 14? 5. In 15?

*Direction.*—Copy the following *original composition*, correcting the spelling, and the wrong use of capital letters and of periods, etc., and give the reason for each correction:

Their are a great many animals throughout the world of various sizes and colors the most powerful land animals ever known are the Elephant Rhinocerus. Lion and Tiger. belong. to torrid zone. the natives of the temperate and most useful to man. are the Horse. Ox. Sheep and goat. The largest marine animals as the Whale and Walrus. belong mostly to the Frigid Zone. their are a great many smaller animals not mentioned.

## XLVI.—ARRANGEMENT OF ADVERBS.

138. Place adverbs where they will most clearly modify the word intended to be modified, having regard also to the sound. An adverb should seldom stand between a verb and its object.

*Direction.*—Improve the following sentences by changing the position of the adverbs in italics:

1. I understand your statement *fully*.
2. Industrious people *rapidly* acquire wealth sometimes.
3. The prisoner watched the judge's face *anxiously*.
4. He makes such mistakes *generally*.
5. That careless boy makes *always* mistakes.
6. Beautiful leaves covered *entirely* the ground.
7. A strong wind swept *away* the troublesome mosquitoes.

*Remark.*—*Away* (as in 7) may stand between a verb and its object.

139. An adverb sometimes introduces a sentence:

1. Slowly the sun melted the frozen snow.
2. Bravely the little lad faced the angry storm.

## COMPOSITION LESSON.

*Direction.*—Fill out the following unfinished sentences by using the words here given—as many words in each as there are dashes:

Always, make, cultivate, hasty, citizens, beautiful, farmers, some, obey, vegetables, bitter, other, gold, coal.

1. Florists — — — flowers.
2. — — — mines produce — — —.
3. — — — mines produce — — —.
4. Many — — — raise early — — —.
5. Good — — — the laws.
6. — — — words often make — — — enemies.

*Review Questions.*—1. What other name is sometimes given to *transitive* verbs? 2. What name is given to the noun used to complete the meaning of a transitive verb? 3. Which is the most important word in the predicate? 4. Which is next in importance? 5. What position should an adverb seldom occupy in a sentence? 6. Where should an adverb be placed in a sentence? 7. Mention the different positions that an adverb may occupy.

## XLVII.—LETTER WRITING.

(DATE OR HEADING.)

Fabyan House, N. H.,  
July 24, 1888.

(ADDRESS.)

My dear Mother,

(BODY OF LETTER.)

Father and I have had a very pleasant time since we left home. We arrived at the Fabyan House yesterday. The scenery along the route to this place was so delightful that we did not even think of being tired.

This morning we had a ride up Mt. Washington on the mountain railway. The engine and cars are queer-looking things, and they seem to crawl up instead of running <sup>like</sup> a common train.

The top of this mountain is all rocks piled on rocks, except just a little space where the Tip Top House stands. From the piazza one can see, on a clear day, most of New Hampshire and even into Maine on one side, and into Vermont on the other; and there are ever so many lakes scattered all over as far as one can see.

I will write again after I have been to other places and have seen something more that will interest you.

(SUBSCRIPTION.)

Your affectionate son,

William Herbert.

**Directions for Letter Writing.**—A page of a written letter should have only two margins—one of an inch and a half at the top of the sheet, and the other three quarters of an inch at the left of the body of the letter.

The address, also each paragraph, should begin on a line half an inch to the right of the letter-margin.

A short letter of less than a page should have as much blank space above the heading as below the subscription.

All numbers in a letter or in an ordinary composition should be expressed in writing, excepting those indicating the time of day [9 o'clock], or the day of the month and the year [June 10, 1887].

A comma should separate the parts of the date, or heading; the address

from the body of the letter; the parts of the subscription; also the parts of the superscription on the envelope.

**Questions.**—1. How many margins should there be on a page of a written letter? 2. What comes first in writing a letter? 3. Where should it be written? 4. What comes second? 5. Where should the address begin? 6. Where should a paragraph begin? 7. What comes third? 8. Where should the body of the letter begin? 9. How many parts to the subscription? 10. How should they be placed? 11. How should the space be divided in a letter of less than a page? 12. Where should commas be used?

**Explanation.**—At the end of the second line in the body of the letter there is placed a little mark (-) called a *hyphen*; also at the end of the seventh line.

**140. Rule.**—A *hyphen* is placed at the end of a line to connect a *syllable* of a word written partly on that line, with a *syllable* on the next.

**Explanation.**—There is an omission of the word *like* in the seventh line, and a mark (Λ) called a *caret* is placed below the line under the space where the omission occurs.

**141. Rule.**—In writing, when a word is omitted, a *caret* is used to denote the omission, and the omitted word is written between the lines above the mark.

**Questions.**—1. When should a *hyphen* be used? 2. Where is the omitted word to be placed? 3. Where is the *hyphen* placed?

**Direction.**—After *making* corrections a few times, teachers should simply *indicate*, by certain marks, the errors made in writing letters and ordinary compositions. Pupils should be required to re-write their compositions, correcting the errors from the indications.

(SUPERSCRPTION.)

Ms. Nelson J. Smith,  
124 Franklin St.,  
New York.

**Remark.**—In giving reasons, any short form may be used. The following is suggested: *Hand* adds *s* according to the general rule. *Dish* ends in *sh*; therefore *es* is added.

**Questions.**—1. What is meant by number? 2. What is the singular number? 3. The plural number? 4. How is the plural of nouns generally formed? 5. What nouns require the addition of *es* to form their plural number? 6. Why do nouns ending in *ch*, *sh*, etc., add *es* to form their plural?

**196. Special Rule 2.**—Nouns ending in *o*, not preceded by a vowel, form their plurals by adding *es* to the singular; as, *negro*, *negroes*.

When the *o* is preceded by a vowel, only *s* is added.

**Direction.**—Write, or spell orally, the plural of the following nouns, noticing that in eight of them the final *o* is preceded by a vowel:

Hero, mosquito, cameo, cargo, bamboo, echo, calico, embryo, embargo, grotto, cuckoo, folio, innuendo, portfolio, motto, trio, mulatto, tornado, saraglio, potato, volcano.

**Exceptions.**—The following nouns are exceptions to this rule:

Albino, canto, domino, fresco, halo, junto, lasso, memento, octavo, piano, portico, proviso, quarto, salvo, sirocco, solo, stiletto, tyro, zero.

**197. Special Rule 3.**—Nouns ending in *y*, not preceded by a vowel, form their plurals by adding *es*, the *y* being changed into *i*; as, *city*, *cities*.

When the *y* is preceded by a vowel, only *s* is added, and the *y* is not changed; as, *toy*, *toys*.

**Direction.**—Write, or spell orally, the plural of the following nouns, and give reasons:

Fancy, daisy, lady, jockey, candy, journey, berry, lily, joy, way, hobby, donkey, victory, turkey, bounty, country.

**198. Special Rule 4.**—The following nouns ending in *f* or *fe* form their plurals by adding *es*, *f* or *fe* being changed into *v*; as,

Loaf, *loaves*; life, *lives*; wife, *wives*; knife, *knives*; thief, *thieves*; beef, *beefes*; calf, *calves*; half, *halves*; elf, *elves*; self, *selves*; shelf, *shelves*; wolf, *wolves*; staff, *staves* (or *staffs*); wharf, *wharves* (or *wharfs*).

Other nouns ending in *f* or *fe* follow the general rule in forming their plurals.

**Questions.**—1. What is special rule 2? 2. Special rules 3 and 4? 3. Why does *hero* become *heroes* in the plural? 4. Why do *turkey*, *candy*, and *knife* become *turkeys*, *candies*, and *knives*, in the plural?

#### LXVII.—COMPOSITION LESSON.

**199.** Until the learner has acquired considerable knowledge of principles, the correction of compositions must be more or less arbitrary. But pupils may now learn to understand the proper use of *is* and *are*, *was* and *were*, *has* and *have*, with subjects having a singular or a plural meaning, by observing carefully the statements in the next two paragraphs.

**200.** When we make a statement about *one* person or thing, requiring any of the verbs mentioned above, *am*, *is*, *was*, or *has* [singular forms] should be used; i. e., a *singular subject* requires a *singular verb*.

**201.** When we make a statement about *more than one* person or thing, *are*, *were*, or *have* [plural forms] should be used; i. e., a *plural subject* requires a *plural verb*.

**Direction.**—Fill each blank space in the following exercise with *am*, *is*, *are*, *was*, *were*, *has*, or *have*, and give the reason for each choice of a word:

1. This orange — ripe and juicy.
2. These birds — good singers.
3. New York and Philadelphia — large cities.
4. The girls — been at school to-day.
5. He and my cousin — returned from the park.
6. There — a peach and a pear in the basket.
7. The stars — shining bright this evening.
8. John and William — the lunch-basket.
9. There — four of us in the party yesterday.
10. — father and mother gone to New York?
11. I — very sick this morning.

**Direction.**—Combine each of the following sets of statements into a single sentence, changing the form of the verb to conform to the directions given above:

- |  |  |
|--|--|
| 1. New York has a fine harbor.<br>Portland has a fine harbor.        | 2. The rose is a beautiful flower.<br>The lily is a beautiful flower.    |
| 3. His hat was found in the boat.<br>His coat was found in the boat. | 4. Has that boy brought the bait?<br>Has the other boy brought the oars? |

**Direction.**—In the following sentences, change the plural subjects to the singular form and the singular subjects to the plural form, making the necessary changes in the verbs and in other words:

- |                                   |                                 |
|-----------------------------------|---------------------------------|
| 1. The slates need cleaning.      | 5. Ducks dive for food.         |
| 2. Those boys go to school early. | 6. This boy smokes cigars.      |
| 3. His books were soiled.         | 7. Saplings become large trees. |
| 4. That boy has a gun.            | 8. Bobolinks lead a merry life. |

#### LVIII.—IRREGULAR PLURALS.

**202. Irregular Plurals.**—A few nouns form their plural number irregularly, some by a change in one or more vowels, and others by adding *en*, either with or without other changes in the word; as,

SINGULAR.	PLURAL.	SINGULAR.	PLURAL.
1. man,	men.	5. tooth,	teeth.
2. woman,	women.	6. goose,	geese.
3. child,	children.	7. mouse,	mice.
4. ox,	oxen.	8. louse,	lice.

**203. Plural of Letters and Figures.**—The plural number of letters and figures is formed by adding the apostrophe and *s*; as, Dot your *i*'s and cross your *t*'s and add the *9*'s correctly. But a noun representing a *written* number, forms its plural in the regular way; as, Count by twos, fives, and tens.

**Direction.**—Write the plurals of the following nouns, and give reasons:

Board, pulley, baby, lily, street, grief, fig, cherry, church, journey, cameo, cliff, octavo, box, cargo, potato, monkey, calf, zero, loaf, money, jockey, hoof, ox, mouse, wife, handkerchief, 7, q, 5, 0, d.

**Review Questions.**—1. What is meant by number, in grammar? 2. How many numbers are there? 3. What is the singular number? 4.

What is the plural? 5. What is the general rule for forming the plural of nouns? 6. How many special rules are given? 7. What is added to form the plural under the special rules? 8. To which of the special rules are there quite a large number of exceptions? 9. Why does *daisy* add *es* to form the plural, while *turkey* adds only *s*? 10. When the final letter of a word is not preceded by a vowel, what is it preceded by? 11. Name the vowels. 12. What kind of plurals are *men* and *oxen* called?

#### LIX.—OTHER FACTS ABOUT NUMBER.

**Remark.**—This and the two following lessons may be deferred until *verb-forms* have been learned, especially the last parts of lessons sixty and sixty-one.

**204. Always Plural.**—Some nouns that are the names of things consisting of a number of parts, or forming a pair, are always plural in form, and generally in meaning:

Scissors, tongs, shears, pincers, manners, billiards, snuffers, bellows, ashes, clothes, trousers, thanks, riches, tidings, vespers, eaves, goods, vitals, entrails, dregs, victuals, annals, assets, nuptials, measles, mumps, hysterics, compasses.

**205. Plural in Form, Singular in Meaning.**—Other nouns are always plural in form, but are generally singular in meaning:

Amends, news, odds, gallows, pains (care), tidings, politics, ethics, physics, optics, mathematics, series, means.

**206. No Plural Form.**—Some nouns have only one form for both numbers:

Sheep, deer, swine, grouse, heathen, vermin, moose, trout, salmon, mackerel, herring, cannon.

**207. Always Singular.**—Some nouns are always singular both in form and meaning:

Courage, rhetoric, architecture, furniture, cider, milk, pitch, rye, wheat, lead, flax, pride, patience, music, gold.

**208. The Plural of Compounds.**—Most compound nouns form their plurals by adding *s* to the principal part of the word:

220. A *collective noun* names a collection of living beings; as, *jury, society, herd, swarm.*

The name of a *collection* of objects *without life* is not a collective noun; as, *pile, heap, mass, clothing, baggage, furniture, hosiery, finery, machinery.* These are merely common nouns.

221. A collective noun is neuter when reference is made to the individuals of the collection as *one whole*; as,

This teacher has a large *class*; I must divide *it.*

But when the individuals of the collection are referred to separately, the noun takes the gender of the individuals composing the collection.

**Direction.**—Observe carefully the following sentences and determine whether, in the use of each collective noun, reference is made to the collection as *a whole*, or whether the individuals of the collection are referred to separately:

1. Every *congregation* likes *its* own minister best.
2. The congregation used *their* hymn-books.
3. The sewing society elected *its* officers yesterday.
4. The army followed *their* leader.
5. The army fought bravely, but *its* commander fell.

**Explanation.**—In the preceding sentences, *congregation* (in 1) is neuter, and is properly represented by the neuter pronoun *it*. In 2, *congregation* and *their* may be called *either masculine or feminine*, as both sexes may be considered to compose the collection. In 3, *society* and *its* are both considered neuter, and (in 4) *army* and *their* are both *masculine*.

222. When a collective noun in the singular form is taken in a plural sense, it is sometimes called a *noun of multitude*; as, "The *congregation* used *their* hymn-books."

223. Most collective nouns have a regular plural form; as, *committees, armies, classes, families, congregations.* These plural forms are in the neuter gender.

**Questions.**—1. What is a collective noun? 2. Why is *army* a collective noun? 3. What is the plural of *army*? 4. Have collective nouns regular plural forms? 5. Why is *clothing* not a collective noun? 6. Is *machinery* a collective noun? 7. Why is *committee* a collective noun? 8. What is the gender of *armies, families*?

**Direction.**—Select the collective nouns and the pronouns used to represent them, and tell their gender:

1. The army began *its* march.
2. The jury rendered *their* verdict.
3. Every generation has *its* peculiarities.

### LXXIII—COMPOSITION LESSON.

#### THE HOUSE IN THE MEADOW.

It stands in a sunny meadow,  
The house, so mossy and brown,  
With its cumbrous old stone chimneys,  
And the gray roof sloping down.

The trees throw their green arms around it—  
The trees a century old—  
And the winds go chanting through them,  
And the sunbeams drop their gold.

The cowslips spring in the marshes,  
The roses bloom on the hill,  
And beside the brook in the pasture  
The herds go feeding at will.

—Louise Chandler Moulton.

224. **Direction.**—Ask four questions about the first verse, three questions about the second, and four about the third. Finish the following incomplete topical outline, and write a prose composition, giving the sense contained in the poem.

#### TOPICAL OUTLINE.

Description of "The House in the Meadow."	{	Location—
	{	General appearance.
	{	Near surroundings.
	{	Distant surroundings.

## Sentences for Analysis.

1. The nightingale sang her sweetest song.
2. The small but courageous band finally drove back the enemy.
3. Rainy weather and muddy roads prevented further progress.
4. The feathery snow-flakes soon covered the valleys and hills.
5. The merry party entered the garden and gathered fruits and flowers.
6. She copied the paragraph quickly and very neatly.
7. A large black Newfoundland dog saved a drowning child.
8. This little twig bore that large red apple.

## LXIV.—RELATION FORMS OF NOUNS.

225. We have learned that nouns change their *form* to indicate *gender* and *number*. We have also learned that a noun may hold the relation of *subject* or *object* of a verb. We shall now learn that a noun often holds another relation in a sentence, and that this *relation* causes the noun to change its form:

1. Dishonest *men* often cheat honest *men*.
2. This *man* falsely accused an innocent *man*.
3. That *man's* horse travels very fast.
4. The *children's* father arrived yesterday.
5. That *boy's* mother treats him very kindly.
6. The *boys'* mother treats them very kindly.
7. A wicked boy stole *Charles's* hat.

**Explanation.**—The plural noun *men* (in sentence 1) is of the same form both as subject and object. *Man* (in 2), as subject and object, is of the same form; but *man* (in 3) is used to denote ownership, or possession,\* and its form is changed by adding the apostrophe and *s* ['s] to indicate the possession. *Children* (in 4) and *boy* (in 5) add 's for the same reason. The plural noun *boys* ends in *s* when ownership is not denoted; therefore, in 6, *boys'* has only the apostrophe added, to indicate possession. In 7, the singular proper noun *Charles*, ending in *s*, adds 's. In "Socrates's death," the second *s* need not be sounded, if the ear be offended.

226. Rule.—Any noun not ending in *s* must add the apostrophe and *s* ['s] to denote possession.

\* The horse can not be the "man's horse" unless he owns or possesses the animal; therefore "man's" denotes possession. *Man's* limits [modifies] *horse* like an adjective.

227. Rule.—A plural noun already ending in *s* must add only the apostrophe ['] to denote possession.

228. Rule.—Singular proper nouns ending in *s*, take the full possessive sign ['s] to denote possession.

**Questions.**—1. Why does *man's* (in 3) have a form different from *man* in 2? 2. Why does *children's* (in 4) take the apostrophe and *s*? 3. Why does *boys'* (in 6) take only the apostrophe? 4. Why does *Charles's* (in 7) take the full possessive sign? 5. Has *boy's* (in 5) the full sign? 6. What are the rules for the sign of possession? 7. Give the possessive plural of *girl* and of *woman*? 8. Why are the plural possessive forms of these two nouns different? 9. Spell the possessive form of *George*, *girls*, *aunt*, *cousins*, *uncle*. 10. Is "the Adams's reception" correct? 11. Write the seven sentences in this lesson correctly.

## LXV.—RELATION FORMS OF NOUNS.

229. A noun has two forms in each number to distinguish its relation to other words in a sentence—the *name form*, used as *subject* or *object*, and a *form to denote possession*.

The *name form* of a noun (the form used simply as the *name* of anything apart from a sentence) is its *subject form*. In *English*, the object complement has not a form of its own, but takes the subject form.

	SING.	PLURAL	SING.	PLURAL	SING.	PLURAL
Subject forms:	Man,	men.	Boy,	boys.	Cousin,	cousins.
Possessive forms:	Man's,	men's.	Boy's,	boys'.	Cousin's,	cousins'.
Forms used for obj.:	Man,	men.	Boy,	boys.	Cousin,	cousins.

**Questions.**—1. Why is the apostrophe placed before the *s* in *men's* to mark the possessive form? 2. Why is the apostrophe in *boys'* placed after the *s* to mark the plural possessive? 3. In what respect does the object form differ from the subject form of a noun?

**Direction.**—Write the following nouns in a column, and their plurals in a corresponding column on the right; then add the correct possessive sign to each word: *cousin*, *father*, *lady*, *man*, *brother*, *gentleman*, *servant*, *woman*, *fly*, *fox*, *child*, *baby*, *ox*, *ship*, *pupil*, *teacher*, *Wednesday*.

**Direction.**—Write correctly from dictation the following pairs of sentences, the noun being singular in the first, and plural in the second.

**290. Indefinite It.**—*It* often denotes simply a state or condition of things; as, "It rains"; "It snows"; "It thunders." Used in this way *it* has no antecedent, and is said to be used *indefinitely*.

**291. Compound Personal Pronouns.**—The compound personal pronouns *myself, thyself, himself, herself, and itself*, and their plurals *ourselves, yourselves, themselves*, are formed by adding *self* to *my, thy, him, her, and it* for the singular, and *selves* to *our, your, and them* for the plural. These compound personal pronouns may be used either as subjects or objects, but never to denote possession.

Questions.—1. When are *mine, thine*, etc., used? 2. To what do some authors consider them equivalent? 3. What would they consider *ours* equivalent to in "This world of *ours*"? 4. What name is given to these pronouns in this lesson? 5. Considering them *absolute possessive pronouns*, parse all those found in [287]. 6. What name is given to *it* in "It rains"? 7. Show how the singular compound personal pronouns (mentioned above) are formed; also the plural compounds.

## LXXXI.—RELATIVE PRONOUNS.

Note to Teachers.—No use of this lesson should be made here other than to aid pupils in the correct use of relative pronouns in speaking, and in writing compositions. The pronouns should not be parsed, nor should the sentences be analyzed:

1. I know the man *who* built this boat.
2. I have a horse *which* can trot very fast.
3. William returned the book *that* he borrowed.

Explanation.—In sentence 1, *who* is used instead of the noun *man*. In 2, *which* is used instead of the noun *horse*. In 3, *that* is used instead of the noun *book*. Therefore *who, which, and that* are pronouns.

**292.** The pronouns *who, which, and that* are called *relative pronouns*.

**293.** *Who* is used when the antecedent is the name of a *person*; as,

1. The *man* who just passed us built our house.
2. We have a *workman* who understands his business.

## RELATION FORMS.

	SINGULAR.		PLURAL.
Nom.	Who,	Nom.	Who,
Poss.	Whose,	Poss.	Whose,
Obj.	Whom.	Obj.	Whom.

**294.** *Which* is used when the antecedent is either the name of an animal or of a thing; as,

1. The *buffalo*, which once roamed the prairies, has become very scarce.
2. The *figs* which we ate came in a very neat box.

**295.** *That* may be used in the place of either *who* or *which*; i. e., the relative *that* may be used instead of the name of a person, of an animal, or of a thing; as,

1. The *man* that rescued the child received a reward.
2. The *dog* that bit my brother died yesterday.
3. The *storm* that came so suddenly did much damage.

Direction.—Point out the *relative pronoun* and its *antecedent* in each of the preceding sentences.

Questions.—1. In speaking or writing, what nouns must the relative pronoun *who* represent? 2. What nouns must *which* represent? 3. What nouns may *that* represent? 4. Would it be correct to say, "The horse *who* ran away was soon caught"?

## LXXXII.—SYNTHESIS.—NARRATIVE.

**296.** Direction.—Combine the following statements into a connected narrative. This may be practiced in parts, *orally*, and then *written* as a composition:

I was boarding at a mountain resort. I arose one morning. It was at seven o'clock. The morning was cool. It was pleasant. I prepared for breakfast. I ate my breakfast. I then started on a tramp. I went with my friend. We rowed across the lake. We landed on the opposite side. We determined to climb a mountain. This mountain was at a distance. The path ascended gradually to the foot of the mountain. The path lay beside a mossy brook. It was a beautiful brook. Fern-moss covered its sides. Fern-moss covered the rocks beside the path. We traveled nearly a mile. We then came to a spring of water. We stopped at the spring to eat our lunch. We were very thirsty. The water was

very cold. The water was very refreshing. We resumed our journey. We soon reached the foot of the mountain. We ascended to the top. The view was grand, beautiful, indescribable. Mountain piled on mountain in one direction. Valley and hill spread out in another. We returned by the same path. The mossy brook was still very beautiful. It was very beautiful when we went. Our tramp was a delightful one.

## LXXXIII.—VERBS.—TENSE.

297. Most verbs express action. All actions take place at *some time*. Time is naturally separated into *three* great divisions—*present time*, *past time*, and *future time*.

**Direction.**—Notice carefully the time expressed by the verb in each of the following sentences:

1. This boy *writes* carefully.
2. That boy *wrote* carefully.
3. I *will write* carefully.
4. You *shall write* carefully.

298. Each of these four sentences contains a different form of the verb *write*.

The form *writes*, in 1, shows that the boy is *now* performing the act; therefore *writes* denotes *present time*.

The form *wrote*, in 2, shows that the act is finished; therefore *wrote* denotes *past time*.

The forms *will write* and *shall write*, in 3 and 4, show that the acts are yet to be performed; therefore these two verbs express *future time*.

299. In 3, the verb *will* is used with *write* to *help* express *future time*, and the *two verbs combined* in this way form *one verb*. In 4, the verb *shall* is used for the same purpose.

300. *Shall* and *will* used in this way are called *auxiliary verbs*, because *auxiliary* means *helping*.

301. Of these two verbs *will write* and *shall write*, *write* is the *principal part* in each, *shall* and *will* being *auxiliaries*.

302. In grammar, the *time* of an action or event is called *tense*. *Tense* means *time*.

303. Tense is the grammatical form of a verb which distinguishes the *time* of an action or event.

304. The present tense expresses the action as now taking place.

305. The past tense expresses the action as finished and past.

306. The future tense expresses the action as yet to be performed.

Questions.—1. What are the three principal divisions of time? 2. When does a verb express present time? 3. Past time? 4. Future time? 5. What name is given to *will* and *shall* in the verbs *will write* and *shall write*? 6. In grammar, what *term* is used to mean *time*? 7. Can a verb be composed of more than *one word*? 8. What is *tense*? 9. Present tense? 10. Past tense? 11. Future tense? 12. What time does the form *write* show? 13. *Wrote*? 14. *Shall write*?

## LXXXIV.—TENSE.

307. Definition.—A verb is a *word* used to assert something of its subject.

**Direction.**—Mention the *tense* of the verb in each of the following sentences. Also analyze and parse:

1. The army *lustily* cheered their leader.
2. The merry girls gathered some pretty wild flowers.
3. The policeman soon dispersed the noisy crowd.
4. That lazy boy works very slowly.
5. The young man soon squandered his father's property.
6. Twenty-four girls know this lesson perfectly.
7. Those girls shall go first.
8. The boys will know their lessons to-morrow.
9. The west wind blew gently.
10. The rain will cease soon.
11. This extremely hot weather will produce much sickness.

**Direction.**—Give the tense of each verb in these eleven sentences, and mention the *principal part* and the *auxiliary* of each verb in the future tense, according to the following model:

But when the *individuals* of the collection are in the mind of the speaker or writer, such a noun is *plural in meaning* and requires a *plural verb*; as,

2. The choir [as individuals] respect their leader.

335. When a collective noun, used as a subject, is preceded by *this*, *that*, *each*, *every*, or *no*, reference is made to the collection as *one body*.

**Direction.**—Decide which of the two *verb forms*, in brackets, in the following sentences, is the correct one, and give the reason for your decision:

1. Patience and diligence [remove or removes] mountains.
2. My poverty, but not my will [consent or consents].
3. That able scholar and critic [have or has] a valuable library.
4. Each man, each woman, each child [know or knows] the hour.
5. Thy goodness [soothes or soothe] thy tenderness, and love.
6. All work and no play [make or makes] Jack a dull boy.
7. The crime, not the scaffold, [make or makes] the shame.
8. Each village and hamlet [has or have] their petty chief.
9. The father, as well as the son [enjoy or enjoys] the sport.
10. Every congregation [like or likes] their own minister best.
11. The Senate [have or has] only one session to-day.

#### XCII.—COMPOSITION LESSON.

336. **Direction.**—Copy the *first* paragraph and place periods and interrogation points where they belong. The remaining paragraphs should be used by giving at least one each week for punctuation.

#### *Exercises in Punctuation.*

1. If the man should leap to the pavement below he would be instantly killed he could not go back already the smoke and heat and fire were close upon him despair was in his face what could he do the firemen quickly brought ladders but they were too short the longest of them would not reach half the distance it seemed as if nothing could save him he was finally rescued by the efforts of a colored boy do you not think this boy was brave

2. In the early days of Massachusetts, when a man bought a coat, he perhaps exchanged a bear-skin for it if he wished for a barrel of molasses he might purchase it with a pile of pine boards musket-bullets were used

instead of farthings the indians had a sort of money called wampum which was made of clam-shells this strange sort of specie was taken in payment of debts by the settlers bank-bills had never been heard of

3. There once lived in France an old tinker he used to travel about the country, mending clocks and umbrellas this he had done for many years, and people used to expect him when his regular time came round at last the old man became too old to work, and finally died leaving his cane and bundle to his proud nephew, who would not accept the legacy when he afterward learned that the hollow cane contained bank-notes to the value of several thousands of dollars he repented of his folly, but it was too late.

#### XCIII.—NATURAL ORDER OF WORDS.

337. Most of the sentences used so far have been *declarative*. The *natural* order of the parts of a declarative sentence is: first, the *subject*, then the *predicate verb* followed by its *complement*. An *adjective* precedes its noun. An *adverb* stands before or after the verb, according to the sense or sound; and when it follows a transitive verb it generally follows the *object* also.

1. Cortes conquered Mexico.
2. Some flowers bloom early.
3. Industrious people generally succeed.
4. Thrifty trees produce fruit abundantly.

338. **Position of Adjectives.**—Adjectives *naturally* precede their nouns, yet they often follow them, especially in poetry; as,

1. Tobacco makes boys sick.
2. Mary found the fawn asleep.
3. Hard work makes people weary.
4. Attention held them mute.
5. The silent grove, the solemn shade,  
Proclaim the power divine.

339. **Position of Adverbs.**—An adverb generally either precedes or follows the verb according to the sound; but for the sake of emphasis it is often placed at the beginning of a sentence. It is frequently placed between an auxiliary and the principal part of a verb; as,

6. The early bird catches the *worm*. [Object complement.]
7. That ugly little dog bit *James* severely. [Proper noun.]
8. The boblincoln lives a merry *life*. [Object of kindred meaning.]
9. The fisherman rowed *rapidly* the boat. [Wrong position of adverbs.]
10. *I* caught a fine trout yesterday. [General use of pronouns.]
11. *Charles* and *Henry* rowed the boat. [Condensed compound.]
12. The farmer fed the *cows* and *horses*. [Objects connected.]
13. The captain lost a *large* and *valuable* cargo. [Adj. con.]
14. The man worked *faithfully* and *well*. [Adverbs connected.]
15. William *harnessed* and *drove* the team. [Verbs connected.]
16. The *ice-house* stands alone. [Compound word.]
17. The *moon* takes up *her* wondrous tale. [Gender, personification, person, number, case.]
18. *She* soiled *her* new dress and *her* mother scolded *her*. [Personal pronoun.]
19. The atmosphere surrounds the earth. [Tense, *present*.]
20. Benjamin Franklin learned a trade. [Tense, *past*.]
21. The carpenter *will finish* the house soon. [Tense, *future*.]
22. These boys *swim* nicely. That boy *swims* nicely. [Number of verbs.]
23. Oxen *chew* [not chews] the cud. [Agreement of verb with subject.]
24. No *home* have *I*. [Natural and rhetorical order of words.]
25. Opium makes people *dull*. [Position of adjectives.]
26. Will you pass the bread? [Interrogative sentence.]
27. *Which* road shall we take? [Interrogative adjective.]
28. *When* did you arrive? [Interrogative adverb.]

**Direction.**—These sentences, illustrating the progress of the learner, should be given as review lessons in analysis and parsing to test his knowledge, before taking up prepositions and prepositional phrases.

#### XCVIII.—SYNTHESIS.

**352. Direction.**—Combine the following into a connected description, using as connectives *therefore* in the section marked 1; *and* in part 2; *so* and *that* in part 3, striking out words in italics; *which* and *and* in part 4; *as* and *as* in the third and fourth lines of part 5; *through which* in 6; *but* in 7 and 8; any connective may be repeated and unnecessary words may be omitted, etc.

#### THE ELEPHANT.

1. The elephant is a large animal.  
He is a clumsy animal.  
He makes a very awkward appearance in traveling.
2. His neck is short and thick.  
He has a large head.  
He has a heavy head.  
He has a large, heavy body.  
He has stout legs.
3. His head and body are very heavy.  
*On this account* they require a short neck and stout legs to support them.
4. He has not a nose.  
He has a long, muscular arm instead.  
His arm is called a trunk.  
He uses this trunk like an arm and hand.  
He uses it for passing all kinds of food into his mouth.  
He uses it for other purposes.
5. At the end of the trunk is a curious lip-shaped muscle.  
~~This muscle is called a finger.~~  
With this finger he can pick up very small objects.  
He can pick up even a pin.
6. The nostrils are near this finger.  
He breathes through these nostrils.
7. He has long, heavy tusks.  
They are of solid ivory.  
He has them in a wild state.  
They are sawed off.  
This is done when he is captured.
8. The elephant is a docile animal.  
He is very much so.  
He sometimes becomes unmanageable.  
He becomes so when he is enraged.

**Remark.**—In the composition lessons already given, various methods of supplying material for thought have been *suggested*. More material of the same kind or of something different, that pupils can comprehend, should be furnished.

*Model for Analysis.*

1. "A long train of cars passed slowly over a very high bridge."

365. This is a simple declarative sentence. The entire subject is "A long train of cars." The entire predicate is "passed slowly over a very high bridge." The simple subject *train* is modified by the adjectives *a* and *long*, and also by the prepositional phrase "of cars." The predicate-verb *passed* is modified by the adverb *slowly*, and also by the prepositional phrase "over a very high bridge." In the phrase "of cars" the principal word is the object *cars*. In the phrase "over a very high bridge," the principal word is the object *bridge*, which is modified by the adjectives *a* and *high*, and *high* is, itself, modified by the adverb *very*.

Questions.—1. Why are prepositional phrases used? 2. What two offices do they perform? 3. What is their position in a sentence? 4. What two offices does a preposition perform? 5. Name the two terms of relation connected by a preposition. 6. When is a phrase *adjective* in office? 7. When *adverbial*? 8. What is a prepositional phrase? 9. What is a preposition? 10. In what respect is a phrase *prepositional*? 11. In what respect is a phrase *adverbial*? 12. In what respect is it *adjective*? 13. Of what is a prepositional phrase composed? 14. What is analysis in grammar?

**CIL—COMPOSITION LESSON.—SYNTHESIS.**

366. **Direction.**—Combine the following statements into a simple sentence containing one subject, one verb, one object complement, and prepositional phrases:

The captain stranded his vessel?  
He did so by his own carelessness.  
He stranded her on a sand-bar.  
It was in broad daylight.  
It was in sight of the harbor.

COMBINED.

The captain, by his own carelessness, stranded his vessel on a sand-bar, in broad daylight, in sight of the harbor.

**Direction.**—Combine the following statements into a simple sentence containing one subject, one verb, one object complement, and prepositional phrases:

The Rev. A. G. Spinner addressed a large audience.  
He did so yesterday. He is a resident of this city.  
He addressed the audience at Ocean Grove.  
The address was on the moral phase of the temperance question.  
Also on the religious and social phases of the question.

**Direction.**—Combine the following statements into a compound sentence, the first member containing five subjects and one verb, and the second containing one subject, one verb with an object, avoiding repetition.

The green ferns bloomed.  
The green grasses bloomed.  
The golden buttercup bloomed.  
Tiny pearl-flowers bloomed.  
Blue violets bloomed.  
They bloomed beside the little stream.  
The glad sunshine threw its mantle of blessing over one and all.

**Direction.**—Combine these statements into a simple sentence containing one subject, two verbs, each having one object, and arrange the phrases properly:

An unknown man fired a revolver.  
He fired it at a telegraph operator.  
This was done yesterday.  
It happened in Atlanta.  
Atlanta is in Georgia.  
He slightly wounded the operator.

**CIL—MODELS FOR WRITTEN ANALYSIS.**

367. 1. The flowers in the garden scatter their fragrance on the balmy air.

Class.....	Simple declarative.
Modified subject.....	The flowers in the garden.
Predicate.....	Scatter their fragrance on the balmy air.
Simple subject.....	<i>Flowers</i> , mod. by adj. <i>the</i> , and the adj. phrase <i>in the garden</i> .
Predicate-verb.....	<i>Scatter</i> , modified by the adverbial phrase <i>on the balmy air</i> .
Object.....	<i>Fragrance</i> , modified by the poss. pronoun <i>their</i> .

## CCV.—RULES OF SYNTAX.

**775. Rule 1.**—A noun or pronoun used as the subject of a finite verb must be in the nominative case.

**Rule 2.**—A noun or pronoun used as the complement of an intransitive or of a passive verb must be in the same case as the subject to which it refers. See [501].

**Note.**—When the attribute complement of an infinitive means the same as a preceding noun or pronoun in the objective case, the complement must be in the objective case; as, "They took *me* to be *him*."

**Rule 3.**—A noun or pronoun used independently or absolutely must be in the nominative case.

**Rule 4.**—A noun or pronoun used as the object of a transitive verb, of a verbal, or of a preposition, must be in the objective case.

**Rule 5.**—A noun or pronoun used in apposition must be in the same case as the noun or pronoun which it explains.

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

**Rule 7.**—A pronoun must represent its antecedent in gender, person, and number.

**Rule 8.**—An adjective is used to modify a noun or a pronoun.

**Note.**—An adjective is sometimes used indefinitely, or absolutely, as the complement of an infinitive in a subject phrase.

**Rule 9.**—A verb must agree with its subject in person and number.

**Rule 10.**—An adverb is used to modify a verb, a verbal, an adjective, or another adverb.

**Rule 11.**—A conjunction is used to connect words, phrases, clauses, or members.

**Note.**—A conjunction is sometimes used simply as an introductory word. It may connect a word element to a like phrase element.

**Rule 12.**—A preposition is used to introduce a phrase and to join it to the word which the phrase modifies.

**Rule 13.**—A verbal is used as a substantive, or as a modifying element.

**Rule 14.**—An interjection is used independently.

## CCVL.—SUBJECTS FOR COMPOSITION.

776.

- |                                       |   |
|---------------------------------------|---|
| Poetry.                               | Politeness.                             |
| The importance of trifles.            | Scott and Dickens compared.             |
| The boat-race.                        | Common sense.                           |
| Advantages of order.                  | Class distinctions in America.          |
| Base-ball.                            | Horseback-riding.                       |
| A day's fishing.                      | Valentines.                             |
| Shall I study for a profession?       | Coming to school in a street-car.       |
| The power of habit.                   | Girls I like.                           |
| How I got left.                       | Silk manufacture.                       |
| Self-denial.                          | Our postman's trials.                   |
| The power of fashion.                 | The feelings of a tardy girl.           |
| American humor.                       | Animal instinct.                        |
| Seeing the managerie.                 | Shall I learn short-hand?               |
| Boys I don't like.                    | Lawn-tennis.                            |
| The self-made man.                    | True business principles.               |
| Our Saturdays.                        | A candy-pull.                           |
| The Pratt Institute.                  | The peppered cream tart.                |
| Real heroes.                          | Why I was tardy.                        |
| My forgetfulness.                     | Our Friday afternoons.                  |
| Gains in literary work.               | Books I like best.                      |
| Why I don't carry an umbrella.        | French or German, which?                |
| Some old fashions.                    | Variety of trees.                       |
| Variety of flowers.                   | Making bread.                           |
| The ideal country.                    | A woman's education.                    |
| Importance of mathematics.            | The imagination.                        |
| The work of the blind.                | House-cleaning.                         |
| What I know of maple sugar.           | Shall we ever have another war?         |
| Voices in our ears.                   | The surprise party.                     |
| The art of writing.                   | Building a fire.                        |
| Things that cost nothing.             | To-day's good things.                   |
| Scotland in the 17th century.         | Life on a farm.                         |
| The study of nature.                  | The microscope.                         |
| Making the best of things.            | A day's boating.                        |
| A day in the woods.                   | Rewards of merit in life.               |
| Deserve success if you would have it. | Why I don't like a mouse.               |
| What I know of the signal service.    | Queen Elizabeth as a woman.             |
|                                       | What I know of the life-saving service. |



(9) After side-heads; as,

*Poetic License.*—For the purpose of accommodating words to the measure of a line of poetry, they are changed in various ways [see page 259, and side-heads all through this book].

805. Marks of parenthesis are used—

(1) To inclose something incidental or explanatory, which may be omitted without injuring the sense; as,

1. Know then this truth (enough for man to know),  
Virtue alone is happiness here below.
2. It behooves me to say that these three (who, by the way, are all dead) possessed great ability.

806. Brackets are used—

(1) To inclose words used for the purpose of giving an explanation, correcting a mistake, or supplying an omission; as,

1. Yours [the British] is a nation of unbounded resources.
2. Do you know if [whether] he is at home?
3. He is not so tall as his brother [is tall].

807. The index [*§*] is used to point out a passage to which special attention is directed.

808. Marks of reference are used to direct attention to notes in the margin, or at the bottom of the page; as,

(1) The asterisk [\*]; the dagger [†]; the double dagger [‡]; the section [§]; the parallel [||].

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