

實用英文文法

APPLIED ENGLISH GRAMMAR

(AN INTERESTING WAY OF STUDYING A VERY
OLD SUBJECT)

WINFIELD GOONG

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VERY OLD SUBJECT)

BY

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INTRODUCTION

Here is another new book on English grammar put on the market for the consumption of schools and general readers at large. It will do one of the two things—either that it will make the teachers and the students waste a lot of time and energy in the perusal of the subject acknowledged to be very important or that it will help the users of the book to have a firm grasp on the fundamentals of the language in question. It is absolutely a question of waste and utility. Perhaps many writers do not generally look at the undertaking straight in the face in this light, but as a matter of fact this is what it actually amounts to in the end.

Ask some students in the senior middle schools, normal schools, or even colleges here in China, what they know about the English grammar. The inquirer will most likely receive a tasteless smile followed by some remarks that will lead to nowhere. None seems to have the courage to say:

“I know the subject quite well; you may ask me questions on it if you don't believe.”

Surely we cannot put the blame on the students for this sad result; because if they don't have the subject clearly in the head, how can they announce it with the mouth? That is as evident as anything. Should we blame the teacher, then? Hardly justifiable. No teacher goes to the class-room from day to day with the material on grammar as he or she really likes to have it. He

follows the grammar-book chosen by the school. The class the teacher has to deal with have their specific problems, which the authors of the grammar perhaps had never realized when the book was planned. They simply put down a set of rules that have been followed for centuries in the mother-lands of the English tongue, and they are sure those rules are correct. In other words, there is available only the general grammar for the particular kinds of students. To expect every teacher of English grammar to write a text for his or her class is not logical. Yet, on the other hand, no English grammar on the market is a panacea that will cure all the linguistic ills. No wonder why the Chinese students feel the way they do. They feel the grammar-food they have had is giving them some indigestion. The cure-all medicine does not have much effect on the stomach trouble. Under the present circumstances, the Chinese students simply cannot have any firm grasp on English grammar; hence their progress in learning the new language must be rather slow.

But just how the grammar books are written to give this result? Well, briefly, the different parts of speech are regularly defined and severally treated, with detached illustrations to show how a *noun* or *verb* is used in the sentence. Needless to say that when *noun* is being treated, some sentences are chosen only to illustrate the *noun*. The same may be said with the other parts of speech. On the part of the ordinary students they remember the names of the Eight Parts well enough, while the better ones can even recall the example sentences used. This is about all that the school authorities dare to expect from the pupils.

Now, then, the pupils change their schools all the time, just as the schools change their textbooks all the time. The same pupil with a different text in a different school, not to speak of the change of teachers, fails to find the same sentences used for illustrations in grammar. To the novice, why should we wonder that he feels dizzy and more confused on the subject, when a new grammar is given him by a new teacher? From the very first he has no grasp on the thing he learns. That is why grammar teaching in China has not proved to be as encouraging as it ought to be.

Now, we offer a book on grammar, based entirely on new principles. We believe every part of speech should be well discussed, not in too technical terms, but in a free and easy manner with ample illustrations to give the discussions firm footing. Then we have a story introduced, at first very simple gradually getting harder, to show how the particular *noun* or *verb* just discussed is actually applied in writing. We must remember grammar is merely a means to an end; and that end is not in the detached sentences but in compositions on a general basis. We train our students in this book from the beginning to apply what they learn to the larger specimens of composition. We are not satisfied even after this process, for we cannot expect the learners to commit the compositions to memory. Hence, we have some examples represented in diagrams to impress what they learn, as if it were, by means of pictures. This will definitely fix the principles of grammar on the young minds so that it will be impossible for them to forget. But, to know is one thing and to do is another. We not only want the students well armed with facts on

grammar, but we wish them to be able to write or to talk grammatically. Hence, last of all, we have plenty of exercises supplied for practical work. We humbly believe this plan cannot fail to bring good results.

Moreover, since the compositions are largely taken from the standard writers of English literature, it is not merely a study of grammar but an appreciation of good literary works as well. As such it should appeal to those who are not connected with school any more.

The writer has considered it better to include a conjugation of some verbs in the Supplement, because the nature of the book forbids any thorough discussion on the subject. The Irregular Verbs are also appended at the end to give the users of the book handy reference.

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APPLIED ENGLISH GRAMMAR

THE PRELIMINARY DISCUSSIONS

1. Grammar Studied as a Science

Speaking in general terms, grammar has not been approached in the proper way. Some treat it as if it were simply a body of rules, with examples to illustrate them. Others go a little deeper than this in order to classify the different parts of speech and to show their inflections. But scarcely do we find a single instance where a book of grammar is treated like a science, as it really is.

Scientifically grammar deals with three classes of facts. The first of these treats of the sounds of a language and of the written symbols used to represent them. This is known as the Phonology of the language. The second class of facts treats of the structure of words, and of their inflections. This is known as the Morphology of the language. The third treats of the proper use of word forms and of the customary arrangement of sentences. This is known as the Syntax of the language. A comprehensive study of grammar, therefore, should embody all the three subjects of Phonology, Morphology, and Syntax.

Under the general title of Phonology there should also come orthography. While this part of the work is covered by the dictionary, but a treatment of its principles is the task of grammar still.

Moreover, as an introduction to morphology, phonology should include some account of the phonetic changes which accompany word composition and inflection. Then, the laws of stress and intonation also belong to its province.

The morphology of grammar takes in (a) a classification and analysis of word stems, closely related to etymology; (b) a similar treatment of inflections otherwise known as accidents. The so-called "parts of speech" which we shall soon study comes under (a). So far as words of a certain phonetic type are bases for special modes of inflection, or possess a distinctive meaning, they too are dealt with in a grammar sense. As such they also come under (a).

English words are capable of variation in order to make them belong to several parts of speech. Verbs, nouns, and adjectives are inflected to a great extent. Others are either scarcely inflected or not inflected at all. Thus under (b) the purpose is to consider these inflections, according to a logical order.

The name Syntax is given to that part of grammar which treats of the arrangement of sentences. But it also deals with the use made of inflectional forms within a sentence. It treats of the manner in which words are joined together to express thought. The textbooks on the market generally touch on this phase of the grammar.

Here, then, we see how much there is to be studied, if grammar is approached in a scientific way. We should have no complaint for a grammar's being incomplete, therefore, as we shall find in this book. But we must

insist on having a book so treated as to be of immense practical value.

2. Grammar Studied as a Tool

Since it is impractical to treat grammar as a science, the alternative is to make it a linguistic tool and get as much practical value out of it as possible. Grammarians do make some effort at the practical side, as shown by the plenty of examples used. But the examples are always isolated sentences, if not parts of a sentence only.

Now, in practice, the sentences we use always have some connection with something else. We may say, for example,

“Stop your fussing.”

Grammatically this sentence is perfectly good, and apparently it can stand alone by itself too. But, as a matter of fact, it is closely connected with either a declaration of another person about making a fuss, or the molestating action is actually going on. Without either one of these as a preliminary, the sentence can find no place in practice. So then, speaking in a technical sense, the sentence is quite good for grammar; but practically the isolated sentence is not adequate enough to show the full grammatical value. Every useful sentence has a wider scope than the thought itself contained therein.

Hence, if grammar is studied in connection with units bigger than the sentence, its value might be better appreciated. It is in this wider scope, then, we are

going to make our attempt at studying grammar. It perhaps constitutes quite a departure from the ordinary ways of grammar work, but we hope the results will justify the plans adopted. Grammar in this book is studied not only as a means to correct sentence formation but as a tool to thought communication.

We acknowledge at the outset that grammar actually used in communicating thought may not be as scientifically correct as might be expected. But, then, that can be no objection for us, since grammar does not recognize any fixed code of laws anywhere and any time. What was once considered to be grammatical may not be so at the present time. Existing usage is the only standard of speech. Grammar finds its rules in the current practices of an educated community.

In former times, grammar study was often accompanied by diagrams, which was very attractive to the students. But, for one reason or another, this process is no longer receiving due attention as it deserves. We here endeavor to rescue it from its present state of obscurity and try to have diagrams occupy a significant place. To the Oriental mind it ought to prove a very practical means of leading the learners to a better understanding of the new language—English.

We, therefore, feel justified in offering the new way of studying grammar. The stories we take for our lessons are supposed to be good, whether they were written by the known authorities or unknown writers. Using these lessons as a means to an end, the benefit derived ought to be considerable.

In this book, then, we are going to make good use of grammar. We shall use a large number of short stories

or other writings and study them from the grammatical point of view. We want to know grammar is not simply applied in the sentences, but sentences in their relation with the larger units of compositions. For us grammar is not only a science, with many rules and principles to be remembered in the mind; but it is to be made as a tool in our study of the English language and literature. In "Webster's Unabridged Dictionary" four definitions are given for Grammar. In neither case does he limit Grammar to a separate sentence as such. It is either "the science of language," or "the art of speaking or writing with propriety or correctness" of language. A sentence is merely a convenient unit of the language for ordinary use, but for comprehensiveness the language cannot be well studied short of a passage, even from the grammatical point of view. We here make this new attempt to let the result tell the merit of the effort.

CHAPTER I

THE NOUN AND THE VERB

Lesson 1

Frequency of Common Noun

1. Discussions

A noun is a name. It may be the name of a person, animal, place, or thing that can be known or mentioned.

Since life is closely connected with one or all of the above-mentioned beings or things, it can be imagined how important the nouns must be in the language. For this reason nouns form one of the basic elements of grammar. In every sentence there must be a noun.

There are two general classes of Nouns, the *Common Noun* and the *Proper Noun*. In this lesson we shall study the *Common Nouns*.

A Common Noun is the name of a class of beings or things. It may be applied to any one of a class or group of objects. It is called "common," because the name is not restricted to one particular thing. For that reason, all the names here mentioned are *Common Nouns*:

Boy, cow, country, book, river, man, table, tree, box,
pen, sheep, house.

This kind of nouns are very freely used in stories. We may take the simple story of "A Poor Place, But My Own," as given in Lesson 10 of "Good School English Series, Vol. I," to study the frequency of *Common Nouns* used.

2. A Story for Common Nouns

A Poor Place, But My Own

One summer *day* the Hedgehog went to the Fox. When dark the Fox said, "Do not go *home* yet. Stay with me for the *night*." "Thank you very much," said the Hedgehog, "it is very kind of you. But I must go *home*."

The Fox followed her visitor very quietly to see where she went. When the Hedgehog came to a very old, rotten tree, she crept into a hole in the trunk, and stretched herself out, yawned, and said, "A poor place, but it is my own."

It will be seen that all the words italicized in the first paragraph are Common Nouns. Nearly every sentence has one or more of them. These nouns have the merit of showing things in a general nature without taxing the mind in the particulars. The "day" was simply "One summer *day*," not "The fifteenth of July;" the Fox only asked the Hedgehog "Do not go *home* yet," not "— your Hillcrest Villa." As you read such common nouns you get general impressions of things, which are always easier to remember.

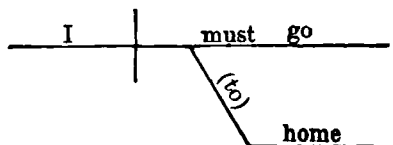
3. The Diagram

A diagram is a mechanical plan used to help making an explanation visible to the eye. Students will find grammar a more interesting study, when diagrams are used freely.

There are different ways of making a diagram. We prefer here to have the important words, such as Nouns, Verbs, or their equivalents, represented on the horizontal lines. The modifiers or connectives are represented on

slanting or dotted lines. The word or words under discussion are printed with a different type.

We may take the sentence "I must go home," and make a diagram as follows:



In the above diagram, we see *home* is represented on a horizontal line, because it is a Noun, a Common Noun.

4. Exercises

1. Underline the Common Nouns in the second paragraph of the story.
2. How do you define a noun?
3. Why is the word "common" used for this class of nouns?
4. Are there many Common Nouns in a language?
5. Fill the blanks of the following sentences with suitable Common Nouns:

- (a) The mule and the — can carry heavy loads.
- (b) The dog and the — rarely agree.
- (c) The hen and the — are farm-yard birds.
- (d) The monkey and the — are clever animals.
- (e) The — and the — are very strong.
- (f) The farmers use — to draw plough.

*Lesson 2***Precision of Proper Noun****1. Discussions**

A Proper Noun is the name for a particular person, place, or thing as distinct from every other.

The word "proper" comes from a Latin derivative, meaning "own." Hence a Proper Noun means "own name," which cannot be given to more than one thing at a time. It is thus more definite and precise than the Common Noun. It singles out one particular object instead of a group. The names of persons, cities, countries, places, and the titles of books, etc. are therefore all Proper Nouns.

In order to show this individuality of the Proper Noun, it is always written with a capital letter. A Proper Noun may consist of more than one word, like John Lee, in which case all the words must be capitalized. But sometimes a group of words may be joined together to make a proper noun, like Stratford-on-Avon. Here, it will be seen, only the important words are capitalized.

The following are all Proper Nouns, for they indicate the names of persons or places:

<i>Persons</i>	<i>Places</i>
Confucius	Shanghai
Alexander	New York
Elizabeth	London
Charles	Moscow
Joseph	Paris

2. A Story for Proper Nouns

Flying Machines

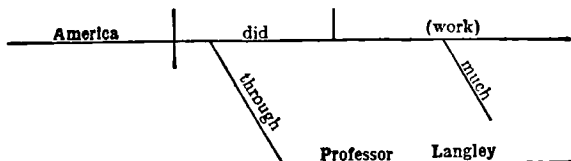
Flying machines are those forms of aircraft which are not buoyed up in the air by gas, like the balloons. They carry their own engines to furnish them with the power. The first definite attempt at inventing flying machines was made by *Leonardo de Vinci* of *Italy*, during the fifteenth and sixteenth century. His machine was cleverly devised, but required too much power to operate it. The first successful flight was made by the English inventor *Hensen* in 1843. But it was in *Germany* when *Lilienthal* succeeded in maintaining balance in the air. *America* did much through Professor *Langley* toward the end of the last century.

While Common Nouns may be good for giving general impressions, they are not good for anything definite. When precision is the aim of the writer, he must use Proper Nouns instead. Here, in the above story, we are not satisfied to know that the flying machine was first attempted by an European. We want to know this European was *Leonardo de Vinci* of *Italy*. Similarly, good balance was not merely secured by a person on the continent, but by *Lilienthal* in *Germany*. So, we see Proper Nouns are sometimes very necessary.

3. The Diagram

Proper Nouns, like Common Nouns, are also important words in a sentence. Hence, they, too, must be represented on the horizontal lines. *America* and *Professor*

Langley, both Proper Nouns, are thus represented in the following diagram:



Here a part of the sentence is purposely left out for the sake of simplicity. We want the readers to comprehend the diagram more readily, and so we leave out the unimportant part at this stage of our explanation. Later on, every word in the sentence will be represented in the diagram.

4. Exercises

1. How would you define a Proper Noun?
2. Classify the Proper Nouns in the story, as is done under (1) Discussions of this lesson.
3. Classify the Proper Nouns in the following under the three heads of (a) Names of Rivers, (b) Names of Mountains, and (c) Names of Countries or Localities.

The Nile drains Egypt, Nubia, Soudan, and other African countries. The Columbia flows into the Pacific Ocean. The Alleghanies form the water-shed between the Atlantic and the Mississippi. Mount Blanc is the highest peak of the Alps. The Pyrenees are between France and Spain.

*Lesson 3***The Verb****1. Discussions**

In the last two lessons we have seen the importance of Nouns. We must constantly deal with them, whether they are persons, animals, or things.

But the Nouns can mean little, unless something is said about them or some use is made of them. If we hear someone say, "A white horse," for example, we are not much interested. We know a white domestic animal has been mentioned, that is all; because there is nothing said about it. But, if the same person should say,

"A white horse *kicks* its master!"

or,

"A white horse *is cheap* here."

our interest is immediately aroused thereby, because we are made to know the horse has done some daring thing in the first case. In the second sentence, we are likewise made to know about the value of the horse. What add all these meanings to the horse? The Verbs have done it.

A Verb is a word used to express action or being.

We are interested about the white horse in the first sentence, because the Verb *kicks* has expressed an action. In the second sentence, the Verb *is* together with *cheap* has shown some of its being.

Thus, the very fact a sentence is so important is because it embodies an action or being of some person or thing. The Verb is the means for expressing this action or being.

2. A Story for Verbs

Catching Fish

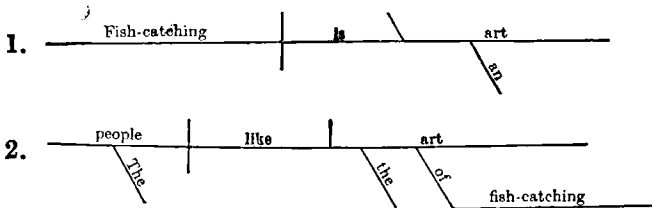
Catching fish *is* no mean undertaking in China. All kinds of people *like* to do it. The poor people *catch* fish for a living, while the rich people *catch* them for pleasure. The joy of the young people *is* immense, when a fish *is* caught. So fish-catching in China *is* really a kind of art. If the people *want* to eat fish, they *buy* them on the market. But if they *want* some quiet pleasure, they *take to* the fishing-rod. Many good Chinese scholars *are* thus also good fishermen as well.

In the above story, we see in every sentence there can be found one or more Verbs. Some of the Verbs express actions of the people. Others tell what they or the fish are, that is to say, *express their being*. We also notice, in the fifth sentence, for example, it takes more than one word to make the Verb or to express the action. Moreover, in some of the sentences there are two Verbs, each with a Noun to go with it. Verbs and Nouns are, therefore, very important elements in a sentence.

3. The Diagram

Since Verbs are as important as Nouns, they must also be put on the horizontal lines in the diagram. But they must be separated from the Nouns by some means; here we use a short perpendicular line to intercept the horizontal one to indicate it. Thus, we may diagram two sentences, one showing *action* the other showing *being*.

1. Fish-catching is an art.
2. The people like the art of fish-catching.



The Verb *is* in the first diagram expresses *being*, while *like* in the second diagram expresses *action*. But since both of them are Verbs, they must be represented on the horizontal lines, after the two short perpendiculars.

4. Exercises

1. Indicate in which sentences of the above story the verbs are for action and in which are for being.
2. Can one sentence have more than one verb?
3. Give examples of other verbs made of two or more words.
4. Pick out the verbs in the story of Lesson 1, and tell whether they indicate action or being.
5. How do you define a verb now?
6. Why is the verb so important in the sentence?

Lesson 4

The Classification of Verbs

1. Discussions

Since the Verbs are so important in the English language, they have been carefully studied from different

angles. Just about their classifications, there are two,

- (a) Classification According to Form
- (b) Classification According to Meaning

(a) Under classification according to form, very little need to be said here. Briefly, they are,

1. **Regular Verb**, which can be changed by adding *d* or *ed*; as, *love, loved*.
2. **Irregular Verbs**, which cannot be changed by adding *d* or *ed*; as, *break, broke*.
3. **Defective Verbs**, which can have no participles or tenses; as, *beware, ought*.

(b) Under classification according to meaning, Verbs are divided into

1. **Transitive Verb**
2. **Intransitive Verb**

The two sentences used in the last lesson show a difference in the diagrams. The last words represented on the main lines are both *art*. But in the second diagram it is a short perpendicular line between the verb *like* and *art*, while in the first one it is a short slanting line between the verb *is* and *art*. The short perpendicular line represents the action expressed by the verb is carried over to *art*,—people *like art*. When the action of the verb can be carried over like that, the verb is known to be *Transitive*.

A Transitive Verb is one that expresses action done by some person or thing to another.

The short slanting line between the verb *is* and *art* represents no action can be carried over; it simply shows *art* is a quality or being of fish-catching. When there is no action thus carried over, the verb is said to be *Intransitive*.

An **Intransitive Verb** is one that expresses being or action not done to another.

2. A Story for Transitive and Intransitive Verbs

Visiting Relatives

John Shore and his sister Mary *went* to visit their relatives one day by the train. As they got off the train they *saw* quite a number of people near the station. They *went* straight toward their uncle's house that was close by. When their aunt *saw* them come, she *went out* to welcome them. Uncle Shore *could not leave* the house, for he *had* a guest with him to talk over business. John and Mary *had* a very fine visit at their uncle's home. They always *had* plenty of nice things to eat and fine places to see. Their aunt *was* so kind to them that they were made to feel perfectly at home.

The verbs printed in italics are for a special purpose. They ought to show whether the actions could be carried over or not. It will be seen in some of these sentences there are several verbs. The more verbs there are in a sentence the more complicated it is, generally. Then, there are some words with *to* before them, which have the meaning of verbs but they are really not verbs. We shall study this kind later on. Just now, let us take care not to mix up these with the real verbs as italicized.

3. The Diagram

We have already explained the action of the **Transitive Verb** can be carried over, while that of the **Intransitive Verb** cannot be carried over. But carried over to what? If the action can be carried over, it must mean there is

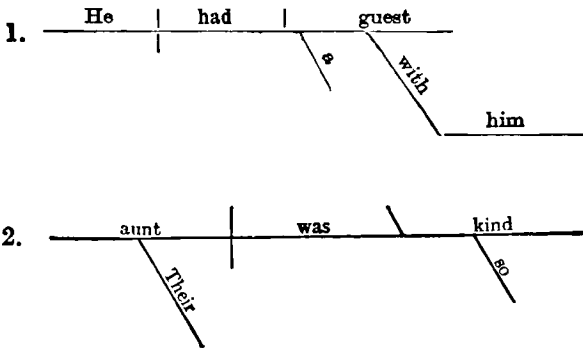
some person or thing to receive the action. Now, what receives the action is known as the *Object*. The person or thing that gives the action is known as the *Subject*. The word or words that carry the action is the *Verb*.

A Transitive Verb simply means the action of the Subject as represented by the Verb can go over to the Object.

An Intransitive Verb simply means there is no Object to receive the action.

The first diagram here shows there is an Object to receive the action, as shown by the short perpendicular line between the Verb and the Object. In the second diagram there is no Object. The two sentences for diagram are,

1. He had a guest with him.
2. Their aunt was so kind.



In (2) the word *kind* is a quality of aunt; it is part of her being. Hence, although it is on the horizontal line, it is, nevertheless, not the Object.

4. Exercises

1. How are the Verbs classified according to form?
2. How do you define a Transitive Verb?
3. How do you define an Intransitive Verb?
4. What is a Subject?
5. What is an Object?
6. Separate the verbs italicized in the story into (a) Transitive and (b) Intransitive, and put the Objects of the Transitives after the Verbs.
7. If time permits, try the same with the story in Lesson 3.

*Lesson 5***The Modifications of Verbs—*Mood*****1. Discussions**

We have just studied the Classification of Verbs. We know they are divided into Transitives and Intransitives according to meaning.

Now, there are still other ways of showing the difference in the meaning of Verbs. They are known as the Modifications, of which there are four in all:

1. **Moods**
2. **Tenses**
3. **Persons**
4. **Numbers**

As to Persons and Numbers of Verbs they are quite easy, for they always agree with the Subject. We shall consider these when we come to study the Nouns a little later. What we want to find out here are the first two modifications concerning Moods and Tenses of

Verbs. In this lesson, however, there is space only for the Moods.

Now, in the expression of an action or being of a noun, the verb must try to show the particular manner in which the action is performed. "To go" is an action. But this action of *going* may indicate a fact as such; as "I *go* home." It may also indicate a probability; as, "I *may go* home," etc.

Moods are modifications of the Verb to express some particular manner of the action or being.

In English language there are five different moods,

1. The **Indicative Mood**, expressing a declaration or an interrogation; as, "Lee *is* here," or "*Is* Lee here?"
2. The **Imperative Mood**, expressing a command, an exhortation, or an entreaty; as, "*Study* your lessons hard," or "*Please come* with me."
3. The **Potential Mood**, expressing power, liberty, possibility, or necessity; as, "I *can fight*," "You *might go* there," "He *must beg* for things."
4. The **Subjunctive Mood**, expressing a condition or contingency; as, "If he *come* he will be welcome."
5. The **Infinitive Mood**, expressing an action or being without person or number; as, It is shameful *to beg*.

Notice the manner of expressing the action in the above sentences is quite different in every case. The Mood of the Verb carries out this difference.

2. A Story for the Moods of Verbs

A Longing for the Night

(ROBERT L. STEVENSON)

"You are shrewd," began the old man, tapping his forehead, "very shrewd; you have learning; you are a clerk; and yet you take a small piece of money off a dead woman in the street. ¹Is it not a kind of theft?

"It is a kind of theft much practiced in the wars, my lord."

²"The wars are the field of honor," returned the old man proudly. "There a man plays his life upon the cast; he fights in the name of his lord the king, his Lord God, and all their lordships the holy saints and angels."

"Put it," said Villon, "that were I really a thief, should I not play my life also, and against heavier odds?"

"For gain but not for honor."

"Gain?" repeated Villon with a shrug. "Gain! The poor fellow wants supper, and takes it. So does the soldier in a campaign. ³Why, what are all those requisitions we hear so much about? If they are not gain to those who take them, they are loss enough to the others. The men at arms drink by a good fire, while the burgher bites his nails to buy them wine and wood. I have seen a good many plowmen swinging on trees about the country; ay, I have seen thirty on one elm, and a very poor figure they made; and when I asked some one how all these came to be hanged, I was told it was because ⁴they could not scrape together enough crowns to satisfy the men at arm."

.

⁵"Look at us two," said his lordship. "I am old, strong, and honored. ⁶If I were turned from my house to-morrow, hundreds would be proud to shelter me. Poor

people would go out and pass the night in the streets with their children, if I merely hinted that I wished to be alone. ⁷And I find you up, wandering homeless, and picking farthings off dead women by the wayside! I fear no man and nothing; I have seen you tremble and lose countenance at a word. I wait God's summons contentedly in my own house, or, if it please the king ⁸to call me again, upon the field of battle. You look for the gallows; a rough, swift death, without hope or honor. ⁹Is there no difference between these two? . . ."

(from a short story of Stevenson)

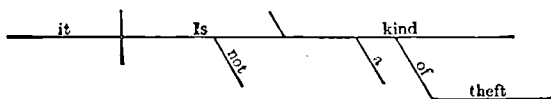
In the above story from Stevenson about a conversation between a poor scholar and a haughty Paris noble, we have marked out nine sentences for our study, as indicated by the numerals. All the five Moods just discussed are shown here. The Indicative Mood is represented by the sentences marked 1, 2, 7, and 9. The Imperative Mood is represented by the mark 5; the Potential Mood is represented by the mark 4; the Subjunctive Mood is represented by the mark 6; and the Infinitive Mood is represented by the mark 8.

Since in a rather short story here we have all the moods represented, we can readily see how often our manners of expression change. Here is a concrete proof that the Moods of Verbs can be much better studied in a story than with the separate sentences.

3. The Diagram

To show that a declaration or an interrogation belong to the same mood, we shall take an interrogative sentence for the diagram. We choose this sentence,

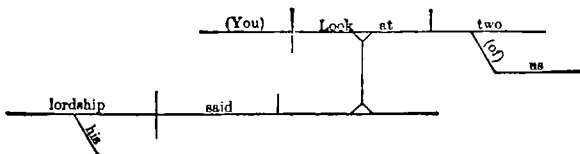
Is it not a kind of theft?



If this sentence is changed into a declaration, the diagram would be just the same. But there is generally something omitted in the Imperative Mood, which must be supplied in the diagram. Take this sentence,

“Look at us two,” said his lordship.

Here “Look at us two,” is what his lordship said, hence it is the Object of the verb *said*. So, we have the diagram represented this way:



From the diagram we can see that the subject of a sentence does not have to be placed in the front. Moreover, the subject may even be left understood without being mentioned out.

4. Exercises

1. What is meant by Moods of Verbs?
2. How many Moods are there? Name and describe them.
3. Can a sentence be written in more than one Mood, like a story?
4. Tell what Moods are used in the sentences in the last paragraph of the story.
5. Try to make diagrams for the following two sentences:
 - (a) The wars are the field of honor.
 - (b) You look for the gallows.

Lesson 6

The Modifications of Verbs—*Tense*

1. Discussions

The most difficult part of the English Grammar is undoubtedly the Tenses of Verbs. To the Chinese students they are the main source of trouble.

There need be no fear, however, if we approach the subject by the right way. Here we make an attempt to guide the students along the straight path, hoping this perplexing subject will prove to be interesting as well.

In the last lesson we have just studied that in order to show the different manners or ways of an action or being of a verb, there are five Moods to be remembered. But besides being able to show the manners or ways, which is to answer *how* an action is done, the Verb can also be made to show *when* the action is performed. The Tense of Verb is intended to show the time of action or being.

Tense is that modification of a verb which expresses the time or degree of completeness of the action or being.

The three basic forms of the Verb are

1. The **Present Infinitive**; as, (to) *do*
2. The **Preterit**; as, *did*
3. The **Perfect Participle**; as, *done*

The ways to indicate the different moods are,

(From the Present Infinitive)

- (a) **Indicative Mood**, (For the Present) use present infinitive without the *to*, sometimes *s* or *es* is added; as,

I *do* it.

He *does* it.

(For the Future) add the auxiliary *shall* or *will* to the present infinitive (without the *to*); as,

I *shall* do it. He *will* do it.

- (b) **Imperative Mood**, same as above but no *s* or *es* is added at all; as,

Do it for me.

- (c) **Potential Mood**, (For the Present) add the auxiliary *may*, *can*, or *must* to the present infinitive (without the *to*); as,

You *may* do it, or

(For the Preterit) add the auxiliary *might*, *could*, *would*, or *should* to the present infinitive; as,

You *might* do it.

- (d) **Subjunctive Mood**, (For the Present) add one of these conjunctions *if*, *that*, *though*, *lest*, *unless*; as,

If I do it.

(From the Preterit)

- (a) The past tense of the indicative is formed from the preterit; as,

I *did* it.

- (b) The past tense of the subjunctive is also formed from it; as,

If I *did* it.

(From the Perfect Participle)

All the perfect tenses are formed from the Perfect Participle. Thus:

- (a) **The Infinitive Perfect**, by adding the sign *to have*;
as,
To have done it.
- (b) **The Indicative Perfect**, by adding the auxiliary
have; as,
I have done it.
- (c) **The Indicative Pluperfect**, by adding the auxiliary
had; as,
I had done it.
- (d) **The Indicative Future Perfect**, by adding the aux-
iliary *shall have* or *will have*; as,
I shall have done it.
He will have done it.
- (e) **The Potential Perfect**, by adding the auxiliaries
may have, *can have*, or *must have*; as,
I may have done it.
He must have done it.
- (f) **The Potential Pluperfect**, by adding the auxiliaries
might have, *could have*, *would have*, *should have*;
as,
I might have done it.
He should have done it.

These are practically all that we need to remember for a clear understanding of the Tenses of Verbs in English.

A complete conjugation of the verb *Study* is given in the Appendix.

2. A Story for Tense of Verbs

The Man With an Ax to Grind

When I *was* a little boy, I *remember*, one cold winter's morning, I was accosted by a smiling man with an ax on his shoulder. "My pretty boy," *said* he, "*has* your father a grindstone?" "Yes, sir," *said* I. "You *are* a fine little fellow," *said* he; "*will* you *let* me grind my ax on it?" Pleased with the compliment of "fine little fellow,"—"Oh, yes, sir," I *answered*, "*it is* down in the shop."—"And *will* you, my man," *said* he patting me on the head, "*get* me a little hot water?" How *could* I *refuse*? I *ran*, and soon *brought* a kettleful.

"How old *are* you? and what's your name?" *continued* he, without waiting for a reply; "I *am* sure you *are* one of the finest lads I *have* ever *seen*; *will* you *turn* a few minutes for me?" Tickled with the flattery, like a little fool, I *went* to work, and bitterly did I rue the day. It *was* a new ax, and I *toiled* and *tugged* till I was almost tired to death. The school-bell *rang*, and I *could* not *get* away; my hands were blistered, and the ax was not half ground. At length, however, it was sharpened; and the man *turned* to me with, "Now, you little rascal, you've played truant; *scud* to school or you'll rue it!"

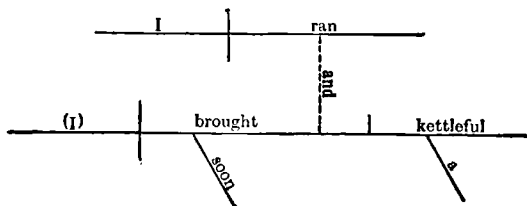
"Alas!" *thought* I, "it was hard enough to turn a grindstone this cold day, but now to be called a little rascal is too much." It *sank* deep into my mind, and often *have* I *thought* of it since.

The above story contains different kinds of Tenses and Moods. Have the italicized verbs listed on a sheet of paper under the various Tenses and Moods accordingly. It will be seen in one sentence different tenses may be used.

3. The Diagram

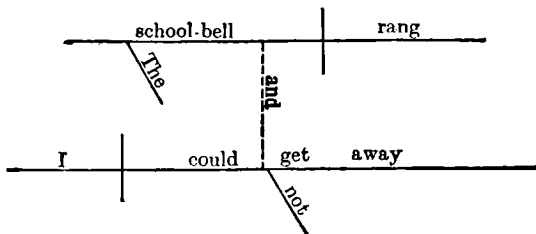
Sometimes two statements can be found in one sentence. They are joined together by the connective *and*; the sentence thus joined is called a Compound Sentence. Take this one,

I ran, and soon brought a kettleful



"I ran" and "(I) soon brought a kettleful" are called *clauses*. The word *and* which joins the two clauses together is called a *conjunction*. Similarly, we may take another sentence,

The school-bell rang, and I could not get away.



It will be seen in the first diagram, there is one clause without an object, while in the second diagram both clauses are without object. We know that a sentence, or the verb without an object is called *Intransitive*. Thus, whether clauses are *Transitive* or not, they can

all be joined together to form a Compound Sentence.
Same with Tenses.

4. Exercises

1. What is meant by the Tense of the Verb?
2. What are the Basic Forms of the Verb?
3. How is the Indicative Perfect formed?
4. How is the Future Tense of the Verb formed?
5. Tell what Tenses are the Verbs italicized in the story.

CHAPTER II

PRONOUN, ADJECTIVE, ADVERB

Lesson 7

Necessity of Pronouns

1. Discussions

We have studied something about the Nouns. We know they are divided into two big classes, and are often used in language.

But however frequent the Nouns may be, they cannot be used all the time. There must be other words for substitutes. The words thus used to substitute the nouns are known as *Pronouns*.

A Pronoun is a word used in place of a noun.

To prove how necessary the Pronouns are, we only need to refer to the first few sentences in the story about "Flying Machines" in Lesson 2. For the sake of convenience we have it reproduced here.

Flying *machines* are those forms of *aircraft* which are not buoyed up in the *air* by *gas*, like the *balloons*. *They* carry *their* own engines to furnish *them* with the power. The first definite attempt at inventing flying *machines* was made by Leonardo de Vinci of Italy, during the fifteenth and sixteenth centuries. *His* machine was cleverly devised, but required too much power to operate *it*.

It will be seen such words as *machines*, *aircraft*, etc. in the first sentence are all common nouns. But in the second sentence, in which the same flying machines

are talked of, the substitutes—*They, their, them*—are used instead. Similarly, in the third sentence the proper noun *de Vinci* and the common noun *machine* are mentioned. But in the fourth sentence *His* is used in place of the person while *it* in place of machine. Thus, we see the necessity of having Pronouns.

2. A Story for Pronouns

The Owl

Once upon a time the little Wren lost all *her* feathers. So *she* was very sad, and asked the other birds to give *her* some of *theirs*. *They* were all very glad to give except the Owl, *who* was greedy, and said crossly, "No, *I* cannot give *you* any. There will be snow, and *I* shall want *them* for *myself*."

When the King of the Birds heard *this*, *he* was very angry with the selfish Owl. *He* said to *him*, "Because *you* have been so greedy, and will not give any of *your* feathers to the poor Wren, *I* shall punish *you* severely. From this day *you* shall leave *your* nest only by night. If *you* fly by day, all the other birds will peck at *you*."

In this story we find there are more Pronouns than even the nouns themselves, as shown by the words italicized. This is a clear proof to the Necessity of Pronouns.

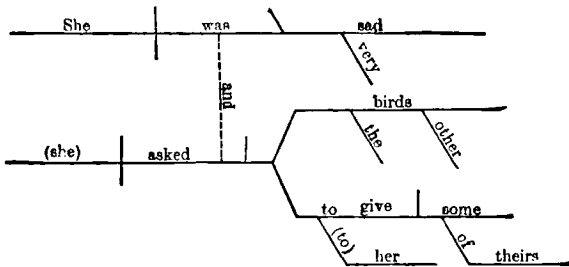
One thing we want to further notice is that these Pronouns do not refer to the same person. Some denote the person speaking, others denote the person spoken to, and still others denote the person spoken of. These are said to be the *first*, the *second*, and the *third* person respectively. We may thus have the three persons of the Pronouns tabulated hereunder:

<i>1st Person</i>	<i>2nd Person</i>	<i>3rd Person</i>
<i>(The person speaking)</i>	<i>(The person spoken to)</i>	<i>(The person spoken of)</i>
I	you	him her
myself	your	who she
		them theirs
		this they
		he

3. The Diagram

For the sake of showing a sentence may be made of two different clauses, we may take the second sentence from the story.

She was very sad, and asked the other birds to give some of theirs.



This diagram shows first there are two *clauses* joined by *and*. The first clause has an intransitive verb, *was*. The second clause has a transitive verb, *asked*, with a complicated object. We shall not try to enter into the details of this kind of object just now. Here let us only make the remark that a sentence may be made of different clauses, both simple and complex.

4. Exercises

1. What is a pronoun used for?
2. Why are they so necessary?
3. How many persons are there in pronouns?
4. Which person is used most frequently?
5. Can a sentence contain different kinds of clauses?
6. Diagram this sentence,

The owl left the tree in the morning, but he was pecked at hard by the other birds.

Lesson 8

Different Kinds and Uses of Pronouns

1. Discussions

In the last lesson we have learned how necessary the pronouns are. They are used for different purposes too, such as: asking questions, pointing out definite persons or objects, etc. Quite often in a brief passage we can find several kinds of pronouns used concurrently. Take the following passage from "The Fairy Treasure in Good School English Series, Book I":

The old woman slept, or she pretended to sleep, during the visit of the thieves. When they left, they always placed a small coin on the table by her bedside. On this the old woman was able to live.

Here we may notice some pronouns are used in place of nouns, but some are not used for that purpose. Pronouns are, therefore, just as important as nouns, and their various uses help to make the English language beautiful.

2. A Story for Pronouns

The Hunter and the Fish

There was once a hunter, *who* went out hunting, but found nothing the whole day long. Then *he* said, "I will not go home before *I* have found something;" and so *he* stayed the whole night in the wood.

The next morning *he* came to the sea-shore, and found there a large fish, which was trying to get back into the water. So *he* took *it* up, and threw *it* into the water, and when the fish saw *this it* said,

"What reward would *you* like for having been so kind to *me*?"

"*I* do not want any reward," said the hunter, "*I* did it because *I* was sorry for *you*."

"Well," said the fish, "take a scale from *my* body, and next time *you* are in need of anything, burn *it*, and *I* will come to *your* help."

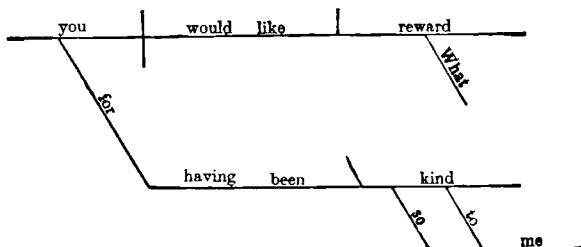
If we divide pronouns into four different kinds like the following according to some grammarians, we shall find every kind is represented in this brief story.

1. **Personal Pronouns** — *he, I, it, you, me, my, your.*
2. **Interrogative Pronouns** — *What (who, which)*
3. **Demonstrative Pronouns** — *this, so (that, such)*
4. **Relative Pronouns** — *who, which (whom, whose)*

Here is another case to show why grammar is better studied in connection with a passage. If we simply take the second sentence from above we cannot fully appreciate the thought, because we do not know to whom is *he* or *I* referred. Grammar is not only a study of forms of speech, but also their relations to one another, as Webster tells us in the dictionary.

3. The Diagram

We now take a sentence from the story for diagram to show that pronouns are often used as adjectives to modify other nouns.



Here the interrogative pronoun *What* does more than asking the question; it modifies the noun *reward* just like an adjective. Similarly, the word *so* may be considered as a Demonstrative pronoun, but it also modifies *kind* like an adverb.

4. Exercises

1. How many kinds of pronouns can you mention?
2. Why do you think pronouns are important?
3. Why grammar is better studied in longer passages than in the sentence?
4. What did the hunter find in the wood?
5. What did he do to the fish?
6. What did the fish say?
7. Are the words used for pronouns simple or difficult?
8. Classify the pronouns from the story in Lesson 4 according to kinds.

*Lesson 9***Adjectives, Their Classification****1. Discussions**

We have studied how important the nouns or pronouns are. Their importance is intensified when we come to consider the words that are used to modify them.

An Adjective is a word that modifies a noun or a pronoun.

There are different ways of classifying adjectives. One simple way is to put all the adjectives under (1) Proper and (2) Common. Adjectives that are formed from proper names belong to (1), which are always written with an initial capital. Hence, if we take the following story:

The first aircraft ever attempted was an *Italian* machine made by Leonardo de Vinci. But the machine that made the first successful flight was perfected by the *English* inventor Hensen in 1843. Professor Langley's good work toward the end of last century constituted a part of the *American* effort in the field of flying.

We have in the above three sentences,

1. . . . Italian machine
2. . . . English inventor
3. . . . American effort

In each case there is a Proper Adjective formed out of the name of the country, and they all have initial capitals. The rest of the adjectives that do not have initial capitals (excepting the adjectives that begin the sentences) all belong to (2) or Common Adjectives. Take the first few sentences from the story in Lesson 3 of "Good School English Series, Book II":

One day I saw *six* persons at a *foreign* meal. There were *five* men and *one* woman. They used *big* plates for food and glasses for water. *No* chopsticks were seen on *the* table, but there were a number of *steel* knives and forks.

It will be seen that all the words printed in italics are Common adjectives.

2. A Story for Adjectives

Germany During 19th Century

(from Mackenzie's "The Nineteenth Century")

But although Germany gained *few* laurels, she was a member of a *victorious* association of powers, and she reaped *the* rewards of victory. Napoleon had stripped her of *nearly* one-half of *her* territory and population. All this was now restored, and the liberality of the Congress of Vienna added to it *Swedish* Pomerania, the Rhinelands, and a portion of Saxony, whose king had been so injudicious as to maintain *his* loyalty to Napoleon after *wiser* potentates perceived that the time had come to abandon a *falling* cause. Prussia was again a *great* power, with a territory of over *one hundred thousand square* miles, and a population of *ten* million.

Even amid the humiliations and agonies of the war, *the German* people solaced *their* minds with *the* hope of *constitutional* government. *Their* wishes even then were not restricted to deliverance from *French* tyranny. They already in *their* hearts rejected a management of *their national* affairs in which they themselves had *no* voice. So well was this perceived that *their* princes stimulated them to efforts against the *common* foe by promises of reform. During the Hundred Days the *Prussian* King explicitly promised "representation of the people." A few days later the *same* pledge was

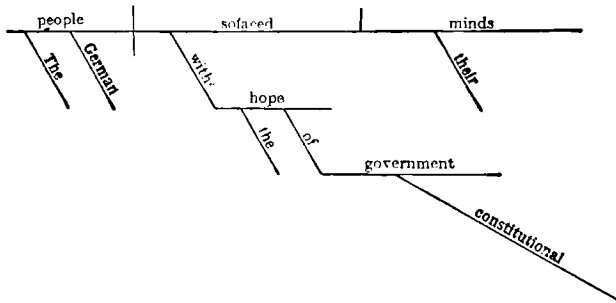
given by the *German* diet. Even when there was *no actual* promise, it was the *general* expectation of the people, tacitly sanctioned by *their* princes, that peace was to usher in the era of *representative* institutions.

In the above story the Proper Adjectives are printed in italics with initial capitals, while the Common Adjectives are without the initial capitals. It is to be further noticed practically all the adjectives are placed before the nouns they modify.

3. The Diagram

Whether the adjective be Proper or Common its use is the same, as shown by the following diagram of the sentence,

The German people solaced their minds with the hope of constitutional government.



It is clearly shown here that the Proper Adjective *German* modifying the noun *people*, is just like the Common Adjectives *the*, *their* and *constitutional* modifying the other nouns.

4. Exercises

1. What is the easiest way of classifying adjectives?
2. How do you define an adjective?
3. Where are the adjectives generally placed in the sentence?
4. What are the features of a Proper Adjective?
5. Can adjectives be made from the names of persons?
6. Point out the adjectives in the story on "Catching Fish" in Lesson 3.
7. Digram the second sentence in the story for this lesson.

Lesson 10

Further Study of Adjectives

1. Discussions

The last lesson has shown us how to classify adjectives and what their function is. But study from the practical point of view, they are really not quite so simple. So, for the sake of clearness, we better approach the subject from a different angle. We, therefore, try to divide them into five different kinds as follows:

1. **Proper Adjectives**
2. **Descriptive Adjectives**
3. **Quantitative Adjectives**
4. **Numeral Adjectives**
5. **Demonstrative Adjectives**

Here, the first kind is the same as what we have already studied. The second kind, Descriptive Adjectives, show of what quality or in what state a thing is. In the

passage about people at meals quoted in the last lesson, for example, we have,

1. . . . a *foreign* meal
2. . . . of *steel* knives

Both *foreign* and *steel* are Descriptive Adjectives, because they show the quality of *meal* or *knives*.

Coming to Quantitative Adjectives we may take a passage from the story in Lesson 21 of "Good School English Series, Book II":

The Silkworms

The silkworms come out of *tiny* eggs, when the weather gets warm. They start their life in very *tiny* thread-like worms, and feed on the mulberry leaves. Gradually these *small* worms grow, until they become about *one and half* inch in length. They stop eating when they are *full* of silk inside. They let the silk out in threads, and make *some* silken cocoons all about them.

The words printed in italics are all Quantitative Adjectives. Their purpose is to show the degree or *how much* of a thing is meant.

Numeral Adjectives show how many things or in what order they appear, and they can also be shown from the passage quoted in connection with the Descriptive Adjectives.

One day I saw *six* persons at a foreign meal. There were *five* men and *one* woman.

The last kind is Demonstrative Adjective, and its purpose is to show *which* or *what* thing is meant. Often these adjectives point out things in a very definite manner. Take the latter part from Reading 4 in "Good School English Series, Book II":

“By no means,” replied the sculptor, “I have retouched *this* part and polished *that*. I have softened *this* feature, and brought out *this* muscle. I have given more expression to *this* lip, and more energy to *this* limb.”

All the words printed in italics are Demonstrative Adjectives.

2. Another Story for Adjectives

The Coffee-House

(THOMAS B. MACAULAY)

The coffee-house must not be dismissed with a *cursory* mention. It might, indeed, at *that* time have been not improperly called a most *important political* institution. No Parliament had sat for years. The municipal council of the city had ceased to speak the sense of the citizens. *Public* meetings, harangues, resolutions, and the rest of *modern* machinery of agitation had not yet come into fashion. Nothing resembling the *modern* newspaper existed. In *such* circumstances the coffee-houses were the *chief* organs through which the *public* opinion of the metropolis vented itself.

The first of *these* establishments had been set up, in the time of the Commonwealth, by a *Turkey* merchant who had acquired among the Mohammedans a taste for *their* favorite beverage. The convenience of being able to make appointments in *any* part of the town, and of being able to pass evenings socially at a very *small* charge, was so great that the fashion spread fast. *Every* man of the *upper* or *middle* class went daily to *his* coffee-house to learn the news and to discuss it. *Every* coffee-house had *one* or *more* orators to *whose* eloquence the crowd listened with admiration, and who soon became, what the journalists of *our* time have

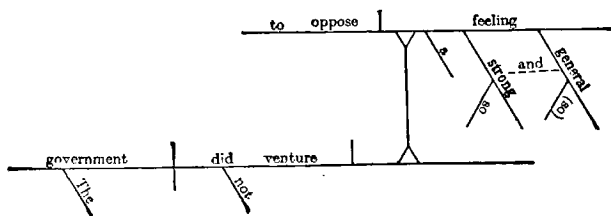
been called, a *fourth* Estate of the realm. The court had long seen with uneasiness the growth of *this new* power in the state. An attempt had been made, during Danby's administration, to close the coffee-houses. But men of *all* parties missed *their usual* places of resort so much that there was a *universal* outcry. The government did not venture, in opposition to a feeling so *strong* and *general*, to enforce a regulation of which the legality might well be questioned. Since *that time ten* years had elapsed, and during *those* years the number and influence of the coffee-houses had been constantly increasing.

In this story from Macaulay every kind of adjective we have studied is used. This again shows how important the adjectives are as a part of speech.

3. The Diagram

In the last lesson we have noticed that practically all the adjectives are placed before the nouns they modify. But by this we do not mean it is true in every case. Sometimes for the sake of emphasis the adjectives are placed out of their natural order, like the following sentence:

The government did not venture to oppose a feeling so strong and general.



Here both "strong and general" clearly modify feeling, but they are placed after the noun instead of before it. The purpose for this is to make the meaning more emphatic.

4. Exercises

1. What is the second way of classifying Adjectives?
2. How do you explain the Descriptive Adjectives?
3. How do you explain the Quantitative Adjectives?
4. How do you explain the Numeral Adjectives?
5. How do you explain the Demonstrative Adjectives?
6. Why are adjectives sometimes put after the nouns they modify?
7. Put the adjectives in the above story in a tabular form according to the five kinds just studied.

Lesson 11

Person and Number of Noun and Verb

1. Discussions

In Lesson 5 we have studied the five Moods of Verbs. Here we shall make an attempt to study the other two modifications concerning the Person and Number. Since the person and number of the verb must always agree with that of the noun, we may first consider the latter—Person and Number of Noun or Pronoun.

The Persons of Nouns, in grammar, are modifications that distinguish (1) the speaker or writer, (2) the person or thing addressed, and (3) the person or thing spoken of. These are said to be the *First*, the *Second*, and the *Third Person* respectively.

The *First Person* denotes the speaker as is well shown in the story about "The Man With an Ax" in Lesson 7. We may pick out only two sentences from the first paragraph for illustration:

How could *I* refuse? *I* ran, and soon brought a kettleful.

The *Second Person* denotes the person or thing addressed. From the same story we may have these sentences:

How old are *you*? *You* are one of the finest lads. Will *you* turn a few minutes for me?

The *Third Person* denotes the person or thing spoken of. In the story of Lesson 1 we have this passage:

When the *Hedgehog* came to a very old, rotten tree, *she* crept into a hole in the trunk, and stretched *herself* out.

Here the Hedgehog is the thing spoken of, although with different words.

The Numbers of Nouns, in grammar, are modifications that distinguish unity and plurality. Hence, there are only two numbers, the *Singular* and the *Plural*. *Singular* stands for one while *Plural* stands for more than one. In the first illustration here quoted, *I* stands for one person and so it is in the singular number. The plural of *I* must stand for more than one person, hence it is *we*. Here we see entirely different words are used for different numbers; but for ordinary nouns in plurality it is done by adding *s* or *es* to the singular. For example,

<i>Singular</i>	<i>Plural</i>
one <i>minute</i>	a few <i>minutes</i>
a <i>kettleful</i>	three <i>kettlefuls</i>
a rotten <i>tree</i>	many rotten <i>trees</i>
with an <i>ax</i>	with ten <i>axes</i>

So much for Person and Number of Nouns. Now, when we say the verbs must agree with the nouns in person and number, we do not mean *s* or *es* must be added to the verbs to make them plural. We mean, instead, verbs have their special singular or plural forms. Singular verb must go with singular noun, and plural verb must go with plural noun. But a singular verb, on the contrary, sometimes takes an *s* or *es* like the plural noun. It is for that reason the verbs printed in italics from Reading 10 of "Good School English Series, Book II" have additional *s*:

Summer *begins* in June and *lasts* three months. It *forms* a striking contrast to winter in many ways. Summer *includes* the hottest months of the year, while winter *includes* the coldest.

In order to keep us from grammatical errors, it will be sufficient for us to remember that when the verb is in the third person, singular number, indicative mood, and present tense, *s* or *es* must be added to it.

Unlike the nouns, no changes are done to the verbs in the plural. Let this little table be a guide for what has been discussed thus far:

	<i>Singular</i>	<i>Plural</i>
<i>1st Person</i>	I catch	We catch
<i>2nd Person</i>	You catch	You catch
<i>3rd Person</i>	He, She or It catches	They catch

For the Verb *To Be*

	<i>Singular</i>	<i>Plural</i>
<i>1st Person</i>	I am	We are
<i>2nd Person</i>	You are	You are
<i>3rd Person</i>	He, She or It is	They are

2. A Story for Person and Number

The Lost Dog

(JOHN GALSWORTHY)

"*I dare say*; but what can I do? I can't make work! *I know* nothing about you, I daren't recommend you to my friends. No *man gets* into the condition *you are* in without the aid of his own folly. *You say* you fell ill; yes, but *you all say* that. Why Couldn't you look ahead and save some money? *You see* now that you ought to have? And yet *you come* to me! *I have* a great many calls—societies, old people, and the sick; the *rates are* very high—you *know* that—partly on your account."

"*I am* a lost dog. . . ."

"*You say* that as if you thought there were one law for the rich and another for the poor. *You are* making a mistake. If I am had up for begging as well as you, *we* shall both of us *go* to prison. The fact that I have no need to steal or beg, can pay for getting drunk and taking holidays, is hardly to the point—you must see that! Do not be led away by sentimental talk; if *we* appear before a judge, *we* both must *suffer* punishment. *I am* not so likely to appear as you perhaps, but that's an accident. No, please don't say the dreadful things again! *I wish* to help you. There is Canada, but *they*

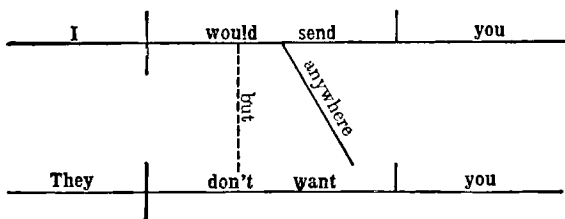
don't want you. I would send you anywhere to stop your eyes from haunting me, but *they don't want you.* Where do *they want you?* Tell me, and you shall go."
 "I am a lost dog. . . ."

Note the different persons used in the above story and the corresponding verbs that go with them. Note how the verb *get* takes up an additional *s* when the noun is in the singular number, while the noun *rate* is to be in the plural it takes an *s* too.

3. The Diagram

Here we shall take an example to show that any person or number may appear in the sentence, but each verb must agree with its noun or pronoun. Have the sentence,

I would send you anywhere; . . . but they don't want you.



Here in the first clause we have first and second person, singular number, while in the second clause third person plural number and second person singular number. They are all joined in the same sentence by *but*.

4. Exercises

1. How many persons are there in a noun?
2. What are the two numbers of the noun?

3. Can a sentence have different numbers and persons?
4. When does a verb require *s* or *es*?
5. When does a noun require *s* or *es*?
6. Supply a proper word in each space below with one of these nouns:

Body, childhood, darkness, earth, evening, foot, lifetime, man, night, noon, morning, pains, pleasure, shadows.

The shadows of the mind are like those of the — . In the — of life, they all lie behind us; at —, we trample them under —; and in the — they stretch long, broad, and deepening before us. Are not, then, the sorrows of — as dark as those of age? Are not the morning — of life as deep and broad as those of its — ? Yes; but morning shadows soon fade away, while those of evening reach forward into the —, and mingle with the coming — . The life of — upon this fair — is made up, for the most part, of little — and little — . The great wonder-flowers bloom but once in a — .

(HENRY W. LONGFELLOW.)

Lesson 12

Adverbs, Their Formation

1. Discussions

Just as nouns or pronouns need adjectives to make them more useful, so verbs also must have adverbs to make the meaning fully understandable. Here is a sentence without adverbs:

The boys are all working.

Of course we understand the meaning clearly enough as it is. But compare the meaning of this sentence with another one where adverbs are supplied:

The boys are *nearly* all *here* working *very diligently*.

How much more thought is contained in the second sentence by adding some adverbs! Here it will be seen out of nine words four of them are adverbs. Does it not show how widely adverbs are applied in language?

Adverbs not only modify verbs, but adjectives, other adverbs, even participles. For ordinary purpose, however, the definition for it is:

An Adverb is a word used to modify the meaning of a verb, an adjective, or another adverb.

In the English language, very many adverbs are formed by adding *ly* to adjectives. Just look over this list of common words:

<i>Adjective</i>	<i>Adverb</i>
bad	badly
idle	idly
nice	nicely
loud	loudly
cool	coolly
real	really
equal	equally
quiet	quietly
polite	politely
unwise	unwisely
natural	naturally
careful	carefully

We can keep on adding to the list to make it a very long one. But it is already sufficient to show the formation of adverbs in one respect.

Of course many adverbs are not formed in that way. Some, for example, are made by compounding two or more words; as,

Some-times, to-day, by-and-by now-and-then, cross-wise, etc.

Adverbs generally answer the questions, Where? When? How? How long? etc. Quite often several words are joined together to make a single adverb. Take these sentences:

- (a) You have begged *for quite a while*.
- (b) He ran away *in a great hurry*.

These latter are called *adverbial phrases* in grammar. The variety of ways out of which adverbs are formed, perhaps, is another proof to show the great demand for this part of speech.

2. A Story for Adverbs

Charlemagne's Timely Help

In vain did the French *continually* strike *with heart and strength*; in vain did they continually drive *back* the foe; *ever as one host fled*, another came. *At length* all the French had fallen, save sixty knights, and Roland, seeing how few men were left, determined to blow his horn. He placed the ivory to his lips; high were the hills, *yet over thirty leagues* the Emperor heard the blast. Then he knew that his nephew was doing battle, but Ganelon scoffed and said that it was nought, for such was the pride of Roland, he loved to blow his horn *all day*.

Yet *once again* came the sound, feebler than before, and now Charlemagne knew *full well* that some evil had befallen his barons; he put spurs to his horse, and

turned his host. But high were hills between them, high and dark, deep the valleys and swift the streams; it was vain to hope they would arrive *in time*.

And now *on the battlefield* Oliver was wounded *to death*, and Roland, gazing at him, saw that his face was pale and wan, and that his red blood stained the earth. His eyes grew dim *so that he could not see*, yet he struck *blindly in the darkness*, till *by mischance* he cleft the helmet and visor of his friend. *At the blow*, Roland looked at him *gently*, saying, "Knowest thou whom thou strikest? It is thy friend Roland who loves thee."

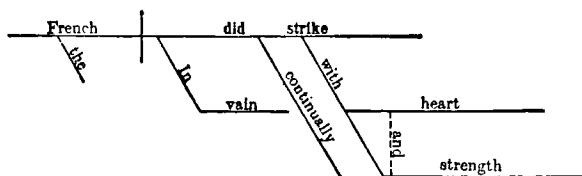
Then Oliver begged *for his forgiveness*, and they wept *together*; and the dying Count laid himself *on the ground*, praying that God would give him a place in Paradise, and bless Charlemagne and sweet France, and his comrade Roland. And Roland, remembering the long days of their friendship, mourned *greatly*, yet he must needs fight on, and *ever* he longed *more earnestly* for the coming of the Emperor. He seized his horn again, and gave a fainter blast; yet Charles, drawing nearer, heard the sound and spurred *faster than ever*. And he bade his men blow their trumpets that his nephew might know that help was near. And *at the voice of their clarions* the heathen were seized *with fear*; they broke and turned, crying the Charlemagne was at hand.

In this story there are all kinds of adverbs, printed in italic form. Some are simple words; some are short phrases; and still others are almost sentences. They help to make the story interesting. Once these adverbs are left out, the whole story would lose its beauty.

3. The Diagram

In the following diagram we want to show how a simple verb may have a number of modifiers. We take this sentence:

In vain did the French continually strike with heart and strength.



4. Exercises

1. In how many ways can adverbs be formed?
2. What function do they perform in the sentence?
3. Pick out the adverbs in these sentences and tell what they modify:
 - (a) The very fairest flowers usually wither the most quickly.
 - (b) I never before heard of a battle quite so fierce.
 - (c) I am not very happy to see you go away.
 - (d) Oliver was so anxious that help should come to him right away.
4. Supply one or more adverbs to complete the sense in each of the following sentences:
 - (a) How — shines the morning sun!
 - (b) He rose — and retired — .
 - (c) The snow is falling in — large flakes.
 - (d) The night was — cold.
 - (e) The trees are — loaded with fruits.
 - (f) The lady sang so very — that she was — applauded.
 - (g) The boy wrote — , though his hands were — hurt.

*Lesson 13***Adverbs, Their Classification****1. Discussions**

Since adverbs are so extensively used in the English language, it is natural that there should be a way to classify them. Some grammarians divide them into more than a dozen kinds; but for practical purposes we may have them classified into only eight.

1. **Adverbs of Time**, which answer the question *When* to indicate time; as, *always, now, then, formerly, soon, presently, lately, yesterday, etc.*
2. **Adverbs of Place**, which answer the question *Where* to indicate place or location; as, *above, around beside, elsewhere, upwards, somewhere, whence, thither, etc.*
3. **Adverbs of Degree**, which answer the question *What extent*; as, *almost, chiefly, exceedingly, perfectly, partially, principally, etc.*
4. **Adverbs of Manner**, which answer the question *How* to indicate the manner in which something is done: as, *well, ill, wisely, slowly, justly, softly, faithfully, sincerely, etc.*
5. **Adverbs of Order and Repetition**, which answer the question *In what order?* or *How many times?* as, *first, secondly, thirdly, next, lastly, once, thrice, etc.*

6. **Adverbs of Comparison**, which show whether one thing is more or less than another; as, *as, more, less, most, least*, etc.
7. **Adverbs of Affirmation, Negation, or Doubt**, which are largely represented by such words as, *yes, yea, indeed, doubtless; no, may, not, nowise; perhaps, maybe, possibly, perchance*, etc.
8. **Adverbs Conjunctive**, which perform the office of conjunctions, as well as express time, place, degree, manner, etc.; as, *when, before, after, also, as, besides, even, hence, otherwise, since, so, till, thence, therefore, until, where, wherefore, while, why*, etc.

2. Another Story for Adverbs

English writer universally acknowledged to be the most vigorous and grammatical before the Johnsonian period was undoubtedly Jonathan Swift, the eccentric Dean of St. Patrick's in Ireland. People reading his "Gulliver's Travel" often think of the satire therein but forget the grammar. In the following passage, Swift practically used every kind of the adverbs we here have just mentioned.

Lilliputian Tailors and Cooks

(JONATHAN SWIFT)

It may *perhaps* divert the curious reader to give some account of my domestics, and my manner of living *in this country during a residence of nine months and thirteen days*. Having a head *mechanically* turned, and being *likewise* forced *by necessity*, I had made for myself

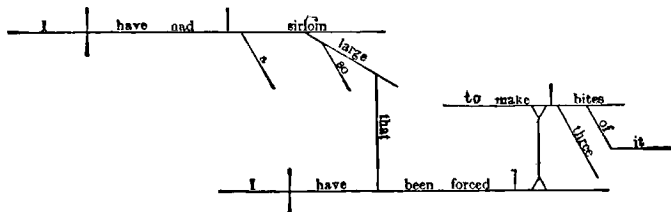
a table and chair convenient enough, out of largest trees in the royal park. Two hundred seamstresses were employed to make one shirt, and linen for my bed and table, all of the strongest and coarsest kind they could get; which, however, they were forced to quilt together in several folds, for the thickest was some degrees finer than lawn. Their linen is *usually three inches* wide, and three feet make a piece. The seamstresses took my measure *as I lay on the ground*, one standing at my neck, and another at my knee, *with a strong cord extended*, that each held by the end, while the third measured the length of the cord *with a rule an inch long*. Then they measured my right thumb, and desired no more; for, by mathematical computation that *twice round the thumb is once round the waist*, and *by the help of my old shirt* which I displayed on the ground before them for a pattern, they fitted me *exactly*. Three hundred tailors were employed *in the same manner* to make me clothes; but they had another contrivance for taking my measure. I kneeled down, and they raised a ladder from the ground to my neck; *upon this ladder* one of them mounted, and let fall a thumb-line from my collar to the floor, which just answered the length of my coat; but my waist and arms I answered myself. When my clothes were finished, which was done *in my house* (for the largest of theirs would not have been able to hold them), they looked like the patch-work made by the ladies in England, only mine were all of a color. I had three hundred cooks to dress my victuals, in little convenient huts built *about my house*, where they and their families lived, and prepared me to dishes apiece. I took up twenty waiters *in my hand* and placed them *on the table*; a hundred more attended *below on the ground*, some with dishes of meat and some with barrels of wine and other liquors slung

on their shoulders, all which the waiters above drew up, as I wanted, *in a very ingenuous manner by certain cords*, as we draw the bucket up a well in Europe. A dish of their meat was a good mouthful, and a barrel of their liquor a reasonable draught. Their mutton yields to ours, but their beef is excellent. I have had a sirloin *so large* that I have been forced to make three bites of it; but this is rare. My servants were astonished *to see me eat it bone and all*, as in our country we do the leg of a lark. Their geese and turkeys I *usually ate at a mouthful*, and, I confess, they *far* exceed ours. Of their smaller fowl, I could take up twenty or thirty *at the end of my knife*.

3. The Diagram

In the diagram given for the last lesson we have shown how a verb may be modified in different ways. Here we want to show a single adjective may also be modified by a long clause. We take this sentence,

I have had a sirloin so large that I have been forced to make three bites of it.



4. Exercises

1. What is the way of classifying adjectives?
2. What is an adverb of manner good for?
3. How are the conjunctive adverbs used in a sentence?

4. Classify the adverbs in Swift's story about "Lilliputian Tailors and Cooks."
5. Explain the adverbs of degree.
6. Have suitable adverbs supplied in the following passage:

The habits of the spider are — interesting. — people either kill a spider —, or shrink —. But by observing this creature — much useful information may be gained. Although it is — much detested, the spider is — harmless. The common Garden Spider is a good type, and it can be — observed in its habits. The net is formed from —, which becomes hard when —. Each thread is composed of many thousand lines.

CHAPTER III

PREPOSITION, CONJUNCTION, AND INTERJECTION

Lesson 14

The Use of Prepositions

1. Discussions

The Preposition in grammar is just like the little kid brother in a family. It is generally made of small words; quite often only two letters, such as; *of, in, by, on,* etc. But the use of such words as these is very important; they show the actual relation between the other words in the sentence. We may have a sentence like this,

Speak the truth.

Here the *truth* is clearly the object of the verb *speak*, and the thought is as nice as can be. But if we put a single preposition between, we can change the sentence structure as well as the thought from the inside out. For example,

Speak *against* the truth.

Here, with the addition of the preposition *against*, the relation between *Speak* and *truth* is entirely changed. We may, therefore, give a definition like this:

A Preposition is a word used to connect a noun or pronoun with other words in the sentence for the sake of bringing out certain definite relation between them.

In order to prove the relations different prepositions can show, just note the several thoughts expressed in the following:

$$\text{A rock } \left\{ \begin{array}{l} \textit{near} \\ \textit{across} \\ \textit{in} \\ \textit{on} \\ \textit{by} \end{array} \right\} \text{ the sea}$$

The principal relations which prepositions can indicate are the following:

1. **Relation of Place, or of Tendency; as,**
He goes *to* Nanking *in* a hurry.
2. **Relation of Position, or of Rank; as,**
The house is situated *between* the hills.
3. **Relation of Origin, or of Property; as,**
This is the work *of* Johnson.
4. **Relation of Time, or of Extent; as,**
He was happy *during* the whole week.
5. **Relation of Separation, or of Exception; as,**
There are many soldiers *without* a general.
6. **Relation of Union, or of Conformity; as,**
The currents move *with* the stream.

7. Relation of Opposition, or of Aversion; as,

The boys did it *against* their father's wish.

8. Relation of Means; as,

John cuts the fruit *with* a knife.

2. A Story for Prepositions

To see how great writers make use of this class of words, we only need to take a passage from Woodrow Wilson's "The Ideal American University." It will be noticed that in every sentence there is at least one preposition. In some of the longer sentences there are almost one dozen of them.

The Ideal American University

(WOODROW WILSON)

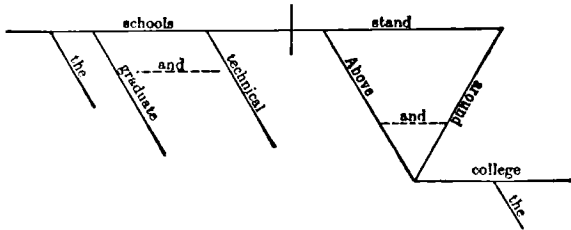
The American university as we now see it consists of many parts. *At* its heart stands the college, the school of general training. *Above* and *around* the college stand the graduate and technical schools, in which special studies are prosecuted and preparation is given *for* particular professions and occupations. Technical and professional schools are not a necessary part of a university, but they are generally benefited *by* close association *with* a university; and the university itself is unmistakably benefited and quickened *by* the transmission of its energy *into* them and the reaction of their standards and objects *upon* it. As a rule the larger universities of the countries have law schools, divinity schools and medical schools *under* their care and direction; and training *for* these, the "learned" professions has long been considered a natural part of their work. Schools of mechanical, electrical and civil engineering have of late years become as numerous and as necessary

as the schools which prepare *for* the older professions, and they have naturally *in* most cases grown up *in* connection *with* universities because their processes are the processes *of* science, and the modern university is, *among* other things, a school *of* pure science, *with* laboratories and teachers indispensable *to* the engineer. But the spirit *of* technical schools has not always been the spirit *of* learning. They have often been intensely and very frankly utilitarian, and pure science has looked *at* them askance. They are proper parts *of* a university only when pure science is *of* the essence *of* their teaching, the spirit *of* pure science the spirit *of* all their studies. It is only *of* recent years we have seen thoughtful engineers coming to recognize this fact, preach this change *of* spirit; it is only of recent years, therefore, that technical schools have begun to be thoroughly and truly assimilated *into* the university organization.

3. The Diagram

Perhaps nothing can show the relation of words in a sentence to each other so well as a diagram. We have said the prepositions are used to bring out definite relations between words; but the following sentence apparently has prepositions that don't do it, for they are used to begin the sentence with. Yet, when we come to the diagram, we see clearly the relation exists still. Here is the sentence,

Above and around the college stand the graduate
and technical schools.



Here the position of the prepositions *above* and *around* is clearly shown between the verb, *stand* and the noun, *college*. The small member in the family of grammar sometimes gives us trouble, but, after all, it has its regular use without any question whatever.

4. Exercises

1. What relations do prepositions show?
2. What is meant by a "relation of opposition"?
3. Give examples for it.
4. Try to put the prepositions in Wilson's "The Ideal American University" in the classes to which they belong.
5. Explain the difference between "relation of union" and "relation of means."
6. Diagram the first sentence of the lesson, The preposition in grammar is just like the little kid brother in a family.
7. Underline the prepositions in the following passage:

The college of the ideal American university, therefore, is a place intended for general intellectual discipline and enlightenment; and not for intellectual discipline and enlightenment only, but also for moral and spiritual discipline and enlightenment. America is great, not by reason of her skill, but by reason of her spirit—her

spirit of general serviceableness and intelligence. That is the reason why it is necessary to keep her colleges under constant examination and criticism. If we do not, they may forget their own true function, which is to supply America and the professions with enlightened men.

Lesson 15

The Objects of Prepositions

1. Discussions

In Lesson 4 when we attempted to explain the transitive verb, we gave it as "one that expresses action done by some person or thing to another." In the diagram of the same lesson we stated very clearly, "what receives the action is known as the Object." Of course, by this we simply mean *object of the verb*.

But, like the transitive verb, the Preposition also takes an object. We know the Prepositions can have a variety of uses in showing the relation between the object and the other word or words connected with it. The objects of prepositions can accordingly be drawn from different classes of words as well.

Generally speaking, there are five different kinds of objects to prepositions; as,

1. **Object of Noun or Pronoun**
2. **Object of Adverb**
3. **Object of Infinitive**
4. **Object of a Phrase**
5. **Object of a Clause**

1. For the first kind of prepositional objects, we have had ample illustrations already. In the diagrams for the last two lessons, for example,

- (a) **Above** and **around** the *college*.
- (b) I have been forced to make three bites **of** *it*.

The object *college* in (a) is a noun, while in (b) the object *it* is a pronoun. We can find any number of such instances, and so we really don't need to dwell any further on it.

2. Now, for the second kind, i.e. **Objects of Adverbs**, they are also quite many. Adverbs of place or time often come in to make the list. As,

- (a) The "lost dog" walks about **from** *here*
to *there*.
- (b) The school was a place of learning
long **before** *now*.

3. **Object of Infinitive** may at first sight appear scarce. But in conversation we often make use of it. Don't we frequently say ourselves or hear others say:

- (a) Are you **about** *to go*?
- (b) He cares nothing **but** *to sleep*.

4. **Object of a Phrase** is also of common occurrence, particularly in business circles. How familiar does it sound to a business-man when he hears,

- (a) The shipments of steel will soon come
from *beyond the sea*.
- (b) The kind of shirts is sold **at** *five dol-*
lars and half each.

5. **Object of a Clause** is an enlargement of the latter, but it is very idiomatic just the same. Listen to these,

- (a) It depends **on** *whether you will pay or not*.
- (b) He has told me **of** *what he saw yesterday*.

2. A Story for Prepositional Objects

Study the following passage and see how many kinds of prepositional objects have been used. For the sake of convenience we have the objects and their prepositions printed in italic form.

The Tired Business Man

(JAMES HAY)

When a man says he is tired he means that he is the victim of *fatigue* and that the requirements of the day's work have exhausted his mental and physical resources. Is this true? If it were, the victim of *this terrific day* would go home and fall *into bed* to recuperate *from what he has suffered*. But he does not. He does one of two things: either he spends the evening *at home* romping *with the kids*, or reading, or amusing himself *with some fad or game*, or he goes out and puts in anywhere *from four to eight hours* seeing a show, going to *a roof garden*, taking an automobile ride, dancing a good many miles, or playing cards.

It turns out that he is not as tired as he thought he was. In fact, *to all intents and purposes*, he is not tired at all. If he were, he could not show up laughing and *with the gleam of hearty enjoyment in his eye at the end of a dance or an automobile ride*, or whatever it is that he has selected as a means of "*killing time*" before he chooses to go to bed. The man who is really fatigued has no desire to dance, does not want to be bounced *in an automobile*, does not care to sit through a play, feels an aversion *to a game of cards*. If he is really fatigued, there is only one thing he does want, and that is rest—rest and sleep.

Show me a "tired business man" and you will show me *at the same time* one who is not playing the game *of life according to the rules*, one who is "laying down" *on his job*, one who has not his soul *in his work*. For example: The hustling young fellow who walks fifteen miles *in a day* the first part *of the month* collecting rents *in tenement-houses* does not get one half as "tired" as the young fellow who is of the same age and walks ten miles a day looking for a job, while he is haunted *by the fear of not getting one*.

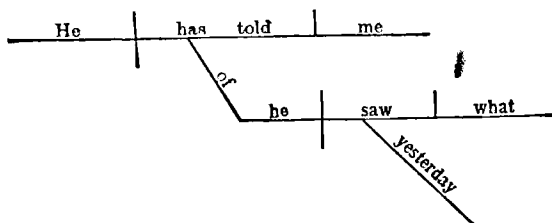
The man *of thirty-five* who is launching a new business and is confident *of its growth and success* will do joyfully twice as much work *in a day* as another man *of thirty-five* who has surrendered himself *to the idea* that he will be nothing but a bookkeeper *for the rest of his life*, and that he hates the work *of bookkeeping*. The day you are promoted you can "fairly eat up" the work which, when you were *on a smaller salary*, you felt was grinding you *down to nothing*.

Note how much space is taken up by prepositions and their objects.

3. The Diagram

Since there is no standard way for making diagrams, we take considerable liberty in this work, aiming in every case to show the grammatical relation of each member of the sentence correctly. We now have the sentence in the illustration,

He has told me of what he saw yesterday.



In the diagram it shows clearly how a clause, with complete subject, verb and object, even adverb, is used as the object to the preposition *of*.

4. Exercises

1. Are the objects of prepositions always simple?
2. In how many ways can the prepositional objects be arranged?
3. Give two more sentences with infinitives for objects.
4. Classify the objects italicized in the story as you have done before.
5. Fill the blanks with appropriate prepositions to make the meaning of the following passage clear:

His alarm clock goes off, and he groans, wishes he could sleep a little longer, and finally drags himself — bed because he fears being fired if he is late. He goes — his office — listless step and glances — the clock — right there he has begun to figure how long it will be — he can get out — a smoke or — lunch, and how this day, like yesterday, is going to tire him. He goes — his work exactly as he walked — the room, listlessly. — lunch he looks — the clock and begins to feel tired.

*Lesson 16***Conjunction, Its Real Object****1. Discussions**

In Lesson 14 we have said the function of a preposition is to connect words for the sake of bringing out certain relation between them. Now, the Conjunction, according to some grammarians, is also a word used for showing in what relation one notion stands to another. (See "Nesfield's Manual of English Grammar.") Since both Preposition and Conjunction are used to connect words and to show relation between words, is there no difference between the two?

This is a very important question; a proper answer to it will serve to put the science of grammar on a better footing. We here endeavor to explain the problem in the following way.

From the above we see there are two distinct functions for the conjunction; the one is *to connect*, the other is *to show relation* between the words thus connected. Both the Preposition and the Conjunction have these powers to a certain extent. But the main purpose of a preposition is to bring out the relation, while the real object of a conjunction is to connect the different parts together. Hence, we are justified in giving for the definition of Conjunction,

A Conjunction is a word used primarily to connect words or expressions into a grammatical unit.

This does not leave out the possible relation which the conjunction may express incidentally. For the sentences

in which conjunctions occur are not always as simple as,

Little John wants sour fruit, *but* his mother would not permit it.

Here clearly two independent clauses are joined together by the conjunction *but*. If we divide the sentence into two separate ones and leave out the conjunction, the thought would be just as good. But what about a sentence like this,

I do not give John any fruit, *because* his mother thinks it injurious.

Here the relation between the two clauses is obvious. In fact, the relation is so close that it is much better to have the two clauses connected into the same sentence. The word *because*, therefore, is not primarily used here to bring out any relation but to join the two related parts into a closer unit. For this purpose *because* is a conjunction, not a preposition.

Conjunctions are of two kinds, *Coördinative* and *subordinative*. **A coördinate conjunction joins words, phrases, or clauses of the same rank together. As,**

- (a) **John *and* James** are both here.
- (b) **To pay him *or* not to pay him**, you are his debtor just the same.
- (c) **You go to town in the morning, *while* I stay at home to rest.**

A subordinate conjunction joins a dependent clause to an independent one. For example,

- (a) I will read the book, *if* you can loan it to me.
(b) Men work *that* they may earn a decent living.

The above clauses that come after *if* and *that* respectively, they depend on something gone before, hence the conjunctions are subordinate.

2. A Story for Conjunction

The great number of conjunctions used in the following story, even by such a good writer as Van Dyke, is very important for us. Some are coördinate while others are subordinate, but they all help to make the story interesting. Generally speaking, the use of conjunction is quite limited to the sentence. But, at the same time, conjunctions have their story value as well. This is why we insist on studying grammar in connection with whole passages instead of with separate sentences alone.

The Blue Flower

(HENRY VAN DYKE)

The parents were abed *and* sleeping. The clock on the wall ticked loudly *and* lazily, as if it had time to spare. Outside the rattling windows there was a restless, whispering wind. The room grew light *and* dark, *and* wondrous light again, *as* the moon played hide-and-peek through the clouds. The boy, wide-awake *and* quiet in his bed, was thinking of the Stranger *and* his stories. . . .

“Once upon a time, they say, the animals *and* the trees *and* the flowers used to talk to people. It seems to me, every minute, *as if* they were just going to begin again. When I look at them I can see what they want

to say. There must be a great many words that I do not know; if I knew more of them perhaps I could understand things better. I used to love to dance, *but* now I like better to think after the music."

Gradually the boy lost himself in sweet fancies, *and* suddenly he found himself again, in the charmed land of sleep. He wandered in far countries, rich *and* strange; he traversed wild waters with incredible swiftness; marvelous creatures appeared *and* vanished; he lived with all sorts of men, in battles, in whirling crowds, in lonely huts.

He was cast into prison. He fell into dire distress *and* want. All experiences seemed to be sharpened to an edge. He felt them keenly, *yet* they did not harm him. He died *and* came alive again; he was loved to the height of passion, *and* then was parted forever from his beloved. At last, toward morning, *as* the dawn was stealing near, his soul grew calm *and* the pictures showed more clear *and* firm. . . .

The forest grew thinner *and* lighter. He came to a fair meadow on the slope of the mountain. Beyond the meadow was a high cliff, *and* in the face of the cliff an opening like the entrance to a path. Dark was the way, *but* smooth, *and* he followed easily on till he came near to a vast cavern from which a flood of radiance streamed to meet him.

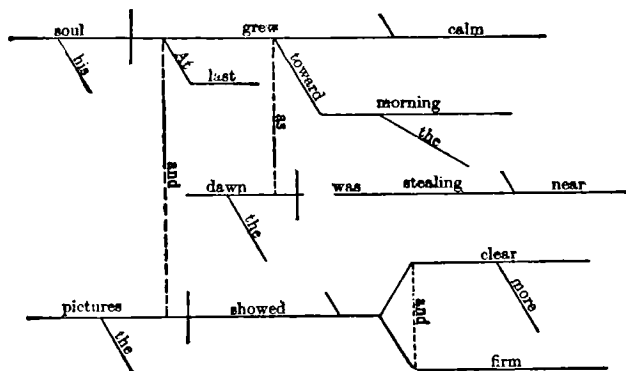
As he entered he beheld a mighty beam of light which sprang from the ground, shattering itself against the roof in countless sparks, falling *and* flowing all together into a great pool in the rock. Brighter was the light-beam than molten gold, *but* silent in its rise, *and* silent in its fall. The sacred stillness of a shrine, a never-broken hush of joy *and* wonder, filled the cavern. Cool was the dripping radiance that softly trickled down the walls, *and* the light that rippled from them was pale blue.

Note in some sentences there are as many as three conjunctions in each. There is scarcely a sentence without at least one. Conjunctions can be liberally used in writing, if the writer knows how.

3. The Diagram

We pick out this rather complicated sentence for the diagram here,

At last, toward the morning, as the dawn was stealing near, his soul grew calm and the pictures showed more clear and firm.



Here the diagram shows there are two coördinate conjunctions, one joining the two long clauses while another joining two adjectives. Then, there is also a subordinate conjunction *as*, joining another clause to the first clause in the diagram.

4. Exercises

1. How do you distinguish a conjunction from a preposition?

2. How would you define a conjunction?
3. What are the two kinds of conjunction? How do you distinguish them?
4. Can conjunctions only join together nouns and verbs, not other parts of speech?
5. Fill the spaces of the following passage with adequate conjunctions:

Long — tenderly he gazed at it, with unspeakable love. At last he felt that he must go a little nearer to it, — suddenly it began to move — change. The leaves glistened more brightly, — drew themselves up closely around the swiftly growing stalk.

Lesson 17

Interjection

1. Discussions

In our study of Preposition in Lesson 14 we have aptly compared it to the little kid brother in the family, because it is both small and troublesome.

Interjection can hardly be called an intimate member of the grammar-family at all, since it does not regularly enter into the construction of a sentence. It is a word or an expression employed to indicate some strong or sudden emotion of the mind. As such, we may well compare it to the *guest* of the grammar-family. Of course, a family does not lose its entirety without the guest from outside. But how much better would the home be to have at times some friends to make calls!

Just like the news brought by friends from outside may be sad or happy, so the Interjection can also express

a variety of feelings. Generally speaking, we may say Interjections may be employed to express,

1. **A Feeling of Joy; as,**

- (a) *Aha!* you are here now.
- (b) *Lo!* what a time we had together!

2. **A Feeling of Sorrow; as,**

- (a) *Oh!* what a pity it is!
- (b) *Alas!* the time is lost at last!

3. **A Feeling of Fear; as,**

- (a) You are going to kill it, *eh!*
- (b) *Oh dear!* I am through after all!

4. **A Feeling of Wonder; as,**

- (a) *Strange!* I never saw you before!
- (b) *Indeed!* what a place it is!

5. **A Feeling of Aversion; as,**

- (a) I don't care for it, *pugh!*
- (b) *Pshaw!* who wants a thing like that?

Besides the different feelings that can be expressed, Interjections can also be used for calling special attention. In this connection we may mention,

1. **To call; with *ho! hallo! ahoy!* as,**

Hallo! where are you going?

2. **To encourage; with *bravo! good! well-done!* as,**

Good! keep it up a little longer.

3. **To stop;** with *hold! soft! ho! as,*
Hold there! don't pull any more.
4. **To silence;** with *hush! hark! mum! as,*
Hush! listen to the soft music.
5. **To address;** with *hail! welcome! farewell! as,*
Hail to thee! Lord of the Prairies!
6. **To interrogate;** with *eh? ha? hey? as,*
You have come at last, *eh?*

2. A Story for Interjection

The use of Interjections is not necessarily uncommon, for our feelings are often aroused to a high pitch. Good story writers often make use of this part of speech to indicate the feelings which could not be easily described in words. Quite often a sentence can be left unfinished by means of an interjection. In other instances, interjections are something added to the sentence thought to give it some surprise.

Look at the following passage from Oxford's "Angie," and see how many interjections are employed in a brief space. The story is about a girl who took care of two little children for another person.

Angie

(JOHN B. OXFORD)

She glanced at the faded shirt. It was an even more ghastly yellow at night than in the daytime. Stockings and underwear for Davy; *he must have them this week!* Shoes for Mona! *Rent day next Tuesday!*

She put down her mending and rubbed her smarting eyes. *So much mending!* Every night she was at it. She swung about to the window and pushed back the draperies. Down a narrow alley between her windows and the back of the big wooden house like this one in which she lived she could see one tiny bit of Market Street. Two open trolley cars, packed to the running boards, were starting for Riverside. There was a steady stream of automobiles, presumably heading for the same destination.

Always something for the kids! Clothes, stockings, shoes forever giving out, *Patch and darn as she would!* She thought of Essie in her new suit and the becoming hat. By this time Essie was whirling over the big, shining floor of the Dance Carnival. . . .

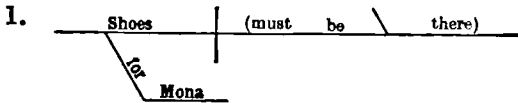
She closed the window to shut out the earthy, spring-time smell. She tiptoed across the room and cautiously opened the door. She needed a peek at the kids asleep to steady her. With all her care the worn old hinges squeaked. Light came into that next room but faintly. But it was sufficient to disclose Davy, snoring gently in the crib, one arm under his curly brown head, his mouth wide open. Mona, over by the wall in the big bed, hugged a small and much-battered cloth rabbit. *Good kids as ever lived! Pretty kids both of them!* She seemed to see Sam McCray leaning toward her, trying to get himself to the point of asking her to spend an evening with him.

She bent over to touch Davy's curly head; then she pulled the coverlet higher over Mona's shoulders. She went out again to fix the kitchen fire for the night. So much to do for them; so much to spend for them; *never a cent left for herself!* Sam McCray had such a nice laugh and such clear, steady eyes. *He was such a boyish, straightforward, likable chap!*

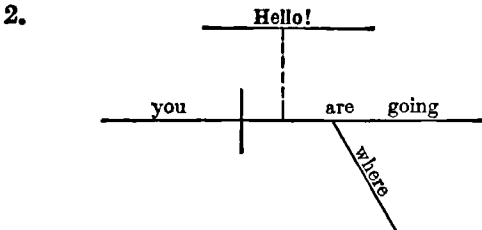
3. The diagram

Here we have to take two sentences for diagram to show how a thought can be contracted in an interjectional expression, as well as to show how an interjection can be added to a sentence thought. We take these two examples:

1. Shoes for Mona!
2. Hello! Where are you going?



Thus, the complete form of the first sentence should be, *(There must be) shoes for Mona.*



In the second sentence *Hello* is used to call the attention of a person about something, and so it is placed above the sentence proper in the diagram to show it.

4. Exercises

1. How would you define an Interjection?
2. Why is Interjection not an intimate part of speech?

3. How many kinds of feeling can Interjections express?
4. How are Interjections used to call attention?
5. Tell what kind of feeling in Interjections in the story are employed to express.
6. Insert a proper Interjection in every blank of the following sentences below:
 - (a) —— ! I am undone.
 - (b) —— ! what a sad accident!
 - (c) —— ! you are welcome to our home!
 - (d) —— ! Sam, what are you going to do?
 - (e) —— ! Fred, you're not going home to-day.
 - (f) —— ! I'll tell the teacher.
 - (g) —— ! I' m off to Foochow.
 - (h) —— ! It's only the wind. I am going —— !

CHAPTER IV

THE AIDS OF ENGLISH GRAMMAR

Lesson 18

The Nature of Infinitive

1. Discussions

We have so far briefly covered the general field of the English Grammar; namely, the so-called *Eight Parts of Speech*. These parts are:

1. The **Noun**
2. The **Verb**
3. The **Pronoun**
4. The **Adjective**
5. The **Adverb**
6. The **Preposition**
7. The **Conjunction**
8. The **Interjection**

Now we want to study certain elements that are derived from these principal parts, which often give the students a lot of trouble. They are the aids to the grammar and we begin with the Infinitive.

Lesson 5 of this book is for explaining the modifications of verbs. There is one place about "the infinitive mood" which expresses an action or being without person or number. Here we come to study how it is done. Infinitive is a modification of the verb for some special purposes; its nature is no longer the same as that

of the verb. A regular verb, for example, must agree with its subject in person and number, and it is therefore known as *finite* or *limited verb*. Now, the very name of *Infinitive* means it is not thus limited. Unlike the finite verb also, the Infinitive is not used as predicate either.

But this does not mean the Infinitives can have no subjects. On the contrary, they can and they have subjects in special form too. Take the following sentences,

- (a) They ask **me** to go.
- (b) They ask **you** to go.
- (c) They ask **him** to go.
- (d) They ask **us** to go.
- (e) They ask **them** to go.

In these sentences the subjects of the finite verbs are the same *They*, but the subjects of the Infinitive *to go* are *me*, *you*, *him*, *us*, and *them* respectively. Yet, in the ordinary occasion, the subjects of finite verbs are *I*, *you*, *he*, *we*, and *they*. Here, then, we notice a decided change of *case* in the subjects for the Infinitives.

Moreover, the ordinary finite verbs that follow the subject *he*, or *she*, etc. usually take *s* or *es*; as,

She asks him to go.

But with the Infinitive there is no change whatever; the same *to go* is used with *him*, *her*, *them*, or *it*. This is because,

The subject of an Infinitive is always in the objective case.

From what we have seen an Infinitive seems to have the sign *to* before it always. But this is not true, for

quite a number of finite verbs may be followed by Infinitives without that sign. Take the following sentences for example,

- (a) I *have known* him **laugh** (to laugh) for nothing.
- (b) We *beheld* the fish **rise** (to rise) to the top.
- (c) We *watched* him **go** (to go) and **come** (to come).
- (d) I *led* him **go** (to go) back to his own house.
- (e) He *made* me **sit** (to sit) beside him.
- (f) He *dared* not **say** (to say) this in the open.
- (g) I *feel* the cold air **strike** (to strike) my face.
- (h) You *need* not **send** (to send) the books to me.
- (i) I *saw* him **take** (to take) aim with his bow.
- (j) I *hear* thee **speak** (to speak) of a better place.

Then, the sign *to* is left out after the Auxiliaries such as, *shall, will, can, may, must, should, would, could, might*. Hence, we say:

You shall *see* it.

I would *like* to go.

2. A Story for Infinitives

The following passage is taken from the hand of a very practical rich man of the modern period, in a story about "The Difficult Art of Getting." Here he tells some of his own early business experience, which is an interesting account in itself. But note the number of Infinitives used, some of which are without the sign *to*.

Sticking to Business Principles

(JOHN D. ROCKEFELLER)

Mr. Hardy trusted me because he believed we would *conduct* our young business on conservative and proper lines, and I well remember about this time an example

of hard it is sometimes *to live up* to what one knows is the right business principle. Not long after our concern was started, our best customer—that is, the man who made the largest consignments—asked that we should *allow him to draw* in advance on current shipments before the produce or a bill of lading was actually in hand. We, of course, wished *to oblige* this important man, but I, as the financial member of the firm, objected, though I feared we should *lose* his business.

The situation seemed very serious; my partner was impatient with me for refusing *to yield*, and in this dilemma I decided *to go* personally *to see* if I could not *induce* our customer *to relent*. I had been unusually fortunate when I came face to face with men in winning their friendship, and my partner's displeasure put me on my mettle. I felt what when I got into touch with this gentleman I could *convince* him that what he proposed would *result* in a bad precedent. My reasoning (in my own mind) was logical and convincing. I went *to see* him and *put forth* all the arguments that I had so carefully thought out. But he stormed about, and in the end I had the further humiliation of confessing to my partner that I had failed. I had been able *to accomplish* absolutely nothing.

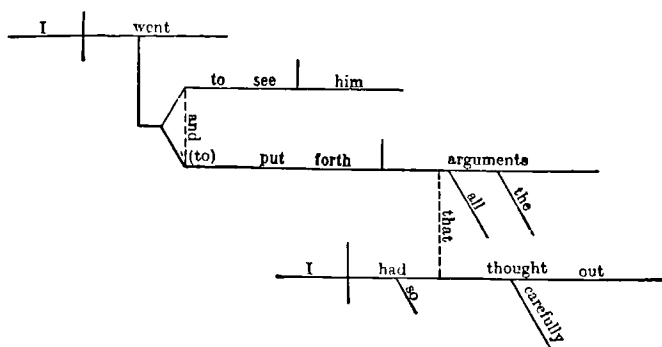
Naturally, he was very much disturbed at the possibility of losing our most valued connection, but I insisted and we stuck to our principles and refused *to give* the shipper the accommodation he had asked. What was our surprise and gratification *to find* that he continued his relations with us as though nothing happened, and did not again *refer* to the matter. I learned afterward that an old country banker, named John Gardner, of Norwalk, Ohio, who had much *to do* with our consignor, was watching this little matter intently, and I have ever since believed that he

originated the suggestion *to tempt us to do* what we stated we did not *do* as a test, and his story about our firm stand for what we regarded as sound business principles did us great good.

3. The Diagram

The Infinitive has the tendency of prolonging a very simple sentence, thus making it quite complex in structure. We take this sentence for example,

I went to see him and put forth all the arguments that I had so carefully thought out.



Note the main clause has only two simple words *I went*, and the rest are all modifiers introduced by Infinitives.

4. Exercises

1. How is an infinitive formed?
2. What is meant by being infinitive?
3. What is the special nature of an infinitive?
4. Mention some verbs that do not need the sign *to* for the infinitives that follow after them.

5. Mention some auxiliaries for the same purpose.
6. Name the different classes to which the italicized infinitives in the story belong.
7. Fill the spaces below with proper words,

Sorrow for the Dead

The sorrow for the dead is the only sorrow from which we refuse to — . Every other wound we seek to — ; every other affliction to — ; but this wound we consider it a duty to — open: this affliction we — and brood over in solitude. Where is the mother that would willingly — the infant that perished like a blossom from her arms, though every recollection — a pang? Where is the child that would willingly — the most tender of parents, though to — be but to —?

(IRVING)

Lesson 19

The Uses of Infinitives

1. Discussions

We have taken liberty to call the Infinitive an *aid* to English grammar not without a good reason. There may be eight parts of speech, but they are not quite sufficient to make the language very useful. In the last lesson, where we attempt to show the nature of the Infinitives, we find in a short passage there are already quite a number of them.

English, then, requires the aid of Infinitives very generally. Here we shall endeavor to show in what particular ways the Infinitive may be used to help

expressing the thought. Broadly speaking, an infinitive may be used either as a noun, an adjective, or an adverb.

As a noun, an infinitive can be used in any way in which the regular nouns are used. A regular noun is used as the subject to a finite verb, so is an infinitive. For example,

- (1) *Mistakes are ordinary affairs* (noun as subject)
- (I) *To err is human.* (infinitive as subject)

A regular noun may be made as the object of a transitive verb or of a preposition, so may an infinitive. For example,

- (1) *The evil one hates death.* (noun)
- (I) *A good man does not fear to die.* (infinitive)
- (2) *The burglar is near death.* (noun)
- (II) *He is about to die.* (infinitive)

A regular noun is often used as a predicate noun, so is an infinitive. For example,

- (1) *John will soon be a fine speaker.*
(noun)
- (I) *His aim is to be an orator.* (infinitive)

The Infinitive is sometimes put after a noun to serve in the capacity of an adjective, just like a regular adjective modifying a noun. For example,

- (1) *He has a reading book in hand.* (adjective)
- (I) *The teacher gives him a book to read.*
(infinitive)

Finally, the Infinitive may also be used as an adverb, modifying either a verb or an adjective. For example,

- (1) A carpenter is called *for repaires* (ad-verb)
- (I) A tailor is **summoned** *to make the dress.* (infinitive)
- (2) The tailor will be **ready** *for work.* (ad-verb)
- (II) The carpenter is **ready** *to work.* (infinitive)

2. Another Story for Infinitives

Here is a passage from the writings of one of the most noted English scientists of the modern period, Herbert Spencer. How he uses the Infinitive for practically all the purposes just studied will be seen by reading the following.

Why Men Want Money

(HERBERT SPENCER)

To be distinguished from the common herd—*to be* somebody—*to make* a name, a position—this is the universal ambition; and *to accumulate* riches is alike the surest and the easiest way of fulfilling this ambition. Very early in life all learn this. At school, the court paid to one whose parents have called in their carriage *to see* him is conspicuous; while the poor boy, whose insufficient stock of clothes implies the small means of his family, soon has burnt into his memory the fact that poverty is contemptible. On entering the world, the lessons that may have been taught about the nobility of self-sacrifice, the reverence due to genius, the admirableness of high integrity, are quickly neutralized

by experience, men's actions proving that these are not their standards of respect. It is soon perceived that while abundant outward marks of deference from fellow-citizens may almost certainly be gained by directing every energy to the accumulation of property, they are but rarely *to be gained* in any other way; and that even in the few cases where they are otherwise gained, they are not given with entire unreserve, but are commonly joined with a more or less manifest display of patronage. When, seeing this, the young man further sees that while the acquisition of property is quite possible with his mediocre endowments, the acquirement of distinction by brilliant discoveries, or heroic acts, or high achievements in art, implies faculties and feelings which he does not possess; it is not difficult *to understand why* he devotes himself heart and soul to business.

We do not mean *to say* that men act on the consciously reasoned-out conclusions thus indicated; but we mean that these conclusions are the unconsciously formed products of their daily experience. From early childhood, the sayings and doings of all around them have generated the idea that wealth and respectability are two sides of the same thing. This idea, growing with their growth and strengthening with their strength, becomes at last almost what we may call an organic conviction. And this organic conviction it is which prompts the expenditure of all their energies in money-making. We contend that the chief stimulus is not the desire for the wealth itself, but for the applause and position which the wealth brings. And in this belief we find ourselves at one with various intelligent traders with whom we have talked on the matter.

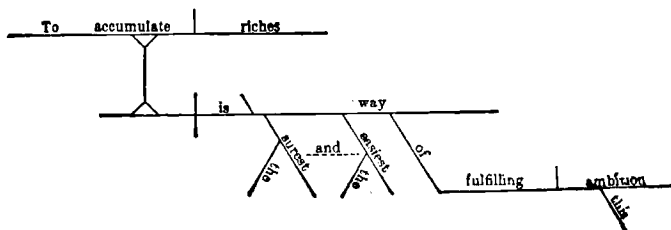
It is incredible that men should make an sacrifice, mental and bodily, which they do, merely *to get* the material benefits which money purchases. Who would

undertake an extra burden of business for the purpose of getting a cellar of choice wines for his own drinking? He who does it, does it that he may have choice wines to give his guests and gain their praises. What merchant would spend an additional hour at his office daily, merely that he might move into a larger house in a better quarter? In so far as health and comfort are concerned, he knows he will be a loser by the exchange, and would never be induced to make it, were it not for the increased social consideration which the new house will bring him. Where is the man who would lie awake at nights devising means of increasing his income in the hope of being able to provide his wife with a carriage, were the use of the carriage the sole consideration? It is because the *eclat* which the carriage will give, that he enters on these additional anxieties. So manifest, so trite, indeed, are these truths, that we should be ashamed of insisting on them, did not our argument require it.

3. The Diagram

We here only have space for a diagram showing how an infinitive phrase may be made the subject of the sentence. This is our sentence,

To accumulate riches is the surest and the easiest way of fulfilling this ambition.



4. Exercises

1. What are the uses to which an infinitive may be employed?
2. How is the infinitive in the diagram used?
3. Explain the different uses of the infinitives employed in the story.
4. Write two sentences in which the infinitives are used as adjectives.
5. Write two sentences in which the infinitives are used as adverbs.
6. Fill the blanks in the following with suitable infinitives.
 - (a) Should you like — ?
 - (b) I always like — .
 - (c) You have forgotten — .
 - (d) He can't remember how — .
 - (e) The students are ready — .
 - (f) These men are too old — .
 - (g) The boy ran too slowly — .

Lesson 20

Double Nature of Participles

1. Discussions

Another *aid* to English grammar is Participle. Like the infinitive, a Participle is also derived from a verb, to be used in various capacities to help expressing thought. It is of a composite quality, participating the properties of a verb, an adjective, or a noun. But speaking in general terms, we may say a Participle has the double nature of

- (a) being a part of a tense,
- (b) being an adjective modifying nouns, etc.

(a) Inasmuch as a Participle can be a part of the tense, it rightly expresses *action* or *being* and marks *time*. The participle in the sentence "The smiths *are making* locks." clearly expresses an action of *making*, and with the help of *are* shows that the action is going on at the present time. Here the participle ends in *ing*, as many of them do, and it shows the action is still in progress.

Participles that end in *ing* are known as the Present Participles.

But some participles do not have this ending, and they are also formed out of verbs to help expressing action and time. Take this sentence,

You *have spoken* the truth.

Here *spoken* is a participle without *ing* for ending. It evidently expresses the action of speaking, and concurrently, with the help of *have*, shows the time when the action is performed. Such kind is known as Past Participle, and it refers to action already completed.

Past Participles do not end in *ing*.

(b) As an adjective, the Participle can modify words just like other adjectives. It can

- (a) modify a noun,
- (b) be modified by an adverb,
- (c) be used as a noun.

1. Many instances can be found where a participle is used to modify a noun, be it present or past participle.

The *walking sticks* are very expensive.

(present participle)

A *tired person* needs good rest. (past participle)

2. Since in a participle there is the property of a verb, naturally adverbs can be used to modify its meaning.

John was found in an *almost dying* condition.

3. Considering participles used as nouns, we must here confine ourselves to the Past Participles, for the Present Participles used as nouns will be treated in a separate lesson. Take this sentence,

There can be no life in the *dead*.

2. A Story for Participles

We may take a part from the *American Declaration of Independence* to the world, when the Republic of the United States was being established, to show the frequency of participles used in English—both the present and the past participles.

Declaration of Independence

(THOMAS JEFFERSON)

The history of the present King of Great Britain is a history of *repeated* injuries and usurpations, all *having* in direct object the establishment of an absolute

tyranny over these States. To prove this, let facts be *submitted* to a candid world.

He has *refused* his assent to laws, the most wholesome and necessary for the public good.

He has *forbidden* his Governors to pass laws of immediate and *pressing* importance, unless *suspended* in their operation till his assent should be *obtained*; and when so *suspended*, he has utterly *neglected* to attend to them.

He has *refused* to pass other laws for the accommodation of large districts of people, unless those people would relinquish the right of representation in the Legislature, a right inestimable to them and formidable to tyrants only.

He has *called* together legislative bodies at places unusual, uncomfortable, and distant from the depository of their public records, for the sole purpose of fatiguing them into compliance with his measures.

He has *dissolved* Representative Houses repeatedly, for *opposing* with firmness his many invasions on the rights of the people.

He has *refused* for a long time, after such dissolutions, to cause others to be elected; whereby the legislative powers, incapable of annihilation, have *returned* to the people at large for their exercise; the State *remaining* in the meantime *exposed* to all the dangers of invasion from without, and convulsions within.

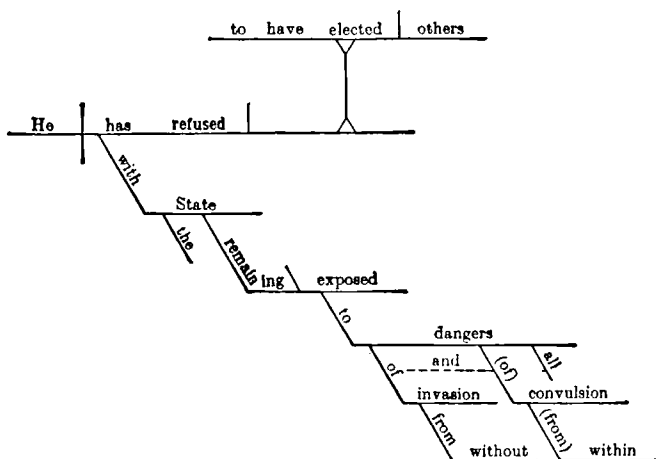
He has *endeavored* to prevent the population of these States; for that purpose *obstructing* the Laws for Naturalization of Foreigners; *refusing* to pass others to encourage their migration hither, and *raising* the condition of new appropriations of lands.

He has *obstructed* the administration of justice, by refusing his assent to laws for establishing judiciary powers

3. The Diagram

In this diagram we take a sentence from the lesson, somewhat condensed, for showing the double nature of Participle, both as a part of a tense and as an adjective modifying a noun.

He has refused to have others elected, with the State remaining exposed to all the dangers of invasion from without and convulsion within.



In this diagram it shows clearly how the past participles in the main clause are used in verbs to indicate tense; while the present participle *remaining* introducing a long chain of modifiers, is used to qualify the noun *State*.

4. Exercises

1. How do you define a participle?
2. What is the double nature of a participle?

3. What can participles be used as adjectives to modify?
4. What is the sign of a present participle?
5. Tell how the participles in the story are used.
6. Put the participles from the list given here in their right places down below.

Forming, glistening, rising, seen, supporting.

An Evening at Sea

The solar orb, about to sink beneath the waves, was — through the rigging in the midst of boundless space; and, from the motion of the stern, it appeared as if it changed its horizon every moment. A few clouds wandered confusedly in the east, where the moon was slowly — . The rest of the sky was serene; and towards the north, a water-spout, — a glorious triangle with the luminaries of day and night, and — with all the colors of the prism, rose from the sea, like a column of crystal — the vault of heaven.

Lesson 21

The Gerund

1. Discussions

We have so far studied two kinds of *aids* to grammar, the Infinitive and the Participle. There is still another kind very much like the Participle. We mean the Gerund.

The Gerund resembles the Participle in that they are both formed from the verb and both end in *ing*. A participle, according to our study, is sometimes used

like adjective, the Gerund, however, is used like a noun. That is the reason why Gerund is also called *Verbal Noun* by some grammarians. Take these two sentences,

- (a) A *crying* child gives the mother much trouble.
- (b) There is no child anywhere without *crying*.

In (a) *crying* is used to modify the noun *child*, hence it is a Participle. But in (b) it is used as the object to the preposition *without*, hence a Gerund.

We have said a Gerund is formed from the verb. Yet it may lose the function of a verb and keep that of the noun only. The general rule is this,

If the verb element in a Gerund is *intransitive*, it has the function of a noun only. But if it is *transitive*, the Gerund retains the verb function also, and as such it can be followed by an object like other verbs.

In the sentences,

- (a) John is fond of *sleeping*.
- (b) James is fond of *studying grammar*.

Sleeping in (a) is without object while *studying* in (b) has *grammar* for object, but they are both Gerunds. On the strict grammatical basis, then, some of the examples for participles in the story of the last lesson are really Gerunds. The distinction was not made there for the sake of reducing confusion for the students.

Moreover, with Gerund the noun or pronoun preceding it should be in the possessive case, neither the nominative nor the objective being correct. Students should insist on saying,

- (a) I did everything to stop *his abandoning* the plan.
- or
- (b) The success depends upon *your calling* a meeting.

Students will have little trouble in distinguishing a Participle from a Gerund, if they remember that in the former case it is verbal-adjective, while in the latter it is verbal-noun.

2. A Story for Gerund and Participle

In the following passage from Longfellow's "The Hero," describing this sad experiences as a result of the death of his wife, the writer used a great number of participles, both present and past. A few Gerunds are also employed therein, which demonstrate clearly how this *aid* to grammar does help to make the language beautiful.

The Hero

(HENRY W. LONGFELLOW)

The *setting* of a great hope is like the *setting* of the sun. The brightness of our life is gone. Shadows of evening fall around us, and the world seems but a dim reflection,—itself a broader shadow. We look forward into the *coming* lonely night. The soul withdraws into itself. Then stars arise, and the night is holy.

Paul Flemming had experienced this, though still young. The friend of his youth was dead. The bough had broken "under the burden of the unripe fruit." And when, after a season, he looked up again from the blindness of his sorrow, all things seemed unreal. Like the man whose sight had been restored by miracle, he beheld men, as trees, *walking*. His household gods were broken. He had no home. His sympathies cried aloud from his desolate soul, and there came no answer from the busy, turbulent world around him. He did not willingly give way to grief. He struggled to be cheerful,—

to be strong. But he could no longer look into the familiar faces of his friends. He could no longer live alone, where he had lived with her. He went abroad, that the sea might be between him and the grave. Alas! between him and his sorrow there could be no sea, but that of time.

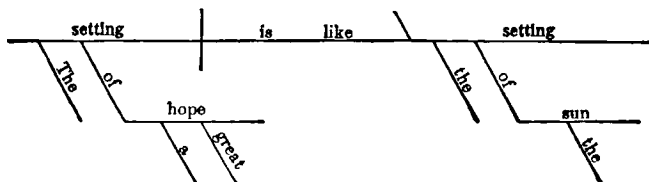
He had already passed many months in lonely *wandering*, and was now *pursuing* his way along the Rhine, to the south of Germany. He had journeyed the same way before, in brighter days and a brighter season of the year, in the May of life and in the month of May. He knew the beauteous river all by heart,—every rock and ruin, every echo, every legend. The ancient castles, grim and hoar, that had taken root as it were on the cliffs,—they were all his; for his thoughts dwelt in them and the wind told him tales.

He had passed a sleepless night at Rolandseck, and had risen before daybreak. He opened the window of the balcony to hear the *rushing* of the Rhine. It was a damp December morning, and clouds were *passing* over the sky,—thin, vapory clouds whose snow-white skirts were “often spotted with golden tears, which men call stars.” The day dawned slowly; and, in the *mingling* of daylight and starlight, the island and cloister of Nonnenworth made together but one broad, dark shadow on the silver breast of the river. Beyond, rose the summits of the Siebengbirg, Solemn and dark, like a monk, stood the Drachenfels, in his hood of mist; and rearward extended the curtain of mountains, back to the Wolkenburg,—the Castle of the Clouds.

3. The Diagram

We take the following sentence for diagram to show how a Gerund is in every respect like a noun.

The setting of a great hope is like the setting of the sun.



4. Exercises

1. How is a Gerund formed?
2. In what respect is a Gerund different from a participle?
3. Can a Gerund be used entirely like a noun? If so, when? Give example.
4. Tell which are participles and which are Gerunds in the story from Longfellow.
5. Pick out a sentence in the lesson for diagram.
6. Fill the following blank spaces with appropriate Gerunds.
 - (a) How can you keep from — ?
 - (b) Don't stop — until I raise my hand.
 - (c) Keep on — until you succeed.
 - (d) You ought to apologize for —.
 - (e) How can you prevent him from — ?

Lesson 22

Different Uses of Words

1. Discussions

In our study of Infinitive, Participle, etc., we have found out how these *aids* which formed out of verbs lend

great help to the language.' But there is another way by which the English language is much enriched in its applicability. This is due to the different uses of words.

In English one word may be used in several ways, which incidentally means several words can be made out of one word without changing its formation whatever. Take some very common examples, the words *all* and *more* for instance. These words are adjectives in nature, but they can be used in at least four different ways.

(As Adjective of Quantity)

all . . . They have eaten *all* the bread.

more . . . They have eaten *more* bread than others.

(As Numeral Adjective)

all . . . We must *all* die sometimes.

more . . . *More* men are here to-day than yesterday.

(Adjective Used as Noun)

all . . . You will lose your *all* for staying here.

more . . . *More* is wasted than used.

(Adjective Used as Adverb)

all . . . *All* bloodless lay the untrodden snow.

more . . . We shall see you once *more*.

Similarly, if we take the two much-used words *but* and *well*, we find they both can be used either as Adverb or as Coördinate Conjunction.

(As Adverb)

but . . . There is *but* (only) one man in the house.

well . . . You have done the work very *well*.

(As Coördinate Conjunction)

but . . . He is a nice man, *but* accustomed to walking in his sleep.

well . . . He has come at last; *well*, I never could expect it.

These are, of course, very common illustrations we find in daily conversation; but they do help to show how the same words can have different uses.

What gives the student most trouble in this respect is not the big *but* but the small word *as*. This word can be used as Conjunctive Pronoun; for example,

He is not such a fool *as* you think.

But it can also be used in the way of *Elliptical Phrases* to imply "extent," for example,

(a) I will inquire carefully *as* to that matter.

This little word here really implies the same meaning as,

(b) I will inquire carefully *to what extent the question relates* to that matter.

But let us come to the word *as* as it is used in the capacity of *Conjunctive Adverb*. We find it can be used as

1. **Adverb of Time;** *as*,

He stuttered *as* (at what time) he spoke.

2. **Adverb of Manner;** *as*,

You should talk *as* (in the same manner) he did.

3. **Adverb of State;** *as*,

I will eat the food *as* (in the same state) it is.

4. **Adverb of Extent;** *as*,

You are just *as* (to that extent) good *as* (to what extent) he is.

5. **Adverb of Reason; as,**

The weather is fine *as* (for the reason that) the sun appears.

2. **A Story for Different Uses of Words**

Just to show how a lot of English words have different uses in constant application, we take half a dozen words like these,

Good, really, such, what, English, American.

as found in the writing of that versatile scholar, Galsworthy, in his discussion on

American and Briton

(JOHN GALSWORTHY)

On the mutual understanding of each other by Britons and Americans the future happiness of nations depends more than on any other world cause.

I have never held a whole-hearted brief for the British character. There is a lot of *good* in it, but much which is repellent. It has a kind of deliberate unattractiveness, setting out on its journey with the words: "Take me or leave me." One may respect a person of this sort, but it is difficult either to know or to like him. I am told that an American officer said recently to a British staff officer in a friendly voice: "So we're going to clean up Brother Boche together!" and the British staff officer replied "*Really!*" No wonder Americans sometimes say: "I've got no use for those fellows."

The world is consecrate to strangeness and discovery, and the attitude of mind consecrated in that "*Really!*" seems unforgivable, till one remembers that it is manner rather than matter which divides the heart of *American* and Briton.

In a huge, still half-developed country, where every kind of national type and habit comes to run a new thread into the rich tapestry of *American* life and thought, people must find it almost impossible to conceive the life of a little old island where traditions persist generation after generation without anything to break them up; where blood remains undoctored by new strains; demeanor becomes crystallized for lack of contrasts; and manner gets set like a plaster mask. The English manner of to-day, of what are called the classes, is the growth of only a century or so. There was probably nothing at all like it in the days of Elizabeth or even Charles II. The English manner was still racy when the inhabitants of Virginia, as we are told sent over to ask that there might be dispatched to them some hierarchical assistance for the good of their souls, and were answered: "D——n your soul, grow tobacco!" The English manner of to-day could not even have come into its own when the epitaph of a lady, quoted somewhere by Gilbert Murray, was written: "Bland, passionate, and deeply religious, she was second cousin to the Earl of Leitrim; of *such* are the Kingdom of Heaven." About that gravestone motto was a certain lack of the self-consciousness which is now the foremost characteristic of the *English* manner.

But this British self-consciousness is no mere fluffy *gaucherie*, it is our special form of what Germans would call "Kultur." Behind every manifestation of thought or emotion the Briton retains control of self, and is thinking: "That's all I'll let them see;" even: "That's all I'll let myself feel." This stoicism is *good* in its refusal to be foundered; bad in that it fosters a narrow outlook; starves emotion, spontaneity, and frank sympathy; destroys grace and what one may describe roughly as the lovable side of personality. The *English* hardly

ever say just *what* comes into their heads. *What* we call "good form," the unwritten law which governs certain classes of the Briton, savors of the dull and glacial; but there lurks within it a core of virtue. It has grown up like callous shall round two fine ideals—suppression of the ego lest it trample on the corns of other people, and exaltation of the maxims: "Deeds before words." Good form, like any other religion, starts well with some ethical truth, but soon gets commonized and petrified till we can hardly trace its origin, and watch with surprise its denial and contradiction of the root idea.

Without doubt *good* form had become a kind of disease in England. . . . The best manners are no "manners," or at all events no mannerisms; but many Britons who have even attained to the perfect purity are yet not free from the paralytic effects of "good form;" are still self-conscious in the depths of their souls, and never do or say a thing without trying not to show what they are feeling. . . .

What, for instance, will happen to Russia if she does not succeed in making her democracy genuine? A Russia which remains anarchic must very quickly become the prey of her neighbors on West and East.

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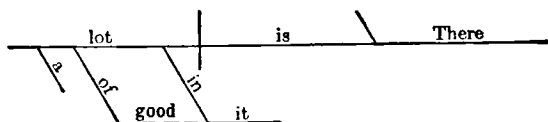
If throughout Western civilization we can secure the single democratic principle of government, its single level of State morality in thought and action, we shall be well on our way to unanimity throughout the world; for even in China and Japan the democratic virus is at work. It is my belief that only in a world thus uniform, and freed from the danger of pounce by autocracies, have States any chance to develop the individual conscience to a point which shall make democracy proof

against anarchy and themselves proof against dissolution; and only in *such* a world can a League of Nations to enforce peace succeed.

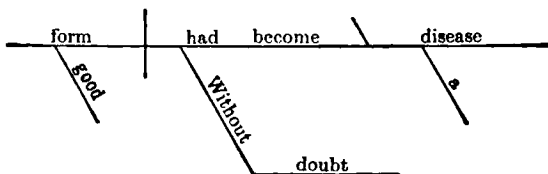
3. The Diagram

Here we have to take two sentences in order to show the different uses of a word, say *good*. These sentences are found in the story.

1. There is a lot of *good* in it.



2. Without doubt *good* form had become a disease.



4. Exercises

1. Besides having Participles, etc. formed from certain words to be used as *aids*, what other way is there for the same purpose?
2. Can you name a few nouns used as adjectives?
3. How many different uses can you make out of these words?

Study, fall, beautiful, use, cry, make.

4. Tell the different uses to which the words singled out from the story are applied.
5. Select one or two sentences for diagram, if time permits.

Lesson 23

The Standard Punctuations

1. Discussions

The last *aid* to grammar in this book comes neither from the changed form of a word nor from the different uses to which a word may be applied. It is the punctuation used in the sentence which divides it into certain parts to help the reader's eye. Even a very simple sentence, in which no division is necessary, must have a punctuation of some kind to show the exact meaning. We may have two sentences of the same words precisely, in the same order of arrangement too, and yet different meaning might be interpreted by using different punctuations. Take these two,

- (a) May this be done?
- (b) May this be done!

The use of a question mark in (a) makes the sentence an **interrogative** one; and the thought is, therefore, a pure **inquiry** aiming to settle a doubt. But the change of the punctuation in (b) marks the thought as a sudden emotion about doing a certain thing. The doubt of the first sentence is accordingly changed into a deep feeling for doing in the second. Thus, we see the importance of punctuation. We are, therefore, quite justified in calling it an essential *aid* of grammar.

But there are altogether about a dozen of them used in English; they cannot possibly be treated in a single lesson. Hence, for the sake of convenient treatment we divide them into the two classes of

1. **The Standard Punctuations**
2. **The Auxiliary Punctuations**

Under the Standard Punctuations we mean to take the four staple ones when thought is expressed in normal mood. They take in

- (a) **Comma**, indicated by (,)
- (b) **Semicolon**, indicated by (;)
- (c) **Colon**, indicated by (:)
- (d) **Period**, indicated by (.)

Comma (,). This mark of punctuation is used more frequently than all the rest, so it deserves our first consideration. Authors differ in their assignment of uses to Comma, but the dozen ways given in the following should inclose at least the most important.

1. The Comma is used to separate the similar parts of a proposition, subjects, predicates, objects, attributes, adjuncts, phrases; as,

- (a) **Subjects.** *Riches, honors, and pleasures* are fleeting.
- (b) **Predicates.** Religion *purifies, fortifies, and tranquilizes* the mind.
- (c) **Objects.** Learn *patience, calmness, self-command, disinterestedness.*
- (d) **Attributes.** Alfred the Great was *brave, pious, and patriotic.*
- (e) **Adjuncts.** The work was neither *dexterously, quickly,* nor *well* done.

(f) **Phrases.** *To be wise in our own eyes, to be wise in the opinion of the world, and to be wise in the sight of our Creator,* are three things so very different, as rarely to coincide.

2. When the subject of sentence consists of several terms, and the last two are not joined by a conjunction, a Comma is placed before the verb, in order that it may not seem to relate to the last subject only; as,

English, French, German, Italian, are the languages most extensively used in Europe.

3. When words are joined in pairs by conjunctions, **they** should be separated in pairs by the Comma; as,
The *rich* and the *poor*, the *weak* and the *strong*, all have to eat in order to live.

4. The Comma is used:

(a) When the words are contrasted or emphatically distinguished; as,

“Charity both *gives*, and *forgives*.”

(b) When there is merely an alternative of words; as,

The *period*, or *full stop*, denotes the end of a complete sentence.

(c) When each term has adjuncts, or when one has an adjunct that does not relate to both; as,

Who is applied to persons, or to *things* personified.

5. The name of a person or thing addressed is separated from the rest of the sentence by the Comma; as

Young man, provide for the future.

6. The Comma is usually inserted in place of a finite verb that has been suppressed; as,

Reading makes a full man; conversation, a ready man; writing, an exact man.

7. A word, a phrase, or a clause, that breaks the connection of the sentence, and that can be omitted without altering the meaning, must be separated from the rest of the sentence by the Comma; as,

Industry, *which is a law of nature*, is a source of happiness.

8. When a part of a sentence is transposed, it is usually separated from the rest of the sentence by the Comma; as,

To those who labor, sleep is doubly pleasant.

9. A short quotation, or one introduced by the verbs *say, reply, cry*, etc. is generally separated from the rest of the sentence by the Comma; as,

There is much in the proverb, "*Without pains, no gains.*"

10. The Comma is generally used between the simple members of compound sentences, when they are very short; as,

He speaks eloquently, and he acts wisely too.

Semicolon (;). The Semicolon is used to separate two or more independent clauses; as,

Listen to the advice of your parents; treasure up their precepts; respect their riper judgment; and endeavor to merit the approbation of the wise and good.

The Semicolon is used between the similar parts of a sentence, when those parts are already subdivided by the comma; as,

Mirth should be the embroidery of conversation, not the web; and wit the ornament of the mind, not the furniture.

The Semicolon is employed between an enumeration and the proposition which indicates it; as,

There are four cardinal points; *the north, the south, the east, and the west*

The Semicolon is placed before the words *as, namely, viz., that is*, when they introduce an example or a specification of particulars; as,

There are five races of men; *namely*, the Caucasian, the Mongolian, the Malayan, the American, and the Ethiopian.

Colon (:). The Colon is used to introduce a direct quotation when referred to by the words *thus, following, as follows, this, these, etc.*; as,

Those who pretend to love peace, should remember *this maxim: "It is the second blow that makes the battle."*

The Colon is placed after a clause complete in itself, but which is followed by some additional remarks or illustrations, especially if no conjunction is used; as,

"See that moth fluttering incessantly round the candle: *man of pleasure, behold thy image.*"—Kames.

When *yes* and *no* are equivalent to a sentence answering a question previously asked, they are usually followed by the Colon; as,

Yes: he has dared to make the assertion.

The Colon is placed between the greater divisions of a sentence, when minor subdivisions occur that are separated by semicolons; as,

Grammar is divided into four part: *first, orthography; second, etymology; third, syntax; fourth, prosody.*

Period (.). The Period is placed at the end of every complete and independent declarative or imperative sentence; as,

Truth is the basis of every virtue.
Never transgress its limits.

The Period is generally used after abbreviations; as,

A. D., for *Anno Domini*.
i.e., for *id est, that is*.

The Period, in this case, merely indicating the abbreviation, does not take the place of other marks; as,

I put the letter in the *P. O.*; there can be no mistake about it.

The Period is usually placed after Roman numerals; as,

Henry of Richmond, under the name of Henry VII., began the Tudor dynasty.

The Period is put after a heading, direction, address, indication, etc.; as,

For sale.
To Mr. Thomas King.

2. A Story for the Standard Punctuations

For Standard Punctuations, where no special emotion or feeling is shown we must look from the writings of the steady and sane people. George Washington, the

first President of the United States of America, was such a man. Note the following passage from his Farewell Address, in which only the four kinds of punctuations we have just studied are used.

Farewell Address

(GEORGE WASHINGTON)

In all the changes to which you may be invited, remember that time and habit are at least as necessary to fix the true character of governments as of other human institutions; that experience is the surest standard by which to test the real tendency of the existing constitution of a country; that facility in changes, upon the credit of mere hypothesis and opinion, exposes to perpetual change, from the endless variety of hypothesis and opinion; and remember especially that for the efficient management of your common interest in a country so extensive as ours, a government of as much vigor as is consistent with the perfect security of liberty is indispensable. Liberty itself will find in such a government, with powers properly distributed and adjusted, its surest guardian. It is, indeed, little else than a name where the government is too feeble to withstand the enterprises of faction, to confine each member of the society within the limits prescribed by the laws, and to maintain all in the secure and tranquil enjoyment of the rights of person and property.

It is important, likewise, that the habits of thinking in a free country should inspire caution, in those intrusted with its administration, to confine themselves within their respective constitutional spheres, avoiding in the exercise of the powers of one department to encroach upon another. The spirit of encroachment tends

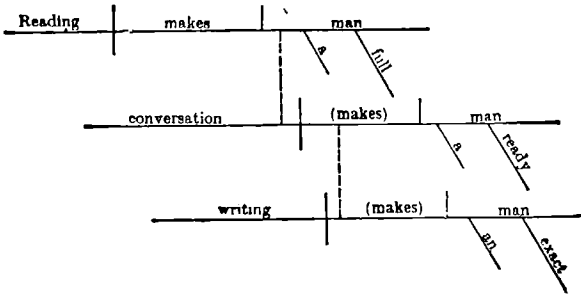
to consolidate the power of all the departments in one, and thus to create, whatever the form of government, a real despotism. A just estimate of that love of power and proneness to abuse it, which predominates in the human heart, is sufficient to satisfy us of the truth of this position. The necessity of reciprocal checks in the exercise of political power, by dividing and distributing it into different depositories, and constituting each the guardian of the public weal against invasion by the others, has been evinced by experiments ancient and modern; some of them in our country and under our own eyes. To preserve them must be as necessary as to institute them.

If, in the opinion of the people, the distribution or modification of the constitutional powers be in any particular wrong, let it be corrected by an amendment in the way which the constitution designates. But let there be no change by usurpation; for, though this, in one instance, may be the instrument of good, it is the customary weapon by which free governments are destroyed. The precedent must always greatly overbalance in permanent evil any partial or transient benefit, which the use can at any time yield.

3. The Diagram

We have said that the Comma is usually inserted in place of a finite verb that has been suppressed. This fact is clearly brought out when we come to put such a sentence in diagram. Take this one from the illustration above,

Reading makes a full man; conversation, a ready man;
writing, an exact man.



Here in the diagram it shows clearly the two commas in the sentence take the places of the two *make*'s. Likewise it shows the two semicolons are used to join independent clauses.

4. Exercises

1. What is a punctuation good for?
2. When should the Comma be used?
3. When should the Semicolon be used?
4. When should the Colon be used?
5. When should the Period be used?
6. There are only four sentences in the following passage from the writings of W. D. Howells. Supply the proper punctuations to make the meaning clear.

The St. Lawrence River

As you leave Quebec with its mural-crowned and castled rock and drop down the stately river presently the snowy fall of Montmorency far back in its purple

hollow leaps perpetual avalanche into the abyss and then you are abreast of the beautiful Isle of Orleans whose low shores with their expanses of farm-land and their groves of pine and oak are still as lovely as when the wild grape festooned the primitive forests and won from Cartier the name of Isle Bacchus For two hours farther down the river either shore is bright and populous with the continuous villages of the *habitants* each clustering about its slim-spired church in its shallow vale by the water's edge or lifted in more eminent picturesqueness upon some gentle height The banks nowhere lofty or abrupt are such as in a southern land some majestic river might flow between wide slumbrous open to all the heaven and the long day till the very set of sun But no starry palm glasses its crest in the clear cold green from these low brinks the pale birch slender and delicately fair mirrors here the wintry whiteness of its boughs and this is the sad great river of the awful North.

7. Note carefully how the several standard punctuations are used in Washington's Farewell Address.

Lesson 24

The Auxiliary Punctuations

1. Discussions

Under Auxiliary Punctuations are to be found those marks used to indicate feelings a little out of the ordinary, or in any other way to make the sentence structure different. They may be dealt with under the following two groups,

- (a) **The Interrogation Point (?)**
The Exclamation Point (!)
- (b) **Dash (—), Brackets ()**
Quotation Marks (“ ”)
Hyphen (-), and Apostrophe (’)

Marks in Group (a) are meant to show changed feeling, while those in (b) show changed sentence structure more or less.

The **Interrogation Point (?)**. This mark is used after every direct interrogative sentence, clause, or word; as,

Who can doubt his ability for flying?

They asked me, “*Will you return soon?*”

Adverbs of manner answer to the question, *How?*

Questions are sometimes put in the declarative form. In such cases the only distinction is the Interrogation Point.

You say you came here yesterday?

I may depend on what you have said?

The **Exclamation Point (!)**. This mark is placed at the end of a sentence expressing very strong emotion. But as refinement declines a show of such emotion, it is better to use it rather sparingly. Good writers ought to be able to have thought properly expressed without the help of an additional mark.

Oh! who can repay a mother’s tenderness!

Comrade, up! to the front!

Sometimes more than one point is used to indicate the gradual increase of emotion.

Police! Help!! Murder!!! Murder!!!!

The **Dash** (—). This mark is used to show a sudden interruption or transition; as,

That man—*was it your cousin?*— came here to see me.

The Dash is also used:

1. To mark a more considerable pause than the structure of the sentence would seem to require; as,

Now they part—to meet no more.

2. To mark an omission or suspension; as,

K—g for king. In the village of C—.
He is active, but—.

3. To substitute such formal introduction as *viz.*, *namely*, *e.g.*, *i. e.*, *that is*, etc.

He has read the work of the great poets—
Homer, Virgil, Dante, Milton, Shakespeare.

The **Brackets** (). These marks are especially used to enclose what one person puts into the writings of another, as an explanation, or an omission; as,

This subject will be found well treated elsewhere (*See pp. 214–231*) in the author's *Treatise*.

The letter is dated March 15th, (1925).

The **Quotation Marks** (“ ”). These are used to distinguish words that are taken textually from another author.

It was Seneca who said: “*If you wish your secret kept, keep it yourself.*”

A quotation within another quotation is usually marked with single points; as,

“Plutarch says, ‘*Lying is the vice of slaves.*’”

The Hyphen (-). This mark is the same as the dash but shorter. It is used for joining the parts of a compound word; as,

Summer is the time for *bathing-place*.

It is likewise used to indicate syllabic division; as,

Have it printed *for-mer-ly* not *form-er-ly*.

The Apostrophe ('). This mark is inserted to show that some letter or letters have been omitted; as,

Won't is the same as *will not*.

Hon'ble stands for *Honorable*.

2. A Story for Auxiliary Punctuations

To find a short story, or just a passage of it, with all these punctuations illustrated is clearly not an easy task. The following passage from Stevenson's *The Sire De Maletroit's Door* contains nearly all of them.

The Sire De Maletroit's Door

(ROBERT LOUIS STEVENSON)

"Blanche," said the sire, in his most flute-like tones, "I have brought a friend to see you, my little girl; turn round and give him your pretty hand. It is good to be devout; but it is necessary to be polite, my niece."

The girl rose to her feet and turned toward the newcomers. She moved all of a piece; and shame and exhaustion were expressed in every line of her fresh young body; and she held her head down and kept her eyes upon the pavement, as she came slowly forward. In the course of her advance her eyes fell upon Denis de Beaulieu's feet—feet of which she was justly vain, be

it remarked, and wore in the most elegant accoutrement even while traveling. She paused—started, as if his yellow boots had conveyed some shocking meaning—and glanced suddenly up into the wearer's countenance. Their eyes met: shame gave place to horror and terror in her looks; the blood left her lips, with a piercing scream she covered her face with her hands and sank upon the chapel floor.

"That is not the man!" she cried. "My uncle, that" is not the man!"

The Sire de Maletroit chirped agreeably. "Of course not," he said; "I expected as much. It was so unfortunate you could not remember his name."

"Indeed," she cried, "indeed, I have never seen this person till this moment—I have never so much as set eyes upon him—I never wish to see him again. Sir," she said, turning to Denis, "if you are a gentleman, you will bear me out. Have I ever seen you—have you ever seen me—before this accursed hour?"

"To speak for myself, I have never had that pleasure," answered the young man. "This is the first time, mes-sire, that I have met with your engaging niece."

The old gentleman shrugged his shoulders.

"I am distressed to hear it," he said. "But it is never too late to begin. I had little more acquaintance with my own late lady ere I married her; which proves," he added, with a grimace, "that these impromptu marriages may often produce an excellent understanding in the long run. As the bridegroom is to have a voice in the matter, I will give him two hours to make up for lost time before we proceed with the ceremony." And he turned toward the door, followed by the clergyman.

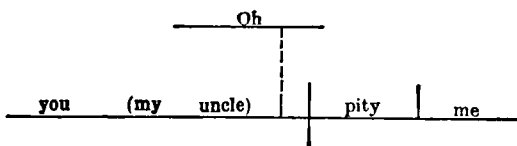
The girl was on her feet in a moment. "My uncle, you cannot be in earnest," she said. "I declare before God I will stab myself rather than be forced on that

young man. The heart rises at it; God forbids such marriages; you dishonor your white hair. Oh, my uncle, pity me! There is not a woman in all the world but would prefer death to such a nuptial. Is it possible," she added, faltering—"is it possible that you do not believe me—that you still think this"—and she pointed at Denis with a tremor of anger and contempt—"that you still think *this* to be the man?"

3. The Diagram

Sometimes a sentence appears to be in the third person but really in the second. This is entirely shown by means of the punctuations. The fact can be more clearly brought out in the diagram. Here is the sentence,

Oh, my uncle, pity me!



The second comma in the sentence really stands for the omission of the person addressed, *you*, as shown in the diagram.

4. Exercises

1. What are the Auxiliary Punctuations?
2. How should the Exclamation Point be used?
3. How should the Dash be used?
4. Must a question always be put in the Interrogative Form?

5. When should the Single Quotation Marks be used?
6. Put correct punctuations in the following passage from Franklin's story about the grindstone:

My pretty boy said he has your father a grindstone

Yes sir said I

You are a fine little fellow said he will you let me
grind an ax on it

CHAPTER V

PHRASE, CLAUSE AND SENTENCE

Lesson 25

The Flexibility of Phrases

1. Discussions

A Phrase is a combination of two or more words expressing some relation of ideas, but no entire proposition. It stands between a single word and a sentence. Take these,

- (a) To conclude
- (b) Being a young man
- (c) By the appointed time

All of these phrases express some related ideas, yet no assertion of any kind is made. It may be any one of the five kinds:

1. **Substantive Phrase**
2. **Explanatory Phrase**
3. **Independent Phrase**
4. **Adjective Phrase**
5. **Adverbial Phrase**

For this lesson we shall take the first three only.

The Substantive Phrase is one that performs the functions of a noun. It is generally formed out of the Infinitive. For example, we may take these,

- (a) John deserves *to be rewarded*.
- (b) *To be happy* is *to be good*.

The Explanatory Phrase is one that serves to give explanation to the word going before, thus making it easy of identification.

- (a) May, *the month of flowers*, has come at last.
- (b) It is our duty *to be friendly to mankind*.

The Independent Phrase is one that is not connected with any word in the sentence; as,

- (a) *To be candid*, I was in fault.
- (b) *Speaking in round numbers*, there were five hundred persons present.

2. A Story for Phrases

Of course all the phrases occur constantly in literature; but it is not easy to find them all in a comparatively short passage. For our purpose, we endeavor to take a section from Burke's speech to the Electors of Bristol, in which nearly all can be found.

Obedience to Instructions

(EDMUND BURKE)

To deliver an opinion, is the right of all men; that of constituents is a weighty and respectable opinion, which a representative ought always to rejoice to hear; and which he ought always most seriously to consider. But authoritative instructions, mandates issued, which the member is bound blindly and implicitly to obey, to vote, and to argue for, though contrary to the clearest conviction of his judgment and conscience,—these are things utterly unknown to the laws of this land, and which arise from a fundamental mistake of the whole order and tenor of our constitution.

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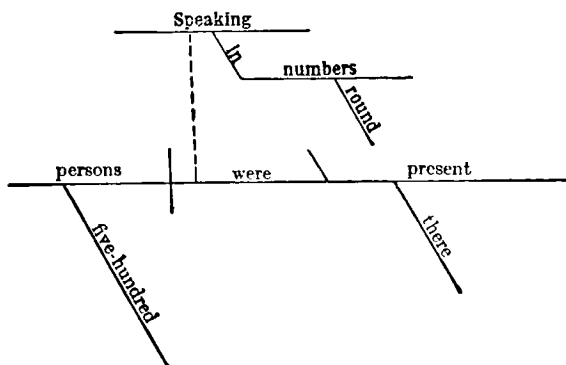
From the first hour I was encouraged to court your favor to this happy day of obtaining it, I have never promised you anything but humble and persevering endeavors to do my duty. The weight of that duty, I confess, makes me tremble; and whoever well considers what it is, *of all things in the world*, will fly from what has at least likeness to a positive and precipitate engagement. *To be a good member of Parliament* is, let me tell you, no easy task,—especially at this time, when there is so strong a disposition to run into the perilous extremes of servile compliance or wild popularity. *To unite circumspection with vigor* is absolutely necessary, but it is extremely difficult. We are now members for a rich commercial city; this city, however, is but a part of a rich commercial nation, the interests of which are various, multiform, and intricate. We are members for that great nation, which, however, is itself but part of a *great empire, extended by our virtue and our fortune to the farthest limits of the East and of the West*. All these widespread interests must be considered,—must be compared,—must be reconciled, if possible. We are members for a free country; and surely we all know that the machine of a free constitution is no simple thing, but as intricate and as delicate as it is valuable. We are members of a great and ancient monarchy; and we must preserve religiously the true, legal rights of the sovereign, which form the keystone that binds together the noble and well-constructed arch of our empire and our constitution. A constitution made up of balanced powers must ever be a critical thing. As such I mean to touch that part of it which comes within my reach. I know my inability, and I wish for support from every quarter. In particular I shall aim at the friendship, and shall cultivate the best correspondence, of the worthy colleague you have given me.

In the above selection there are quite a few word combinations good for study; but since they belong to the clauses rather than phrases, we are thus forced to leave them out for the time being.

3. The Diagram

We have a case here to show how the internal construction of the main clause may change the nature of the phrase, though the meaning is practically the same in both. We may first take up the *Independent Phrase*, as given in the illustrations,

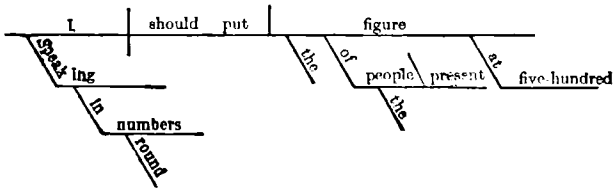
Speaking in round numbers, there were five hundred persons present.



In order to show the phrase *Speaking in round numbers* is independent, it is put above the main clause. But if we change the sentence like this,

Speaking in round numbers, I should put the figure of the people present at five hundred.

then we shall have a different diagram, because the phrase is no longer *independent*, but *participial* modifying the pronoun *I*.



4. Exercises

1. How would you define a Phrase?
2. What is a Substantive Phrase?
3. What is an Explanatory Phrase?
4. What is an Independent Phrase?
5. What does the Independent Phrase modify?
6. Try to pick out the phrases in Stevenson's story in last lesson.
7. Discuss the phrases marked out in the story.

Lesson 26

Adjectival and Adverbial Phrases

1. Discussions

In the last lesson we have merely made an attempt to show how flexible the phrases are in English. By the very fact of their being flexible, their use is greatly enhanced. If we classify phrases according to the kind of work they do, we may put them into three kinds; namely,

1. **Substantive Phrase**
2. **Adjectival Phrase**
3. **Adverbial Phrase**

Most of the phrases marked out for study in the last lesson belong to the first kind, because they are used to do the work of a noun. Here in this lesson we shall take up the Adjectival and the Adverbial Phrases. Let us begin with the Adverbial first.

Adverbial phrases may have three forms:

- (a) A preposition and its object
- (b) A verb in the infinitive mood
- (c) Idiomatic expressions

(a) A phrase with a preposition and its object is a matter of common occurrence. Any intransitive verb practically can have a number of such phrases to go with it. Take *come* and *go*, for example:

You **come** *from the country*.

I **shall go** *to town*.

He **came** *with a load on his back*.

You **went** *from one place to another*.

(b) In Lesson 19 we have said something about infinitives used as adverbs to modify either a verb or an adjective. Sentences with adjective complement can usually take the infinitive for adverbial phrase; as,

He is **anxious** *to learn*.

You are **clever** *to see the point*.

Who is **foolish enough** *to come here?*

(c) Idiomatic expressions used as adverbial phrases are also numerous. Just think how often we can hear people use sentences like these:

They walked *arm in arm*.

He comes *day after day*.

This happens *as a general rule*.

The Adjectival Phrases do not come in quite so handy as the Adverbial, but they can be applied in similar ways, particularly (a) and (b). Since an adjective phrase usually modifies a noun or a pronoun, we often turn a single adjunct into a prepositional phrase.

(Simple Adjuncts)	(Adjectival Phrases)
<i>sleepless</i> night	night <i>without sleep</i>
<i>nasal</i> sound	sound <i>from the nose</i>
<i>rhetorical</i> figures	figures <i>of rhetoric</i>
<i>spring</i> flowers	flowers <i>in the spring</i>
<i>scientific</i> discovery	discovery <i>of science</i>
<i>friendly</i> help	help <i>from friend</i>

A verb in the infinitive used to modify a noun is also fairly common. Don't we often hear people say,

“some *water to drink*,
 a *bed to sleep on*,
 a *chair to sit on*,
 something *to eat*?”

2. A Story for Adjectival and Adverbial Phrases

The use of these phrases is so habitual that no versatile speaker or writer can get along without them. Sometimes we may find the writing of a scholar literally replete with them. Take the passage from Arnold, for example, and note the number of phrases used as marked out for easy detection.

The Function of Criticism

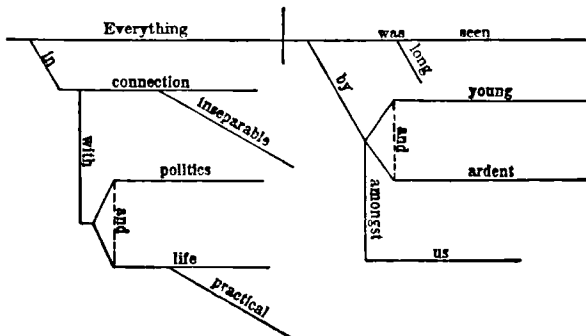
(MATTHEW ARNOLD)

I lately heard a man of *thought and energy* contrasting the want of *ardor and movement* which he now found amongst young men in this country, with what he remembered in his own youth, twenty years ago. "What reformers we were then!" he exclaimed; "what a zeal we had! how we canvassed every institution in *Church and State*, and were prepared to remodel them all on *first principles!*" He was inclined to *regret*, as a spiritual flagging, the lull which he saw. I am disposed rather to regard it as a pause in which the turn to a mode of *spiritual progress* is being accomplished. Everything was long seen, by the young and ardent amongst us, in inseparable connection with *politics and practical life*. We have pretty well exhausted the benefits of seeing things in this connection, we have got all that can be got by so seeing them. Let us try a more disinterested mode of seeing them; let us betake ourselves more to the *serener life of the mind and spirit*. This life, too, may have its excesses and dangers; but they are not for us at present. Let us think of quietly enlarging our stock of *true and fresh ideas*, and not, as soon as we get an idea or half an idea be running out *with it into the street*, and trying to make it rule there. Our ideas will, in the end, shape the world all the better for *maturing a little*. Perhaps in *fifty years' time* it will in the *English House of Commons* be an objection to an institution that it is an anomaly, and my friend the Member of Parliament will shudder in his grave. But let us in the *meanwhile* rather endeavor that in *twenty years' time* it may, in *English literature*, be an objection to a proposition that it is absurd. That will be a change so vast, that the imagination almost fails to grasp it.

3. The Diagram

We may take a sentence from the reading to show the phrases may occupy far more space than the main clause itself. Here it is.

Everything was long seen, but the young and ardent amongst us, in inseparable connection with politics and practical life.



Is this not sufficient to show how important the phrases are?

4. Exercises

1. What good general quality have the English phrases?
2. How would you classify the phrases?
3. What forms can adverbial phrases take?
4. Are there more adverbial or adjectival phrases in the passage from Arnold?

5. Do you notice any *independent phrases* in the same passage?
6. Change the following adjectives into adjective phrases,

Promising youth,
 circular motion,
 commercial treaty,
 muscular exertion,
 Christian religion,
 American products,
 careless person,
 European civilization.

7. Fill the blank spaces down below with words from the list here to make the phrases complete:

- (a) Advice, injuries, instructions, lesson, reproaches, threats.
- (b) Courage, customs, habits, knowledge, usages, virtue.
- (c) Conduct, country, face, flag, gait, friends, himself, promise, relation.

(a) Attention to duty, to — , to the — , to — .
 A victim to ill-treatment, to — , to — , to — .

(b) A man of sweetness, of — , of — , of — .
 A stranger to the traditions, to the — , to the — ,
 to the — .

(c) A comfort to his parents, to his — , to his — ,
 to his — .

The gravity of a judge, of his — , of his — , of
 his — .

*Lesson 27***The Clauses****1. Discussions**

A Clause is a combination of words that stands between the phrase and the sentence in construction. Since we have devoted two lessons to the study of Phrase, and we are going to devote even more space to the study of Sentence, we may therefore touch upon Clause here rather briefly.

Clauses are of two kinds, *independent* and *dependent*. **The independent clause is one that can make complete sense when standing alone, and it expresses the leading thought.** That is the reason why the independent clause is also known as the *main clause*. In all our diagrams we have found out there must be at least one independent clause in a sentence. The independent clause in the diagram of the last lesson consists of only three words; namely, "*Everything was seen.*" It is called *independent* because the clause itself can make complete sense even if the rest is not there.

So much for the independent clause. Now, let us come to the Dependent Clause.

Dependent Clauses are divided into four classes; namely, *substantive*, *adjective*, *adverbial*, and *explanatory*.

A Substantive Clause is a clause used as a noun. It may be the subject, the object, or the attribute of a sentence; as,

When he goes away, is uncertain.

He asked *how old you were*.

My belief is *that idleness produces misery*.

An Adjective Clause is a clause used to modify a noun or pronoun; as,

This is the **house** *in which you shall dwell.*

He *who grasps after riches* is never satisfied.

An Adverb Clause is a clause used as an adverb; as,

He did *as he was told.*

When he speaks every one listens.

He studies *that he may become learned.*

An Explanatory Clause is a clause used to explain a preceding noun or pronoun; as,

It is certain *that he respects you.*

You know the answer to the question, "*Where are you?*"

Here in the first sentence, the clause *that he respects you* explains *what is certain*. In the second sentence, *Where are you* explains what the question is.

But the Substantive Clause, otherwise known as Noun Clause, must be able to function just like other nouns. It must be fit for subject of a sentence; hence,

How this came to pass is known to nobody.

It must be fit for object to a finite verb; hence,

The Equator **shows** *where days and nights are of equal length.*

It must be fit for object to a preposition; hence,

The clock will still sell for *what you paid for.*

It must be fit for complement to a verb; hence,

This is not quite *what you think it is.*

It must be fit for explanatory purposes; hence,

The rumor *that you were dead* is not true.

True to the nature of an adjective, the Adjective Clause does nothing more than modifying some noun or pronoun belonging to some other clause. We have already given examples in this respect. But the Adverbial Clause requires some further study.

The Adverbial Clause may be introduced by conjunctions or conjunctive adverbs such as, *where, when, whether*, etc. In another word, the Adverbial Clause can be made to express Time, Cause, Effect, Purpose, Condition, Contrast, and Comparison by means of a connecting word. Take these for example,

<i>(The Main Clause)</i>	<i>(The Adverbial Clause)</i>
	<i>(For Time)</i>
You came to see me	when the time was late.
	<i>(For Cause)</i>
He gets sick fast	because he is careless.
	<i>(For Effect)</i>
He is so smart	that he wins the price.
	<i>(For Purpose)</i>
He leaves the town	that he may not get sick.
	<i>(For Condition)</i>
I must come for you	if you don't answer me.
	<i>(For Contrast)</i>
He is quite happy	although poor he is.
	<i>(For Comparison)</i>
He is fond of me more	than (he is fond of) you.

2. A Story for Clauses

In our last lesson we have found how often the phrases occur in literature. It may not be a surprise when we say that even clauses of all descriptions have to be

employed by good writers as well. Let us take a passage from O. Henry's popular story "The Gift of the Magi," and note how lavishly he adorns it with various clauses we have been discussing.

The Gift of the Magi

(O. HENRY)

When Della reached home her intoxication gave way a little to prudence and reason. She got out her curling irons and lighted the gas and went to work repairing the ravages *made by generosity added to love*. Which is always a tremendous task, dear friends—a mammoth task.

Within forty minutes her head was covered with tiny, close-lying curls *that made her look wonderfully like a truant school-boy*. She looked at her reflection in the mirror long, carefully, and critically.

"If Jim doesn't kill me," she said to herself, "*before he takes a second look at me*, he'll say I look like a Coney Island chorus girl. But what could I do—oh! what could I do with a dollar and eighty-seven cents?"

At 7 o'clock the coffee was made and the frying-pan was on the back of the stove hot and ready to cook the chops.

Jim was never late. Della doubled the fob chain in her hand and sat on the corner of the table near the door *that he always entered*. Then she heard his step on the stair away down on the first flight, and she turned white for just a moment. She had a habit of saying little silent prayers about the simplest everyday things, and now she whispered: "Please God, make him think *I am still pretty*."

The door opened and Jim stepped in and closed it. He looked thin and very serious. Poor fellow, he was only twenty-two—and to be burdened with a family! He needed a new overcoat and he was without gloves.

Jim stepped inside the door, as immovable as a setter at the scent of quail. His eyes were fixed upon Della, and there was an expression in them *that she could not read*, and it terrified her. It was not anger, nor surprise, nor disapproval, nor horror, nor any of the sentiments *that she had been prepared for*. He simply stared at her fixedly with that peculiar expression on his face.

Della wriggled off the table and went for him.

"Jim, darling," she cried, "don't look at me that way. I had my hair cut off and sold it *because I couldn't have lived through Christmas without giving you a present*. It'll grow out again—you won't mind, will you? I just had to do it. My hair grows awfully fast. Say 'Merry Christmas!' Jim, and let's be happy. You don't know what a nice—what a beautiful, nice gift *I've got for you*."

"You've cut off your hair?" asked Jim, laboriously, *as if he had not arrived at that patent fact yet even after the hardest mental labor*.

"Cut it off and sold it," said Della. "Don't you like me just as well, anyhow? I'm me without my hair, ain't I?"

Jim looked about the room curiously.

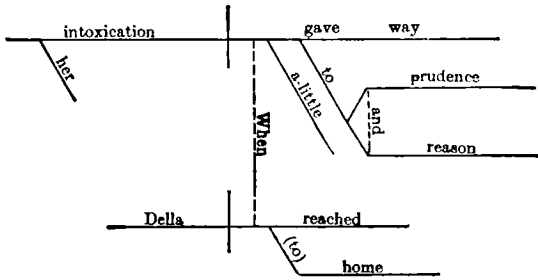
"You say *your hair is gone?*" He said, with an air almost of idiocy.

"You needn't look for it," said Della. "It's sold, I tell you—sold and gone, too. It's Christmas Eve, boy. Be good to me, *for it went for you*. Maybe the hairs of my head were numbered," she went on with a sudden serious sweetness, "but nobody could ever count my love for you. Shall I put the chops on, Jim?"

3. The Diagram

We have already said that the adverb *when* may sometimes be used like a conjunction. We shall take the first sentence of the story from O. Henry here for diagram to prove it.

When Della reached home her intoxication gave way a little to prudence and reason.



The above diagram shows clearly the clause *Della reached home* is an adverbial clause of time introduced by the Conjunctive Adverb *When*.

4. Exercises

1. How many kinds of clauses are there?
2. How many classes are the dependent clauses divided into?
3. What is the other name for *substantive clause*?
4. How many kinds of adverbial clauses can you remember?
5. How does the story of O. Henry impress you?
6. Explain what classes of adverbial clauses are used in the story.

7. Try to change the clauses in the following sentences into single words, or adjuncts, without changing the meaning thereof.
- (a) Children *that are obedient* are promised a long and happy life.
 - (b) Have a sovereign horror for all gain *that is not just*.
 - (c) We cannot depend on a mind *that is not resolute*.
 - (d) Let us seek the society of men *who are good*.
 - (e) Many a man is gained by a word *that is spoken kindly*.

Lesson 28

Sentences, Their Classification

1. Discussions

All that we have been studying in this book so far, beginning from the single word to the clause, deal with the materials of the English grammar. We have shown how these materials are applied in stories of various kinds.

But all stories, in the broad sense of the word, are made of thoughts well organized and arranged. The unit of a complete thought is the Sentence. That is the reason why writers are used to call a sentence "the first complete organic product of thinking." In the study of Sentences, therefore, our work has reached the last stage of grammar as an applied science. We are going to study sentences in their various aspects and to find out how they are applied in the language.

To put it in a formal way, a sentence is an expression of thought that makes complete sense. But there are different ways of classifying sentences as such. From the standpoint of form, sentences may be classified into

1. **Simple**
2. **Complex**
3. **Compound**
4. **Compound-Complex**

From the standpoint of meaning, they may be classified into

1. **Declarative**
2. **Imperative**
3. **Interrogative**
4. **Explanatory**

Again, from the standpoint of construction, they may be classified into

1. **Periodic**
2. **Loose**
3. **Balanced**

While from the standpoint of length, they may be simply classified into,

Long and Short.

The last two kinds of classification are the methods of the rhetorician, and so we need not consider them here. What we are concerned now, then, is the forms and meanings of sentences.

Simple Sentence. A Simple Sentence contains a proposition made by only one finite verb. We have known from our diagrams that every sentence must have a subject

and a predicate, or something said about the subject. In the Simple Sentence only one verb is used to do the assertion. Take these sentences, for example,

- (a) The sun *shines*.
- (b) The rain *falls* in the field.
- (c) The wind *blows* the house into pieces.

In all these sentences there is only one finite verb to make some assertion about the subject, hence they are all Simple Sentences.

But this does not mean a simple sentence is necessarily short. On the contrary, it may be quite long. Take this,

History is a mighty drama in the theater of time, with
suns for lamps, and eternity for a background.

Here although there is much about lamps and background in the same sentence, but no assertion is made about them, the only assertion being,

History is a mighty drama.

Hence it is also a Simple Sentence.

Complex Sentence. A Complex Sentence contains one main proposition made by a finite verb, and one or more propositions closely dependent on the latter. In Lesson 18, the sentence we have used for diagram,

I went to see him and put forth all the arguments that
I had so carefully thought out.

is a very good example. The main proposition is made by the verb *went*, the resting being all dependent propositions, so well shown in the diagram. While *had thought out* is by nature a finite verb, but it is not used in the main clause.

2. A Story for Simple and Complex Sentences

It is possible to find a good story, or the most part of it, all made of simple and complex sentences. For trial we may take a newspaper article printed in *Manchester Guardian Weekly* of December 26, 1924. It consists of a conversation between the famous American Labor-man, Samuel Gompers and a British. We shall use the side-marks (ss) to indicate Simple Sentence and (cs) to indicate Complex Sentence.

Sam Gompers

(HAROLD SPENDER)

I met Sam Gompers in New York. The intro- (ss)
duction occurred in a strange way. It was at one (ss)
of those very public luncheons in which the (cs)
American delight so much. I was talking rather
freely about American foreign trade when my (cs)
right-hand neighbor, whom I had not closely
observed, suddenly remarked: 'You have not
mastered your facts!'

I turned, to find myself flanked by a short plain
man with shrewd, tired eyes and an untidy head (ss)
of scrubby hair.

'My facts,' I said, 'were taken from the publi- (ss)
cations of your Government!'

'So much worse for the facts!' he said. (ss)

Somewhat taken aback by the Johnsonian
directness of these remarks, I said: 'May I (cs)
inquire your name?'

'Samuel Gompers!' he rattled out—and I knew
where I was.

I was in luck. For he was the the very man I (ss)
 wanted to meet. I had heard about him from (cs)
 time to time and place to place all over the United (ss)
 States as the leader of the most formidable politi-
 cal force in America, yet always lurking in the
 shadows, never fighting in the open—a tremen-
 dous secret power; the political Jesuit of America.

We soon made friends. For about ten minutes (ss)
 we were just rude to one another. Everyone is (ss)
 so polite in America that one felt a sort of relief. (cs)
 One felt at home again. I felt as if I were talking (ss)
 to John Burns at the National Liberal Club. (cs)

Then we suddenly agreed on peace. We ex- (ss)
 changed cigarettes. I asked him why he did not (ss)
 form a Labor party in Congress, like the British (cs)
 Labor party in our Parliament.

'Because I can get more without.' (ss)

'But our Labor party is very powerful.' (ss)

'Not so powerful as mine.' (ss)

.

'How do you do it?' I asked him. (ss)

"I barter my votes. I give them to whichever (ss)
 party—Democrat or Republican—will bid the (cs)
 higher. They will give anything for votes.' (ss)

'The British Labor way seems healthier.' (ss)

'It is more exhausting. They will lose their (ss)
 strength. All their force will go out over the (ss)
 Parliamentary struggle. Mark my words, they (ss)
 will not last.' (cs)

'It is honest,' I said. (ss)

'I fail to see it. We keep to our last. The (ss)
 organization of labor is in the shops and on the (ss)
 railways.'

'You have far less social legislation, No pensions. No insurance.' (ss)

'We don't want either. We want high wages.' (ss)

I looked more closely at my interlocutor. (ss)

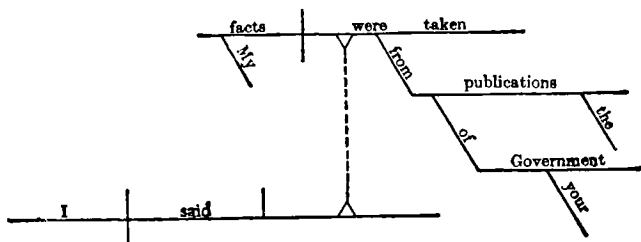
What a character! As our talk unfolded, amid the din and clatter of that New York lunch I realized a personality of tremendous strength and humanity, a resolute leader of men, a formidable friend of the poor. (cs)

Notice the number of Simple Sentences in the above passage is three times larger than that of Complex Sentences. Here is a proof that Simple and Complex Sentences can make interesting reading.

3. The Diagram

We may take a sentence for diagram, which appears to be Complex but really Simple because there is no dependent clause.

'My facts,' I said, 'were taken from the publications of your Government.'



4. Exercises

1. Into how many ways can sentences be classified?
2. Why is *sentence* so important to thinking?

3. What is a Simple Sentence? Give some examples.
4. What is a Complex Sentence? Give some examples.
5. Who is Samuel Gompers?
6. Fill the blank spaces of the complex sentence given below with appropriate words here attached.

Air, disease, health, life, place, smell.

Our breath is thin — robbed of its vitality, containing in its — a gas which is as fatal to — as it is to a flame, and effete matter which, at best, is disagreeable to — , and may contain germs of — .

(J. D. STEELE)

Lesson 29

More Complicated Sentences

1. Discussions

While the simple and the complex sentences do express thoughts fairly well, when they are used exclusively; still we must remember life is a very intricate thing. In order to adequately communicate our thoughts in our relation with others, we need sentences more complicated than what we have studied. Hence in response of positive demand there are two more kinds of sentences,

3. Compound and 4. Compound-Complex.

A sentence is Compound when it consists of two or more independent clauses, each with a finite verb for giving assertion, for example,

The sun shines, and the earth is glad.

Here in the first clause the verb *shines* asserts what the sun does, while *is glad* in the second clause tells the condition the earth is in. Since these two independent clauses are joined together by the conjunction *and*, we have a Compound Sentence accordingly.

But the Compound Sentence is not always joined together that way, like attaching a horse to the carriage. Sometimes the connection is more intimate. For example,

Either you go yourself or I must make you go.

Here the two clauses are so closely connected that you cannot leave out either one of them. Still at other times one clause may be made to contrast with another like this,

I offered him some money, but he would not take it.

Sometimes the clauses in the sentence may be connected not by conjunctions but merely by coördination of sense and unity of construction. In that case it is known as *Collateral*. The sentence we have used for diagram in Lesson 23 is a good example.

Thus, there are several ways by which two or more clauses may be joined together to make a Compound Sentence.

Still at other times we seem to have very much to say about a subject; so many details are to be communicated that we find the expression possible only by making the sentence Compound-Complex. Perhaps we are thinking of a spendthrift, who uses up all the money that falls into his hand. So we have a sentence like this,

His parents give him money when he asks for it, but
he spends every cent that comes into his hand.

Here two clauses are joined together by *but*; and by virtue of that fact, it is a Compound Sentence. Yet in each clause there are also two short clauses, one depending on the other. This makes it a Complex sentence in the inside. Putting the two together, then, we really have a sentence that is both compound and complex. For convenience, we just call it Compound-Complex. Let us not imagine that such complicated sentences are not often used. As we have just shown a piece of writing in which practically all the sentences are either simple or complex, don't for one moment cheat ourselves into the conjecture that if the more complicated sentences are used at all, they must be used only with strict reserve. Our purpose for writing this book is to train the student in the knowledge of grammar, as it is actually applied in writings. We are justified, therefore, to show a passage from a modern writer in which the more complicated sentences even form the main bulk of a story.

But a word of warning may be given here.

Never use only one kind of sentence in writing. The mind easily gets tired of any one style of construction when carried to excess. The best way is a mixture of different kinds; the nature of the subject generally determines which should predominate.

2. A Story for More Complicated Sentences

Since the Compound or Compound-Complex sentences usually occupy more space than the simple ones, it is easy to see why the more complicated sentences predominate in the story from the *Century Magazine*. We use (co) to indicate Compound sentence and (cc) to indicate Compound-Complex.

Science From the Side-Lines

(EDWIN E. SLOSSON)

Science is more than a wonder-worker. Wonders never cease, but we soon cease to wonder at them. Wonder is a fugitive emotion. A 'nine-days' wonder' is the normal longevity, and there is no reason why it should live longer, for there are more profitable attitudes. Even when science surprises us by depriving a familiar thing of some attribute deemed essential we do not miss it long. We are quite accustomed to the idea of wireless telephones, smokeless powder, horseless trucks, voiceless drama, fatherless frogs, leatherless soles, strawless straws, tonsilless children, caffeineless coffee, kickless drinks, seedless oranges, and typeless printing.

When a baby sees a strange object—and to a baby all objects are strange,—he first opens his mouth and stares at it; next, he sticks out his finger and tries to touch it; third, he grabs it and tries to do something with it. These are the three stages through which persons and races pass in their attitude toward the unknown in nature: wonder, curiosity, utilization. The first sentence of each new chapter of the 'History of Human Progress' (by various authors, published in parts) ends with "!" Later sentences may be punctuated with "?" and finally perhaps with "\$."

Some persons and peoples remain always in the earliest infantile attitude of empty awe, and take pride in it. They do not even attempt to pass to the stage of idle curiosity, as does the normal child. From the open mouth to the open mind is often a long and toilsome progress

in the history of the race. The ancient Athenians had passed from the 'Oh!' stage to the "Why!" stage, but never reached the 'What for?' stage. That is why they were overwhelmed by the barbarians, who did not know so much, but knew how to kill people quite as well. (co)

In the earlier culture stages people are curious only about 'curiosities.' They are not interested in the ordinary. It is the 'Wonders of Science' period in literature. The museums are jackdaw nests of pretty stones, queer shells, and outlandish trinkets. Crowds flock to sideshow tents to see the two-headed calf and the bearded lady. They may even go as far as to wonder why the calf is bicephalous and the lady pogoniastic, but they do not even raise the more important question why most calves have only one head and most ladies no beard. They listen with eagerness to the tales of travelers, like Herodotus and Mandeville, who have been, or profess to have been, in remote regions. They are curious of all customs except their own, which, being customary, requiring no explanation. 'Why do they act so?' they ask about foreigners, but never, 'Why do we act so?' though that is a question that they might more easily answer. Man began his study of the world with the more distant things. He gazed long at the stars before it occurred to him to look at the ground on which he stood, and longer yet before he tried to turn his attention inward to find out what was going on inside of his own head. Astronomy was well grown before geology was born, and psychology has only recently been admitted to the family of the sciences. (cc)

Ignorance is commonly referred to as 'darkness,' but it is not so easy as that would imply. The darkness of space offers no impediment to the (co)

penetration of light, but the human mind often opposes a specific resistance to the entrance of a new idea. Especially, if it is a big idea that requires some rearrangement of the mental furniture before room can be found for it.

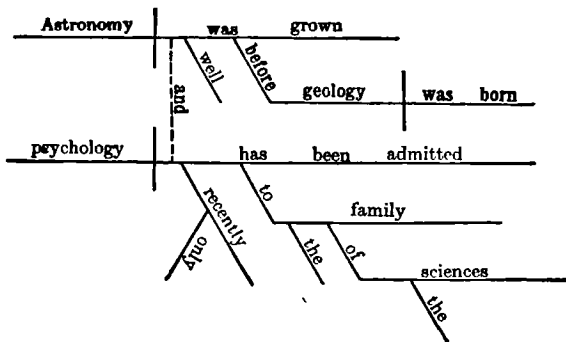
There are those who love darkness rather than light, not because their deeds are evil, but just because they like to sit around in the dark and tell ghost-stories to one another. They prefer mystery, where they can imagine whatever they wish, and they fear that science will (cc)

Conquer all mysteries by rule and line,
 Empty the haunted air, and gnomed mine,
 Unweave a rainbow, as it erewhile made
 The tender-personed Lamia melt into a shade.

3. The Diagram

Note the first part of the sentence in diagram is complex, with the clause "geology was born" as an adverbial modifier, as a result of which the sentence becomes Compound-Complex. Here is the sentence:

Astronomy was well grown before geology was born;
 and psychology has only recently been admitted to
 the family of the sciences.



4. Exercises

1. What makes a sentence Compound? Give examples.
2. What makes a sentence Compound-Complex? Give examples.
3. Can the clauses joined in a Compound Sentence be made very intimate?
4. Which do you like better, science or literature?
5. Do you find grammar studied in this way interesting?
6. What is meant by a Collateral Sentence?
7. Fill the blank spaces of the following passage with these words and tell what kind of sentence they are.

Air, blood, body, breath; lungs, matter, oxygen, water.

Action of Air in the Lungs

In the delicate cells of the — , the air gives up its oxygen to the — , and receives in turn carbonic-acid gas and — , foul with waste — , which the — has picked up in its circulation through the — . The — , thus purified and laden with inspiring — , goes bounding through the system, while the — we exhale carries off the impurities. In this process, the — changes from purple to red, while, if we examine our — , we can readily see what it has moved from the — .

Lesson 30

The Four Kinds of Sentences

1. Discussions

The last two lessons have told us how sentences could be classified and how often they may appear in literature

according to form. But our study would not be complete until we enter below the surface of form and come to the thought itself. Here, then, we shall study the sentences according to their meaning, and see how they are applied in different kinds of writings. From the very first we have made the attempt to study grammar as a tool by showing how the different parts of speech are used in sentences. Hence when we come to find out how sentences are employed in the larger units of composition, we simply carry the process of grammar a little further than the ordinary way of treatment. But we shall not go so far as to consider the *unity*, *coherence* and *emphasis* of composition, for that belongs to the province of Rhetoric. Here we merely attempt to show that the grammatically correct sentences should likewise be properly apportioned in a piece of writing, if there is demand.

With regard to their meaning, sentences are divided into four classes: *Declarative*, *Imperative*, *Interrogative*, and *Exclamatory*.

A Declarative Sentence is one by which an affirmation or a negation is expressed; as,

He likes his work.

He does not like his work.

An Imperative Sentence is one by which a command or request is expressed; as,

Write your exercises.

Please sit down.

An Interrogative Sentence is one by which a question is asked; as,

Does he like his work?

Will you come to see me?

An Exclamatory sentence is one by which an exclamation is made; as,

How he works!

What a beautiful scenery it is!

English literature is all written in these several kinds of sentences. To be sure sometimes one kind may predominate the others, depending on the nature of the subject. But it is not impossible to find a composition, or a passage from an essay, where all the four kinds are used. This simply confirms what we have said in the last lesson, that the mind easily gets tired of any one style of construction. But to mix the sentences is a very difficult matter. The safe caution we may give here is that, don't attempt to throw in a question or command if there is no demand for its presence. The best way is to see how good writers make this literary mixture.

2. A Story for Kinds of Sentences

There are many great writers of English in both England and America. But the accomplished writer of prose universally acknowledged is undoubtedly John Ruskin, on whom Frederic Harrison has given this comment:

“In the mass of his writings John Ruskin has struck the lyre of prose in every one of its infinite notes. He has been lucid, distinct, natural, fanciful, humorous, satiric, majestic, mystical, and prophetic by turns as the spirit moved within him. No Englishman—hardly Milton himself—has ever so completely mastered the tonic resources of English prose, its majesty and wealth of rhythm, the flexibility, mystery, and infinitude of its mighty diapason.”

We here take a passage from his lecture given in the Town Hall of Bradford, now included in his "The Crown of Wild Olive."

Traffic

(JOHN RUSKIN)

Now, pardon me for telling you frankly, you (im)
cannot have good architecture merely by asking
people's advice on occasion. All good architec-
ture is the expression of national life and charac- (de)
ter; and it is produced by a prevalent and eager
national taste, or desire for beauty. And I want
you to think a little of the deep significance of
this word 'taste'; for no statement of mine has
been more earnestly or oftener controverted than
that good taste is essentially a moral quality.
'No,' say many of my antagonists, 'taste is one
thing, morality is another. Tell us what is
pretty: we shall be glad to know that; but we (im)
need no sermons even were you able to preach
them, which may be doubted.'

Permit me, therefore, to fortify this old dogma (im)
of mine somewhat. Taste is not only a part and
an index of morality—it is the *only* morality.
The first, and last, and closest trial question to (de)
any living creature is, 'What do you like?' Tell
me what you like, and I'll tell you what you are.
Go out into the street, and ask the first man or (im)
woman you meet, what their 'taste' is, and if they
answer candidly, you know them, body and soul.
'You, my friend in the rags, with the unsteady (in)
gait, what do *you* like?' 'A pipe and a quartern (de)
of gin.' I know you. 'You, good woman with (in)

the quick step and tidy bonnet, what do you like?' 'A swept hearth and a clean tea-table, and my husband opposite me, and a baby at my breast.' Good, I know you also. 'You, little girl with the golden hair and the soft eyes, what do you like?' 'My canary, and a run among the wood hyacinths.' 'You, little boy with the dirty hands and the low forehead, what do you like?' 'A shy at the sparrows, and a game at pitch farthing.' Good; we know them all now. What more need we ask?

'Nay,' perhaps you answer: 'we need rather to ask what these people and children do, than what they like. If they *do* right, it is no matter that they like what is wrong; and if they *do* wrong, it is no matter that they like what is right. Doing is the great thing; and it does not matter that the man likes drinking, so that he does not drink; nor that the little girl likes to be kind to her canary, if she will not learn her lessons; nor that the little boy likes throwing stones at the sparrows, if he goes to the Sunday School.' Indeed, for a short time, and in a provisional sense, this is true. For if, resolutely, people do what is right, in time they come to like doing it. But they only are in the right moral state when they *have* come to like doing it; and as long as they don't like it, they are still in the vicious state. The man is not in health of body who is always thinking of the bottle in the cupboard, though he bravely bears his thirst; but the man who heartily enjoys water in the morning and wine in the evening, each in its proper quantity and time. And the entire object of true education is to make people not merely *do* the right things,

but *enjoy* the right things—not merely industrious, but to love industry—not merely learned, but to love knowledge—not merely pure, but to love purity—not merely just, but to hunger and thirst after justice.

But you may answer or think, ‘Is the liking for outside ornaments,—for pictures, or statues, or furniture, or architecture,—a moral quality?’ Yes, most surely, if a rightly set liking. Taste for *any* pictures or statues is not a moral quality, but taste for good ones is (in)

As I was thinking over this, in walking up Fleet Street the other day, my eye caught the title of a book standing open in a bookseller’s window. It was—‘On the Necessity of the Diffusion of Taste Among All Classes.’ ‘Ah,’ I thought to myself, ‘my classifying friend, when you have diffused your taste, where will your classes be? The man who likes what you like, belongs to the same class with you, I think. Inevitably so. You may put him to other work if you choose; but, by the condition you have brought him into, he will dislike the other work as much as you would yourself. You get hold of a scavenger, or a costermonger, who enjoyed the Newgate Calendar for literature, and ‘Pop goes the Weasel’ for music. You think you can make him like Dante and Beethoven? I wish you joy of your lessons; but if you do, you have made a gentleman of him:—he won’t like to go back to his costermongering.’ (in) (de)

And so completely and unexceptionally is this so, that, if I had time to-night, I could show you that a nation can not be affected by any vice, or weakness, without expressing it, legibly, and (de)

forever, either in bad art, or by want of art; and that there is no national virtue, small or great, which is not manifestly expressed in all the art which circumstances enable the people possessing that virtue to produce. Take, for example, your great English virtue of enduring and patient courage. You have at present in England only one art of any consequence—that is, iron-working. You know thoroughly well how to cast and hammer iron. Now, do you think in those masses of lava which you build volcanic cones to melt, and which you forge at the mouths of the Infernos you have created; do you think, on whose iron plates, your courage and endurance are not written forever—not merely with an iron pen, but on iron parchment? And take also your great English vice—European vice—vice of all the world—vice of all other worlds that roll or shine in heaven, bearing with them yet the atmosphere of hell—the vice of jealousy, which brings competition into your commerce, treachery into your councils, and dishonor into your wars—that vice which has rendered for you, and for your next neighboring nation, the daily occupations of existence no longer possible, but with the mail upon your breasts and the sword loose in its sheath; so that at last, you have realized for all the multitudes of the two great peoples who lead the so-called civilization of the earth,—you have realized for them all, I say, in person and in policy, what was once true only of the rough Border riders of your Cheviot hills—

(in)

They carved at the meal
With gloves of steel,

And they drank the red wine through the helmet barred:—

do you think that this national shame and dastardliness of heart are not written as legibly on every rivet of your iron armor as the strength of the right hands that forged it? (in)

Friends, I know not whether this thing be the more ludicrous or the more melancholy. It (de)

is quite unspeakably both. Suppose, instead of being now sent for by you, I had been sent for by some private gentleman, living in the suburban house, with his garden separated only by a fruit-wall from his next door neighbor's; and he had called me to consult with him on the furnishing of his drawing room. I begin looking about me, and find the walls rather bare; I think such and such a paper might be desirable—perhaps a little fresco here and there on the ceiling—a damask curtain or so at the windows. 'Ah,' says my employer, 'damask curtains, indeed! That's all very fine, but you know I can't afford that kind of thing just now! 'Yet the world credits with a splendid income!' 'Ah, yes,' says my friend, 'but do you know, at present, I am obliged to spend it nearly all in steel-traps?' 'Steel-traps! for whom?' 'Why, for the fellow on the other side of the wall, you know: we're very good friends, but we are obliged to keep our traps set on both sides of the wall; we could not possibly keep on friendly terms without them, and our spring guns. The worst of it is, we are both clever fellows enough; and there's never a day passes that we don't find out a new trap; or a new gunbarrel, or something; we spend about fifteen millions a

(ex)

(in)

(ex)

(de)

(in)

(ex)

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(ex)

(de)

(in)

(ex)

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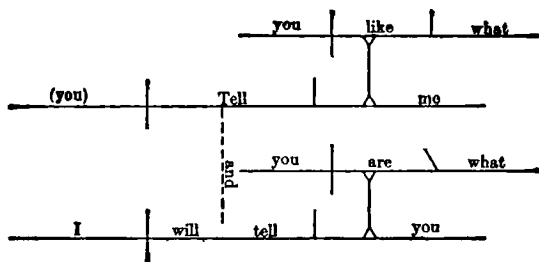
year each in our traps, take it altogether; and I don't see how we're to do with less.' A highly comic state of life for two private gentlemen! but (ex & for two nations, it seems to me, not wholly comic? in) Bedlam would be comic, perhaps, if there were only one madman in it; and your Christmas pantomime is comic, when there is only one clown in it; but when the whole world turns clown, and paints itself red with its own heart's blood instead of vermilion, it is something else than comic, I think. (de)

Now, just note what a variety of sentences have been used by the writer! Of course, there are the four kinds according to meaning, with Declarative Sentences predominating as they ought to. But also note how a question mark is put in even a Declarative Sentence, or *vice versa*. The writer is noted for using long sentences, yet there are sentences with only two or three words in them. Interrogative Sentence ought to be short for ordinary purposes, but we find in the third paragraph to the last a question of great length. Toward the close of the passage there is even a sentence with an Exclamation and an Interrogative Mark in it. With Ruskin grammar or sentences are indeed his handy tools that he has made free use of to make his thoughts clear to the readers everywhere.

3. The Diagram

For the last diagram we shall take an imperative sentence, with the subject understood.

Tell me what you like, and I will tell you what you are.



4. Exercises

1. Name the four kinds of sentences according to meaning.
2. What kind of sentence is used to the largest extent?
3. What do you think is the second largest?
4. Is there a rule for mixing up the different kinds of sentences?
5. For what purpose do you think Ruskin made all the sentences in the third paragraph Declarative?

SUPPLEMENT

SUPPLEMENT

CONJUGATION OF THE VERB—*Have*

PRINCIPAL PARTS

<i>Present</i>	<i>Past</i>	<i>Present Participle</i>	<i>Past Participle</i>
Have	Had	Having	Had

INFINITIVE MOOD

<i>Present Tense</i>	<i>Past Tense</i>
To have	To have had

INDICATIVE MOOD

Present Tense

<i>Singular</i>	<i>Plural</i>
1. I have	1. We have
2. Thou hast	2. You have
3. He has	3. They have

Past Tense

<i>Singular</i>	<i>Plural</i>
1. I had	1. We had
2. Thou hadst	2. You had
3. He had	3. They had

Perfect Tense

Signs, Have—hast—has

<i>Singular</i>	<i>Plural</i>
1. I have had	1. We have had
2. Thou hast had	2. You have had
3. He has had	3. They have had

*Pluperfect Tense**Signs, Had—hadst*

<i>Singular</i>	<i>Plural</i>
1. I had had	1. We had had
2. Thou hadst had	2. You had had
3. He had had	3. They had had

*Future Tense**Signs, Shall—will—shalt—wilt*

<i>Singular</i>	<i>Plural</i>
1. I shall have	1. We shall have
2. Thou wilt have	2. You will have
3. He will have	3. They will have

*Future Perfect Tense**Signs, Shall have—will have*

<i>Singular</i>	<i>Plural</i>
1. I shall have had	1. We shall have had
2. Thou wilt have had	2. You will have had
3. He will have had	3. They will have had

POTENTIAL MOOD

*Present Tense**Signs, May—can—must*

<i>Singular</i>	<i>Plural</i>
1. I may have	1. We may have
2. Thou mayest have	2. You may have
3. He may have	3. They may have

*Past Tense**Signs, Might—could—would—should**Singular**Plural*

- | | |
|-----------------------|--------------------|
| 1. I might have | 1. We might have |
| 2. Thou mightest have | 2. You might have |
| 3. He might have | 3. They might have |

*Perfect Tense**Signs, May (can, must) have**Singular**Plural*

- | | |
|-------------------------|----------------------|
| 1. I may have had | 1. We may have had |
| 2. Thou mayest have had | 2. You may have had |
| 3. He may have had | 3. They may have had |

*Pluperfect Tense**Signs, Might (could, would, should) have**Singular**Plural*

- | | |
|---------------------------|------------------------|
| 1. I might have had | 1. We might have had |
| 2. Thou mightest have had | 2. You might have had |
| 2. He might have had | 3. They might have had |

SUBJUNCTIVE MOOD

*Present Tense**Singular**Plural*

- | | |
|-----------------|-----------------|
| 1. If I have | 1. If we have |
| 2. If thou have | 2. If you have |
| 3. If he have | 3. If they have |

*Past Tense**Singular**Plural*

- | | |
|----------------|----------------|
| 1. If I had | 1. If we had |
| 2. If thou had | 2. If you had |
| 3. If he had | 3. If they had |

IMPERATIVE MOOD

Present Tense

<i>Singular</i>	<i>Plural</i>
2. Have thou or do thou have	2. Have you or do you have

PARTICIPLES

<i>Present</i>	<i>Past</i>	<i>Perfect</i>
Having	Had	Having had

CONJUGATION OF THE VERB—*Be*

PRINCIPAL PARTS

<i>Present</i>	<i>Past</i>	<i>Present Participle</i>	<i>Past Participle</i>
Be	Was	Being	Been

INFINITIVE MOOD

Present Tense

<i>Present Tense</i>	<i>Perfect Tense</i>
To be	To have been

INDICATIVE MOOD

Present Tense

<i>Singular</i>	<i>Plural</i>
1. I am	1. We are
2. Thou art	2. You are
3. He is	3. They are

Past Tense

<i>Singular</i>	<i>Plural</i>
1. I was	1. We were
2. Thou wast	2. You were
3. He was	3. They were

Perfect Tense

<i>Singular</i>	<i>Plural</i>
1. I have been	1. We have been
2. Thou hast been	2. You have been
3. He has been	3. They have been

Pluperfect Tense

<i>Singular</i>	<i>Plural</i>
1. I had been	1. We had been
2. Thou hadst been	2. You had been
3. He had been	3. They had been

Future Tense

<i>Singular</i>	<i>Plural</i>
1. I shall be	1. We shall be
2. Thou wilt be	2. You will be
3. He will be	3. They will be

Future Perfect Tense

<i>Singular</i>	<i>Plural</i>
1. I shall have been	1. You shall have been
2. Thou wilt have been	2. You will have been
3. He will have been	3. They will have been

POTENTIAL MOOD

Present Tense

<i>Singular</i>	<i>Plural</i>
1. I may be	1. We may be
2. Thou mayest be	2. You may be
3. He may be	3. They may be

Past Tense

<i>Singular</i>	<i>Plural</i>
1. I might be	1. We might be
2. Thou mightest be	2. You might be
3. He might be	3. They might be

Perfect Tense

<i>Singular</i>	<i>Plural</i>
1. I may have been	1. We may have been
2. Thou mayest have been	2. You may have been
3. He may have been	3. They may have been

Pluperfect Tense

1. I might have been	1. We might have been
2. Thou mightest have been	2. You might have been
3. He might have been	3. They might have been

SUBJUNCTIVE MOOD

Present Tense

<i>Singular</i>	<i>Plural</i>
1. If I be	1. If we be
2. If thou be	2. If you be
3. If he be	3. If they be

*Past Tense**Singular*

1. If I were
2. If thou wert
3. If he were

Plural

1. If we were
2. If you were
3. If they were

IMPERATIVE MOOD

*Present Tense**Singular*

2. Be thou or do thou be

Plural

2. Be you or do you be

PARTICIPLES

Present

Being

Past

Been

Perfect

Having been

CONJUGATION OF THE TRANSITIVE
VERB—*Like*

ACTIVE VOICE

Present

Like

Past

Liked

Present Participle

Liking

Past Participle

liked

INFINITIVE MOOD

Present Tense

To like

Perfect Tense

To have liked

INDICATIVE MOOD

*Present Tense**Singular*

1. I like
2. Thou likest
3. He likes

Plural

1. We like
2. You like
3. They like

Past Tense

<i>Singular</i>	<i>Plural</i>
1. I liked	1. We liked
2. Thou likedst	2. You liked
3. He liked	3. They liked

*Perfect Tense**Sings, Have—hast—has*

<i>Singular</i>	<i>Plural</i>
1. I have liked	1. We have liked
2. Thou hast liked	2. You have liked
3. He has liked	3. They have liked

*Pluperfect Tense**Sings, Had—hadst*

<i>Singular</i>	<i>Plural</i>
1. I had liked	1. We had liked
2. Thou hadst liked	2. You had liked
3. He had liked	3. They had liked

*Future Tense**Sings, Shall—will—shalt—wilt*

<i>Singular</i>	<i>Plural</i>
1. I shall like	1. We shall like
2. Thou wilt like	2. You will like
3. He will like	3. They will like

*Future Perfect Tense**Sings, Shall have—will have*

<i>Singular</i>	<i>Plural</i>
1. I shall have liked	1. We shall have liked
2. Thou wilt have liked	2. You will have liked
3. He will have liked	3. They will have liked

POTENTIAL MOOD

*Present Tense**Signs, May—can—must*

<i>Singular</i>	<i>Plural</i>
1. I may like	1. We may like
2. Thou mayest like	2. You may like
3. He may like	3. They may like

*Past Tense**Signs, Might—could—would—should*

<i>Singular</i>	<i>Plural</i>
1. I might like	1. We might like
2. Thou mightest like	2. You might like
3. He might like	3. They might like

*Perfect Tense**Signs, May (can, must) have*

<i>Singular</i>	<i>Plural</i>
1. I may have liked	1. We may have liked
2. Thou mayest have liked	2. You may have liked
3. He may have liked	3. They may have liked

*Pluperfect Tense**Signs, Might (could, would, should) have*

<i>Singular</i>	<i>Plural</i>
1. I might have liked	1. We might have liked
2. Thou mightest have liked	2. You might have liked
3. He might have liked	3. They might have liked

SUBJUNCTIVE MOOD

Present Tense

<i>Singular</i>	<i>Plural</i>
1. If I like	1. If we like
2. If thou like	2. If you like
3. If he like	3. If they like

Past Tense

<i>Singular</i>	<i>Plural</i>
1. If I liked	1. If we liked
2. If thou liked	2. If you liked
3. If he liked	3. If they liked

IMPERATIVE MOOD

Present Tense

<i>Singular</i>	<i>Plural</i>
1. Like thou <i>or</i> do thou like	Like you <i>or</i> do you like

PARTICIPLES

<i>Present</i>	<i>Past</i>	<i>Perfect</i>
Loving	Loved	Having loved

CONJUGATION OF THE TRANSITIVE
VERB—*Like*

PASSIVE VOICE

PRINCIPAL PARTS

<i>Present</i>	<i>Past</i>	<i>Present Participle</i>	<i>Past Participle</i>
Like	Liked	Liking	Liked

INFINITIVE MOOD

Present Tense

To be liked

Perfect Tense

To have been liked

INDICATIVE MOOD

*Present Tense**Singular*

1. I am liked
2. Thou art liked
3. He is liked

Plural

1. We are liked
2. You are liked
3. They are liked

*Past Tense**Singular*

1. I was liked
2. Thou wast liked
3. He was liked

Plural

1. We were liked
2. You were liked
3. They were liked

*Perfect Tense**Singular*

1. I have been liked
2. Thou hast been liked
3. He has been liked

Plural

1. We have been liked
2. You have been liked
3. They have been liked

*Pluperfect Tense**Singular*

1. I had been liked
2. Thou hadst been liked
3. He had been liked

Plural

1. We had been liked
2. You had been liked
3. They had been liked

Future Tense

<i>Singular</i>	<i>Plural</i>
1. I shall be liked	1. We shall be liked
2. Thou wilt be liked	2. You will be liked
3. He will be liked	3. They will be liked

Future Perfect Tense

<i>Singular</i>	<i>Plural</i>
1. I shall have been liked	1. We shall have been liked
2. Thou wilt have been liked	2. You will have been liked
3. He will have been liked	3. They will have been liked

POTENTIAL MOOD

Present Tense

<i>Singular</i>	<i>Plural</i>
1. I may be liked	1. We may be liked
2. Thou mayest be liked	2. You may be liked
3. He may be liked	3. They may be liked

Past Tense

<i>Singular</i>	<i>Plural</i>
1. I might be liked	1. We might be liked
2. Thou mightest be liked	2. You might be liked
3. He might be liked	3. They might be liked

Perfect Tense

<i>Singular</i>	<i>Plural</i>
1. I may have been liked	1. We may have been liked
2. Thou mayest have been liked	2. You may have been liked
3. He may have been liked	3. They may have been liked

*Pluperfect Tense**Singular*

1. I might have been liked
2. Thou mightest have been liked
3. He might have been liked

Plural

1. We might have been liked
2. You might have been liked
3. They might have been liked

SUBJUNCTIVE MOOD

*Present Tense**Singular*

1. If I be liked
2. If thou be liked
3. If he be liked

Plural

1. If we be liked
2. If you be liked
3. If they be liked

*Past Tense**Singular*

1. If I were liked
2. If thou wert liked
3. If he were liked

Plural

1. If we were liked
2. If you were liked
3. If they were liked

IMPERATIVE MOOD

*Present Tense**Singular*

2. Be thou liked *or* do thou be liked

Plural

2. Be you liked *or* do you be liked

PARTICIPLES

Present

Being liked

Past

Liked

Perfect

Having been liked

PROGRESSIVE FORM OF THE

VERB—*Study*

PRINCIPAL PARTS OF THE VERB

<i>Present</i>	<i>Past</i>	<i>Present Participle</i>	<i>Past Participle</i>
Study	Studied	Studying	Studied

INFINITIVE MOOD

<i>Present Tense</i>	<i>Perfect Tense</i>
To be studying	To have been studying

INDICATIVE MOOD

Present Tense

<i>Singular</i>	<i>Plural</i>
1. I am studying	1. We are studying
2. Thou art studying	2. You are studying
3. He is studying	3. They are studying

Past Tense

<i>Singular</i>	<i>Plural</i>
1. I was studying	1. We were studying
2. Thou wast studying	2. You were studying
3. He was studying	3. They were studying

Perfect Tense

<i>Singular</i>	<i>Plural</i>
1. I have been studying	1. We have been studying
2. Thou hast been studying	2. You have been studying
3. He has been studying	3. They have been studying

*Pluperfect Tense**Singular*

1. I had been studying
2. Thou hadst been studying
3. He had been studying

Plural

1. We had been studying
2. You had been studying
3. They had been studying

*Future Tense**Singular*

1. I shall be studying
2. Thou wilt be studying
3. He will be studying

Plural

1. We shall be studying
2. You will be studying
3. They will be studying

*Future Perfect Tense**Singular*

1. I shall have been studying
2. Thou wilt have been studying
3. He will have been studying

Plural

1. We shall have been studying
2. You will have been studying
3. They will have been studying

POTENTIAL MOOD

*Present Tense**Singular*

1. I may be studying
2. Thou mayest be studying
3. He may be studying

Plural

1. We may be studying
2. You may be studying
3. They may be studying

*Past Tense**Singular*

1. I might be studying
2. Thou mightest be studying
3. He might be studying

Plural

1. We might be studying
2. You might be studying
3. They might be studying

*Perfect Tense**Singular*

1. I may have been studying
2. Thou mayest have been studying
3. He may have been studying

Plural

1. We may have been studying
2. You may have been studying
3. They may have been studying

*Pluperfect Tense**Singular*

1. I might have been studying
2. Thou mightest have been studying
3. He might have been studying

Plural

1. We might have been studying
2. You might have been studying
3. They might have been studying

SUBJUNCTIVE MOOD

*Present Tense**Singular*

1. If I be studying
2. If thou be studying
3. If he be studying

Plural

1. If we be studying
2. If you be studying
3. If they be studying

*Past Tense**Singular*

1. If I were studying
2. If thou wert studying
3. If he were studying

Plural

1. If we were studying
2. If you were studying
3. If they were studying

IMPERATIVE MOOD

*Present Tense**Singular*

2. Be thou studying *or do* thou be studying

Plural

2. Be you studying *or do* you be studying

PARTICIPLES

<i>Imperfect</i>	<i>Perfect</i>	<i>Pluperfect</i>
Being studying	—	Having been studying

IRREGULAR VERBS

An Irregular Verb is one that does not form its *past* and *past participle* by adding *d* or *ed*; as,

see	saw	seeing	seen
-----	-----	--------	------

Many of the words classed as Irregular Verbs have also the regular form. In the list below, those *past* or *participles* which are conjugated regularly are marked R. If the regular form is more frequently used than the irregular, the R precedes; the less frequently, it follows the irregular form.

PRINCIPAL PARTS OF IRREGULAR VERBS

<i>Present</i>	<i>Past</i>	<i>Present Participle</i>	<i>Past Participle</i>
Abide	abode R.	abiding	abode R.
Arise	arose	arising	arisen
Awake	awoke R.	awaking	R. awoke
Be	was	being	been
Bear	bore	bearing	borne
(to carry)			
Bear	bore, bare	bearing	born
(to bring forth)			
Beat	beat	beating	beaten, beat
Begin	began	beginning	begun
Bend	bent R.	bending	bent R.
Bereave	bereft R.	bereaving	bereft R.
Beseech	besought	beseeching	besought
Bespeak	bespoke	bespeaking	bespoken
Bet	bet R.	betting	bet R.

<i>Present</i>	<i>Past</i>	<i>Present Participle</i>	<i>Past Participle</i>
Bid	bade, bid	bidding	bidden, bid
Bind	bound	binding	bound
Bite	bit	biting	bitten, bit
Bleed	bled	bleeding	bled
Blow	blew R.	blowing	blown R.
Break	broke	breaking	broken
Breed	bred	breeding	bred
Bring	brought	bringing	brought
Build	built R.	building	built R.
Burst	burst	bursting	burst
Buy	bought	buying	bought
Cast	cast	casting	cast
Catch	caught R.	catching	caught R.
Chide	chid	chiding	chidden, chid
Choose	chose	choosing	chosen
Cleave	R. clove, cleft	cleaving	R. cloven, cleft
Cling	clung	clinging	clung
Clothe	R. clad	clothing	R. clad
Come	came	coming	come
Cost	cost	costing	cost
Creep	crept R.	creeping	crept R.
Crow	R. crew	crowing	crowed
Cut	cut	cutting	cut
Dare	R. durst	daring	dared
Deal	dealt R.	dealing	dealt R.
Dig	dug R.	digging	dug R.
Dive	R. dove	diving	dived
Do	did	doing	done
Draw	drew	drawing	drawn
Dream	R. dreamt	dreaming	R. dreamt
Drink	drank	drinking	drunk
Drive	drove	driving	driven
Dwell	dwelt R.	dwelling	dwelt
Eat	ate, ěat	eating	eaten, ěat

<i>Present</i>	<i>Past</i>	<i>Present Participle</i>	<i>Past Participle</i>
Fall	fell	falling	fallen
Feed	fed	feeding	fed
Feel	felt	feeling	felt
Fight	fought	fighting	fought
Find	found	finding	found
Flee	fled	fleeing	fled
Fling	flung	flinging	flung
Fly	flew	flying	flown
Forget	forgot	forgetting	forgotten
Forgive	forgave	forgiving	forgiven
Forsake	forsook	forsaking	forsaken
Freeze	froze	freezing	frozen
Get	got	getting	got, gotten
Gild	R. Gilt	gilding	R. gilt
Gird	R. girt	girding	R. girt
Give	gave	giving	given
Go	went	going	gone
Grind	ground	grinding	ground
Grow	grew	growing	grown
Hang	hung R.	hanging	hung R.
Have	had	having	had
Hear	heard	hearing	heard
Heave	R. hove	heaving	R. hoven
Hew	hewed	hewing	R. hewn
Hide	hid	hiding	hidden
Hit	hit	hitting	hit
Hold	held	holding	held
Hurt	hurt	hurting	hurt
Keep	kept	keeping	kept
Kneel	knelt R.	kneeling	knelt R.
Knit	knit	knitting	knit
Know	knew	knowing	known
Lade	laded	lading	laden
Lay	laid R.	laying	laid R.

<i>Present</i>	<i>Past</i>	<i>Present Participle</i>	<i>Past Participle</i>
Lead	led	leading	led
Lean	R. leant	leaning	R. leant
Leave	left	leaving	left
Lend	lent	lending	lent
Let	let	letting	let
Lie	lay	lying	lain
Light	R. lit	lighting	R. lit
Lose	lost	losing	lost
Make	made	making	made
Mean	meant	meaning	meant
Meet	met	meeting	met
Mow	mowed	mowing	R. mown
Pay	paid R.	paying	paid
Pen	R. pent	penning	R. pent
Prove	proved	proving	R. proven
Put	put	putting	put
Quit	quit R.	quitting	quit R.
Rap	R. rapt	rapping	R. rapt
Read	read	reading	read
Rend	rent	rending	rent
Rid	rid	ridding	rid
Ride	rode	riding	ridden, rode
Ring	rung, rang	ringing	rung
Rise	rose	rising	risen
Rive	rived	riving	riven R.
Run	ran, run	running	run
Saw	sawed	sawing	R. sawn
Say	said	saying	said
See	saw	seeing	seen
Seek	sought	seeking	sought
Seethe	R. sod	seething	R. Sodden
Sell	sold	selling	sold
Send	sent	sending	sent
Set	set	setting	set

<i>Present</i>	<i>Past</i>	<i>Present Participle</i>	<i>Past Participle</i>
Shake	shook R.	shaking	shaken R.
Shape	shaped	shaping	R. shapen
Shave	shaved	shaving	R. shaven
Shear	R. shore	shearing	R. shorn
Shed	shed	shedding	shed
Shine	R. shone	shining	R. shone
Shoe	shod	shoeing	shod
Shoot	shot	shooting	shot
Show	showed	showing	R. shown
Shred	shred	shredding	shred
Shrink	shrunk, shrank	shrinking	shrunk, shrunken
Shut	shut	shutting	shut
Sing	sang, sung	singing	sung
Sink	sank, sunk	sinking	sunk
Sit	sat	sitting	sat
Slay	slew	slaying	slain
Sleep	slept	sleeping	slept
Slide	slid R.	sliding	slidden, slid R.
Sling	slung	slinging	slung
Slink	slunk	slinking	slunk
Slit	slit R.	slitting	slit R.
Smite	smote	smiting	smitten, smit
Sow	sowed	sowing	R. sown
Speak	spoke	speaking	spoken
Speed	sped R.	speeding	sped R.
Spell	R. spelt	spelling	R. spelt
Spend	spent	spending	spent
Spill	R. spilt	spilling	R. spilt
Spin	spun	spinning	spun
Spit	spit, spat	spitting	spit, spitten
Split	split R.	splitting	split R.
Spread	spread	spreading	spread
Spring	sprung, sprang	springing	sprung

<i>Present</i>	<i>Past</i>	<i>Present Participle</i>	<i>Past Participle</i>
Stand	stood	standing	stood
Stave	stove R.	staving	stove R.
Stay	R. staid	staying	R. staid
Steal	stole	stealing	stolen
Stick	stuck	sticking	stuck
Sting	stung	stinging	stung
Stink	stank, stunk	stinking	stunk
Stride	strode, strid	striding	stridden, strid
Strike	struck	striking	struck, stricken
String	strung R.	stringing	strung R.
Strive	R. strove	striving	R. striven
Strow	strowed	strowing	R. strown
Swear	swore	swearing	R. sworn
Sweat	R. sweat	sweating	R. sweat
Sweep	swept R.	sweeping	swept R.
Swell	swelled	swelling	R. swollen
Swim	swam, swum	swimming	swum
Swing	swung	swinging	swung
Take	took	taking	taken
Teach	taught	teaching	taught
Tear	tore	tearing	torn
Tell	told	telling	told
Think	thought	thinking	thought
Thrive	R. throve	thriving	R. thriven
Throw	threw R.	throwing	thrown R.
Thrust	thrust	thrusting	thrust
Tread	trod	treading	trodden, trod
Wake	R. woke	waking	R. woke
Wax	waxed	waxing	R. waxen
Wear	wore	wearing	worn
Weave	wove R.	weaving	woven R.
Wed	R. wed	wedding	R. wed
Weep	wept	weeping	wept
Wet	wet R.	wetting	wet R.

<i>Present</i>	<i>Past</i>	<i>Present Participle</i>	<i>Past Participle</i>
Win	won	winning	won
Wind	wound	winding	wound
Work	R. wrought	working	R. wrought
Wring	H. wrung	wringing	R. wrung
Write	wrote	writing	written

