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Course

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A PROGRESSIVE ENGLISH COURSE

A PROGRESSIVE ENGLISH COURSE

(On the Reform Method)

BY

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PART III

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PREFACE

THE aim, scope, and method of the PROGRESSIVE ENGLISH COURSE have already been explained in Parts One and Two of the Course, and to this there is now little to add.

The present volume, it is hoped, will be found to represent a substantial advance upon Part Two, as many new subjects have been introduced. These include: the Anecdote, Combined Narrative and Descriptive Composition, Argument and Persuasion, Preparing and Reading a "Paper," Modernising Old Prose, Making Notes, Class Discussion, the Character-Sketch, English Idioms, and Literary Style; while special points of Grammar and Syntax, such as Agreement and Ellipsis of the Relative, Irregular and Foreign Plurals, Syllabic Division, Uses of "Shall" and "Will," and the Subjunctive Mood in Conditional Sentences, which were considered too advanced for the second part of the Course, have also been included. Further, a summary revision has been given of all the chief subjects dealt with in the first two parts of the Course, with the exception of Punctuation, which, in view of its special importance at this stage, it seemed advisable to repeat at full length. It will thus be seen that this volume is fairly complete in itself.

I have again to make my acknowledgments to all those who have so willingly and so courteously per-

mitted me to use copyright material: to Messrs. William Blackwood and Mr. Alfred Noyes for the extract from *The Barrel Organ*; to Messrs. Dent & Sons and Mr. G. K. Chesterton for the extract from *A Defence of Penny Dreadfuls*; to the Oxford University Press and Mr. A. T. A. Dobson (acting for the Trustees of the late Mr. Austin Dobson) for *The Ladies of St. James's*; to Messrs. Elkin Mathews and Mr. Laurence Binyon for *The Belfry*; to Sir Henry Newbolt for *Drake's Drum*; to Messrs. Chatto & Windus for the passage from Richard Jefferies' *Life of the Fields*; and to Messrs. Macmillan for the extract from Professor Walter Raleigh's *Shakespeare*, and the extract from Thomas Hardy's *Far from the Madding Crowd*.

*
LANCELOT OLIPHANT.

LONDON, 1929.

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- II. "Winter in the Sussex Woods," from *The Life of the Fields*. RICHARD JEFFERIES.
- III. *The Belfry*. LAURENCE BINYON.
- IV. "The Spanish Armada," from *A History of England*. JAMES ANTHONY FROUDE.
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- IX. "As Others See Us," from *A Description of the Kingdoms of England and Scotland*. STEPHEN PERLIN.
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- XX. "Inside the Malt-House," from *Far from the
Madding Crowd.* THOMAS HARDY.
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- XXV. *The Barrel Organ.* ALFRED NOYES.
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- XXVII. "Frederic the Great as an Administrator," from
Essays. THOMAS BABINGTON MACAULAY.

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PART III

SECTION ONE

LESSON ONE

(a) VERSE FOR STUDY

ROSABELLE

O listen, listen, ladies -gay !
No haughty feat of arms I tell ;
Soft is the note, and sad the lay,
That mourns the lovely Rosabelle.

“ Moor, moor the barge, ye gallant crew !
And, gentle lady, deign to stay !
Rest thee in Castle Ravensheuch,
Nor tempt the stormy firth to-day.

“ The blackening wave is edged with white ;
To inch and rock the sea-mews fly ;
The fishers have heard the Water-sprite,
Whose screams forebode that wreck is nigh.

“ Last night the gifted Seer did view
A wet shroud swathed round lady gay ;
Then stay thee, Fair, in Ravensheuch ;
Why cross the gloomy firth to-day ? ”

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" 'Tis not because Lord Lindesay's heir
To-night at Roslin leads the ball,
But that my lady mother there
Sits lonely in her castle hall.

" 'Tis not because the ring they ride,
And Lindesay at the ring rides well,
But that my sire the wine will chide
If 'tis not filled by Rosabelle."

O'er Roslin on that dreary night
A wondrous blaze was seen to gleam ;
'Twas broader than the watchfire's light,
And redder than the bright moonbeam.

It glared on Roslin's castled rock,
It ruddied all the copse-wood glen :
'Twas seen from Dryden's groves of oak,
And seen from cavern'd Hawthornden.

Seem'd all on fire that chapel proud
Where Roslin's chiefs uncoffin'd lie,
Each Baron, for a sable shroud,
Sheath'd in his iron panoply.

Seem'd all on fire within, around,
Deep sacristy and altar's pale,
Shone every pillar foliage-bound,
And glimmer'd all the dead men's mail.

Blazed battlement and pinnet high,
Blazed every rose-carved buttress fair :
So still they blaze, when fate is nigh,
The lordly line of high Saint Clair.

There are twenty of Roslin's barons bold
 Lie buried within that proud chapelle :
 Each one the holy vault doth hold,
 But the sea holds lovely Rosabelle.

And each Saint Clair was buried there,
 With candle, with book, and with knell ;
 But the sea-caves rung, and the wild waves sung,
 The dirge of lovely Rosabelle.

SIR WALTER SCOTT.

(b) SUBJECTS FOR CLASS STUDY

I

The English Language (i).

When you are learning to speak and write correctly, it will naturally be your object to learn that particular form of our language that is regarded as good English. We must therefore first of all talk to you a little on this subject of good English, and explain to you exactly what it means.

We all know from our own experience that different groups and classes of people speak in different ways : that the speech of the labourer, for instance, differs from that of the doctor, and the speech of the Yorkshireman from that of the Londoner. In fact, the English language is made up of numerous dialects, as they are called, each of which is spoken by a large number of people ; and we have to consider which amongst all these dialects is entitled to be accepted as correct or good English.

This, however, is not a very difficult matter to decide ; because although each dialect is widely spoken in its own particular district, or by its own particular class, and is altogether excellent for its purpose, there is one

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dialect that is spoken so much more widely than any of the others that there can be no possible doubt as to its supremacy. This is the dialect spoken by the majority of educated people all over the country, and is known as Standard English.

It originated in the London dialect of the fourteenth century. Before that time there was no one form of English spoken over the whole country: there were merely local or regional dialects which were not understood outside their own immediate vicinity. In the fourteenth century, however, there arose in London, largely owing to its geographical position, the mixed dialect which became the speech of the Court, the Universities, and the governing classes, and subsequently, in its written form, the language of English literature.

This, then, is what is meant by good English—the English that is spoken by the majority of educated people and written by the best writers of the day. It is not a kind of English that is fixed and unalterable, and therefore dead; but a living language in which changes are constantly taking place: changes in the meanings of words and changes in forms of expression. And although these changes may be slight and gradual, they are none the less real, and they must be carefully noted if we are to write that generally accepted form of the language called Standard English.

II

***The Qualities which a Good Sentence should Possess.**

A good sentence must have **Unity, Emphasis, and Coherence.**

A sentence has **Unity** when it contains one, and only

one, main thought. This does not mean that it must contain only one finite verb, but that everything in the sentence must have some direct bearing upon the main thought it contains.

A sentence has **Emphasis** when the most important parts of the sentence are so placed that they occupy the most prominent positions. Emphasis can be secured by underlining, by repetition, or by inverting the normal order of the words. The last is the method that should usually be adopted. The most emphatic positions in a sentence are the beginning and the end. If therefore you wish to emphasise a particular word, put it at the beginning if it is usually at the end, at the end if it is usually at the beginning, and at either the beginning or end if it is usually in the middle.

A sentence has **Coherence** when its component parts are arranged in logical order; that is to say, when every word in the sentence occupies the place which it really should occupy. All adjectives and adverbs must therefore be put as near as possible to the words they limit.

Should you make your sentences short or long? Each kind of sentence has its advantages, but on the whole it is better to make your sentences short. Short sentences are usually neat, clear, and forcible, though if used to excess they are apt to become harsh and unpleasing. Long sentences are useful to express a thought with several qualifications, but are difficult to write. The best thing to do is to use a mixture of short sentences and sentences of medium length, and to try to make them all as rhythmical as possible.

(c) EXERCISES IN THE USE OF REFERENCE BOOKS

1. Look up the meanings of the following words, as used in the poem given : *haughty, lay, inch, sea-mew, sprite,*

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forebode, Seer, shroud, swathed, firth, sire, chide, copse, panoply, sacristy, foliage, battlement, pinnet, buttress, line, vault, dirge, sable.

2. Refer to your atlas, and find the situation of Roslin and Hawthornden.

3. Give the derivation of *lay, inch, sprite, panoply, sacristy, pinnet, buttress, dirge, firth.*

4. Find out and explain exactly what is meant by a "ballad."

5. Collect some information about the work of Sir Walter Scott, and prepare a short outline of his life.

(d) EXERCISES IN WRITTEN ENGLISH

1. Explain the meaning of each of the following italicised expressions :

- (a) The fishers have heard *the Water-sprite,*
Whose screams forebode that wreck is nigh.
- (b) Last night *the gifted Seer* did view
A wet shroud swathed round lady gay.
- (c) 'Tis not because *the ring they ride.*
- (d) 'Twas seen from *Dryden's groves of oak,*
And seen from cavern'd Hawthornden.
- (e) And each Saint Clair was buried there,
With candle, with book, and with knell.

2. *Rosabelle* can be divided into four parts: the introduction, the two main scenes comprising the story, and the conclusion. Suggest the points at which this division should be made, and then relate in your own words the story told in these two scenes.—What is the *point* of the poem?

3. Take down from dictation the first four stanzas.

4. Explain what is meant by "Standard English." Give three examples of English that is not "standard," and re-write them as Standard English.

5. What are the qualities that a good sentence should possess? Write sentences which clearly illustrate each of the qualities you mention.

(e) EXERCISES IN SPOKEN ENGLISH

1. Use the following words and phrases in sentences of your own making : *feat of arms, the blackening wave, haughty, forebode, swathed, in her castle hall, that dreary night, copse, iron panoply, battlement, dirge, all on fire, the wild waves.*

2. Say what you think are some of the advantages and some of the disadvantages of living in the country.

3. Give the correct pronunciation of the following words : *amenable, illustrate, process, contemplate, inexplicable, patent, irreparable, laboratory, recognisance, miscellany, remonstrate, executive, exemplary, deficit, oligarchy.*

Use these words in sentences of your own. If you do not know the meaning of any of the words, consult your dictionary.

4. Scott says :

There are twenty of Roslin's barons bold
Lie buried within that proud chapelle.

Describe as vividly as possible a typical adventure of one of these "barons bold," such as might have befallen him in the Middle Ages.

5. Give one word similar in meaning and one word opposite in meaning to each of the following : *listen, gay, lovely, nigh, gloomy, lonely, sire, chide, wondrous, sable, holy.*

(f) EXERCISES IN THE APPRECIATION OF LITERATURE

1. A good narrative poem should have Unity ; that is, everything should contribute to one main purpose. What is the Unity of *Rosabelle*?

2. Give a short criticism of *Rosabelle*.

3. In Section (c), Question 4, you were told to find out something about the ballad. Would you call *Rosabelle* a ballad ? Explain just what you mean.

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4. Say who wrote each of the following : *Oliver Twist*, *The Rape of the Lock*, *Comus*, *The Heart of Midlothian*, *The Happy Warrior*, *Childe Harold's Pilgrimage*, *Cymbeline*, *The Shepherd's Calendar*, *The Canterbury Tales*, *The Traveller*.

Briefly describe any *one* of the above.

(g) EXERCISE IN THINKING

It is commonly supposed that the earliest kind of writing was picture-writing, in which one person conveyed his meaning to another by drawing a picture, or a series of pictures.

Suppose you were unable to write, how would you convey your meaning in this way ?—Give two examples : one that is short and simple, and one that is more elaborate ; and test the success of your experiment by handing these messages to some one else to read.

LESSON TWO

(a) PROSE FOR STUDY

WINTER IN THE SUSSEX WOODS

The lost leaves measure our years ; they are gone as the days are gone, and the bare branches silently speak of a new year, slowly advancing to its buds, its foliage, and fruit. Deciduous trees associate with human life as this yew never can. Clothed in its yellowish-green needles, its tarnished green, it knows no hope or sorrow ; it is indifferent to winter, and does not look forward to summer. With their annual loss of leaves and renewal, oak and elm and ash and beech seem to stand by us and to share our thoughts. There is no wind at the edge of the wood, and the few flakes of snow that fall from the overcast sky flutter as they drop, now one side higher and then the other, as the leaves did in the still hours of autumn. The delicacy of the outer boughs of the great trees visible against the dark background of cloud is as beautiful in its own way as the massed foliage of summer. Each slender bough is drawn out to a line ; line follows line as shade grows under the pencil, but each of these lines is separate. Great boles of beech, heavy timber at the foot, thus end at their summits in the lightest and most elegant pencilling. Where the birches are tall, sometimes the number and closeness of these bare sprays causes a thickening almost as if there were leaves there. The leaves, in fact,

when they come, conceal the finish of the trees ; they give colour, but they hide the beautiful structure under them. Each tree at a distance is recognisable by its particular lines ; the ash, for instance, grows with its own marked curve.

Some flakes of snow have remained on this bough of spruce, pure white on dull green. Sparingly dispersed, the snow can be seen falling far ahead between the trunks ; indeed, the white dots appear to increase the distance the eye can penetrate ; it sees farther because there is something to catch the glance. Nothing seems left for food in the woods for bird or animal. Some ivy berries and black privet berries remain, a few haws may be found ; for the rest, it is gone ; the squirrels have had the nuts, the acorns were taken by the jays, rooks, and pheasants. Bushels of acorns, too, were collected by hand, as food for the fallow deer in the park. A great fieldfare rises, like a lesser pigeon ; fieldfares often haunt the verge of woods, while the redwing thrushes go out into the meadows. It can scarcely be doubted that both these birds come over to escape the keener cold of the winters in Norway, or that the same cause drives the blackbirds hither. In spring we listen to Norwegian songs—the blackbird and the thrush that please us so much, if not themselves of Scandinavian birth, have had a Scandinavian origin. Any one walking about woods like these in January can understand how, where there are large flocks of birds, they must find the pressure of numbers through the insufficiency of food. They go then to seek a warmer climate and more to eat ; more particularly probably for sustenance.

RICHARD JEFFERIES :

The Life of the Fields.

(b) SUBJECTS FOR CLASS STUDY

I

Loose, Periodic, and Balanced Sentences.

Study the following sentences :

- (a) The delicacy of the outer boughs of the great trees visible against the dark background of cloud is as beautiful in its own way as the massed foliage of summer.
- (b) Clothed in its yellowish-green needles, its tarnished green, it knows neither hope nor sorrow.
- (c) A great fieldfare rises, like a lesser pigeon.
- (d) Bushels of acorns, too, were collected by hand, as food for the fallow deer in the park.

What is the difference between these sentences as regards their **form** ?

In (a) and (b), you will observe, there is no point at which it is possible to put a full stop until the end of the sentence has been reached ; whereas, in (c) and (d) there is at least one point at which this can be done ; in (c), after *rises*, and in (d), after *hand*, for example.

The type of sentence represented by (a) and (b) is known as a **periodic** sentence, and that represented by (c) and (d), as a **loose** sentence.

Each type of sentence has its advantages, the periodic sentence stimulating interest and conducing to unity, and the loose being easy, flowing, and natural. On the other hand, each type has also its disadvantages, for the periodic is apt to become artificial and monotonous, and the loose to become slipshod, involved, and obscure.

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Which form, then, should you adopt? Neither exclusively; the best results are to be obtained by using some of each, with perhaps a slight bias in favour of the periodic, as this type of sentence will help to make your style more compact and neat.

Conversion of a Loose into a Periodic Sentence.

You will find it useful to know how to convert a loose into a periodic sentence. This conversion is not very difficult, if two rules are observed. These are:

1. Place all qualifying adjuncts before the words they qualify.

2. Use connectives such as *neither . . . nor*, *either . . . or*, *not only . . . but also*, *so . . . as*, *partly . . . partly*, *more . . . than*, to link one word, or one group of words, to another.

For instance, examples (c) and (d), when converted into periodic sentences, would appear as under:

(c) Like a lesser pigeon, a great fieldfare rises.

(d) Bushels of acorns, too, as food for the fallow deer in the park, were collected by hand; *or*,
As food for the fallow deer in the park, bushels of acorns, too, were collected by hand.

The Balanced Sentence.

A **balanced** sentence is one in which the successive parts of the sentence which are similar in thought are made similar in structure; as in the following:

1. *God* made the *country*, and *man* made the *town*.

2. He *says* what he *means*, and *means* what he *says*.

3. *Art* is *long*, and *Time* is *fleeting*.

A balanced sentence is usually vigorous, clear, and arresting, but if used to excess it tends to become tedious. Hence use it sparingly.

II

The Use of Stops (i).

In spoken English the meaning of a sentence can be indicated by various pauses of the voice. In written English these pauses are represented by certain marks or signs called **stops**.

Stops do two distinct kinds of work: (a) Grammatical; (b) Rhetorical. The grammatical work of stops is to show how the words in a sentence should be grouped together so that its meaning may be clear and intelligible. The rhetorical work is to give emphasis to certain words, and thus introduce the element of feeling or emotion into what we write. The grammatical work, however, is far the more important of the two.

There are numerous rules for the use of stops, some of which are exceedingly helpful; but it should be understood that these rules are not to be regarded as rigidly fixed; for the precise punctuation that a writer adopts will depend to a great extent upon the exact impression he desires to convey, and this often turns upon rhetorical rather than upon grammatical considerations.

The four most important stops are the **Full Stop**, the **Colon**, the **Semicolon**, and the **Comma**, the main uses of which are explained below.

The Full Stop is used:

1. At the end of a sentence that is not in the form of an exclamation or a question; as, "Now more than ever seems it rich to die."

2. After abbreviations and initials; as, B.Sc., Rev., *e.g.*, B.C., H. G. Wells.

(a) When the last letter of the abbreviation is the same as the last letter of the complete word,

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the use of the full stop is optional ; as, Mrs Gamp, Dr Squeers, Messrs Dodson & Fogg.

- (b) The stop is not used after the figures 1, 2, 3, 4, etc., as these are not regarded as abbreviations, but it is usually inserted after the Roman figures I., II., III., IV., etc.

The Colon is used :

1. To introduce a list, or an enumeration of details ; as, "The French Foreign Legion consists of men of all nationalities : French, English, Dutch, German, Spanish, Portuguese, and a multitude of others."

2. To introduce a direct statement or a direct question ; as, "Mr. Asquith said : If I am asked what we are fighting for, I reply in two sentences." "Dr. Robinson : Where did you obtain this information ?"

3. Between two clauses not joined by conjunctions, yet so closely connected in thought that the second is felt to be an expansion of the first ; as, "Tom had achieved his highest ambition : he had won the race."

4. To separate co-ordinate clauses, when those clauses contain parts of their own marked off by semicolons ; as, "The University refused to create Hall a doctor : not a single one of the academic youth applied to him for holy orders ; and, in his palace, he found himself alone."

The Semicolon is used :

1. To separate long co-ordinate clauses, especially when conjunctions are absent, or when these clauses contain parts of their own subdivided by commas ; as, "Battalion after battalion, raised and trained by Tyrconnel, landed on the western coast and moved

towards the capital; and Irish recruits were imported, in considerable numbers, to fill up the vacancies in the English regiments."

2. To distinguish co-ordinate clauses joined by those kinds of co-ordinating conjunctions, such as *then*, *for*, *still*, *otherwise*, that express opposition, or introduce an inference; as, "You say it is easily done; then why not do it?"

3. To lay stress upon a series of subordinate clauses dependent upon the same principal clause; as, "When he had gone all through his stock; when he had found the exact article she wanted; when he offered it to her at almost cost price—she refused to buy it."

4. Before such words as *namely*, *as*, *e.g.*, *viz.*, which introduce an example; as, "He gave her all he had; namely, twopence."

The Comma is used :

1. To mark off the Vocative (Nominative of Address); as, "Cromwell, I did not think to shed a tear."

2. To indicate an ellipsis; as, "They will receive a bonus; you, nothing."

3. To mark off a series of co-ordinate words or groups of words not joined by conjunctions; as, "Barrie's most popular plays are *Peter Pan*, *Quality Street*, *The Admirable Crichton*, *Dear Brutus*, and *What Every Woman Knows*."

4. To mark off words that could be omitted from a sentence without altering its grammatical structure; as, "It was, you will agree, exactly what might have been expected."

5. To mark off phrases in apposition; as, "William Shakespeare, the great poet of nature, was born at Stratford-on-Avon in 1564."

6. To mark off a short direct quotation ; as, " I cannot move you then ? " she murmured.—" You must not try," I answered.

7. To mark off a non-defining relative-clause ; as, " Chapuis, who was the Imperial Ambassador to England at this time, at once wrote to the Emperor."

8. To mark off adverb-clauses ; as, " When at length the reinforcements arrived, the town had been taken."

9. To mark off co-ordinate clauses, unless these are very short ; as, " The Spanish fleet was anchored close to the edge of the shoal water, and it was impossible to attack it."

10. To mark off a series of noun-clauses or adjective-clauses, excepting the first ; as, " Let us observe where he goes, what he does, and when he returns."

(c) EXERCISES IN THE USE OF REFERENCE BOOKS

1. Look up the meanings of the following words : *deciduous, tarnished, boles, elegant, spruce, pencilling, dispersed, penetrate, privet, haws, fallow, fieldfare, verge, redwing, insufficiency, pressure, sustenance.*

2. Collect from the appropriate reference books some information about the life and work of Richard Jefferies.

3. Give the derivation of *deciduous, autumn, dispersed, penetrate, summit, acorn.*

4. Consult the proper reference books to ascertain the following information :

(a) The name of the artist who painted *The Roll Call*.

(b) The meaning of the term, *The Sublime Porte*.

(c) The date of the battle of Flodden Field, the causes of the battle, and its results.

(d) The difference between the petal and the sepal of a flower.

(The answers to these questions should be written in your notebook.—See Lesson XI.)

(d) EXERCISES IN WRITTEN ENGLISH

1. Name a word similar in meaning and a word opposite in meaning to each of the following, and then use these groups of three words in sentences of your own making : *lost, new, fall, outer, beautiful, slender, summit, elegant, remain, collected.*

2. Convert the following loose into periodic sentences :

- (a) There is no wind at the edge of the wood.
- (b) Fieldfares often haunt the verge of woods, while the redwing thrushes go out into the meadows.
- (c) The snow can be seen falling far ahead between the trunks.
- (d) The yew knows no hope or sorrow, clothed in its yellowish-green needles, its tarnished green.
- (e) It can scarcely be doubted that both these birds come over to escape the keener cold of the winters in Norway, or that the same cause drives the blackbirds hither.

✓ 3. Punctuate the following passage :

when a mere child nelson strayed a birds nesting from his grandmothers house in company with a cow boy the dinner hour elapsed he was absent and could not be found and the alarm of the family became very great for they apprehended that he might have been carried off by gipsies at length after search had been made for him in various directions he was discovered alone sitting composedly by the side of a brook which he could not get over i wonder child said the old lady when she saw him that hunger and fear did not drive you home fear grandmamma said the future hero i never saw fear what is it.

4. Carefully re-read the extract, and then write a description of these woods as you think they would appear in spring or summer.

5. Fill in all the blanks in the following passage, and then compare your version with the original, and consider

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whether the words there used are an improvement on those you have suggested :

There is no wind at the of the wood, and the flakes of snow that fall from the sky flutter as they drop, now on one side higher and then the other, as the leaves did in the hours of autumn. The of the outer boughs of the trees visible against the background of cloud is as in its own way as the foliage of summer.

(e) EXERCISES IN SPOKEN ENGLISH

1. Use the following words and phrases in sentences of your own : *the lost leaves, its tarnished green, at the edge of the wood, the dark background of cloud, great boles of beech, the beautiful structure, collected by hand, the winters in Norway, deciduous, elegant, verge, insufficiency, sustenance, a few flakes of snow.*

2. Describe the appearance and habits of any of the birds or animals mentioned in the passage given ; *e.g.*, the squirrel, the jay, the rook, the pheasant, the fieldfare, the pigeon, the thrush, the blackbird.—Part, at least, of this description should be based upon your own observation.

3. Give two examples of each of the following :

- (a) A loose sentence ;
- (b) A periodic sentence ;
- (c) A balanced sentence.

Then convert the loose sentence into a periodic, and the periodic into a loose.

4. Give the correct pronunciation of the following words : *remonstrate, trait, obeisance, principal, ration, prophecy, prophesy, variegated, umbrella, tomato, stratagem, stevedore, progress, pibroch.*

Use each of these words in a sentence of your own.

5. Describe the general type of country to be found in Sussex, and compare it with that of any other district with which you are acquainted.

(f) EXERCISES IN THE APPRECIATION OF LITERATURE

1. Consider the extract from the following points of view :

- (a) The use of fresh and picturesque adjectives.
- (b) The closeness and accuracy of the observation it reveals.
- (c) The style in which it is written.

2. Who wrote each of the following ? Name the work from which the quotation is taken :

- (a) They also serve who only stand and wait.
- (b) A thing of beauty is a joy for ever.
- (c) If Winter comes, can Spring be far behind ?
- (d) The quality of mercy is not strained.
- (e) For men may come and men may go,
But I go on for ever.
- (f) Where ignorance is bliss,
'Tis folly to be wise.

3. Give a short account of the work of Richard Jefferies, and mention the names of some other writers who have written on similar subjects.

(g) EXERCISE IN THINKING

“There was a law,” says Blackstone, the great legal writer, “that those who in a storm forsook the ship should forfeit all property therein ; and that the ship and lading should belong entirely to those who stayed in it. In a dangerous tempest all the mariners forsook the ship, except only one sick passenger, who, by reason of his disease, was unable to get out and escape. By chance, the ship came safe to port. The sick man kept possession and claimed the benefit of the law.”

What do you think was the decision in this case, and what the reasoning on which it was based ?

LESSON THREE

(a) VERSE FOR STUDY

THE BELFRY

Dark is the stair, and humid the old walls
Wherein it winds, on worn stones, up the tower.
Only by loophole chinks at intervals
Pierces the late glow of this August hour.

Two truant children climbed the stairway dark,
With joined hands half in glee and half in fear;
The boy mounts brisk, the girl hangs back to hark
If the gruff sexton their light footsteps hear.

Dazzled at last they gain the belfry-room.
Barred rays through shutters hover across the floor
Dancing in dust; so fresh they come from gloom
That breathless they pause wondering at the door.

How hushed it is! What smells of timber old
From cobwebbed beams! The warm light here and
there

Edging a darkness, sleeps in pools of gold,
Or weaves fantastic shadows through the air.

How motionless the huge bell! Straight and stiff,
Ropes through the floor rise to the rafters dim.
The shadowy round of metal hangs, as if
No force could ever lift its gleamy rim.

A child's awe, a child's wonder, who shall trace
 What dumb thoughts on its waxen softness write
 In such a spell-brimmed, time-forgotten place,
 Bright in that strangeness of approaching night.

As these two gaze, their fingers tighter press ;
 For suddenly the slow bell upward heaves
 Its vast mouth, the cords quiver at the stress,
 And ere the heart prepare, the ear receives

Full on its delicate sense the plangent stroke
 Of violent iron, reverberating sound.
 As if the tower in all its stones awoke,
 Deep echoes tremble, again in clangour drowned

That starts without a whir of frightened wings,
 And holds these young hearts shaken, hushed, and
 thrilled,

Like frail reeds in a rushing stream, like strings
 Of music, or like trees with tempest filled,

And rolls in wide waves out o'er the lone land,
 Tone following tone toward the far-setting sun,
 Till where in still long shadows reapers stand,
 Bowed heads look up, and lo, the day is done.

LAURENCE BINYON.

(b) SUBJECTS FOR CLASS STUDY

I

***The Use of Words : Simplicity, Directness, and Precision.**

Write as simply as possible, and avoid long words. There are usually two distinct sets of words in which we can express our meaning : long, heavy, Greek and Latin words, and short, simple native ones. Choose,

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for the most part, the short native words, and what you write will be clearer and more forcible.

Try to find the exact word to express your meaning, and be satisfied with no other. This will involve your studying words with the closest attention, especially synonyms ; that is, those words which have very nearly the same meaning.

When one synonym is confused with another, or when one word is confused with another which it somewhat resembles, we have what is known as a malaprop. *Continuous*, for example, is sometimes confused with *continual*, *stimulus* with *stimulant*, and *effect* with *affect*.

The best way to learn the correct use of words is to read good literature, to note all the words that are new to you, and then to practise using these words by introducing them into somewhat similar sentences.

II

Foreign Plurals.

The plural of foreign words requires close attention, as much uncertainty as to the correct usage often exists. As a general rule, it may be said that when foreign words have become fully naturalised they take an English plural ; but otherwise, a foreign plural. Some foreign words, however, despite the fact that they are felt to have become fully naturalised, still retain the foreign plural, and the following list should be very carefully noted :

<i>Singular.</i>	<i>Plural.</i>	<i>Singular.</i>	<i>Plural.</i>
agendum	agenda	basis	bases
hypothesis	hypotheses	series	series
genus	genera	analysis	analyses
datum	data	phenomenon	phenomena
stratum	strata	terminus	termini

<i>Singular.</i>	<i>Plural.</i>	<i>Singular.</i>	<i>Plural.</i>
criterion	criteria	axis	axes
radius	radii	thesis	theses
beau	beaux	memorandum	memoranda
erratum	errata	monsieur	messieurs
madame	mesdames	automaton	automata
seraph	seraphim	cherub	cherubim
dilettante	dilettanti	nebula	nebulae
formula	formulæ, formulas	bandit	banditti, bandits
appendix	appendices, appendixes	genius	genii, geniuses

Where two plural forms are shown (*e.g.* formulas, formulæ), each form is used in a different sense. Refer to your dictionary, and look up the meanings of these pairs of words.

***Irregular Plurals.**

These were considered in Part Two of the Course. The following is a summary of the remarks there made :

1. Compound nouns generally form their plural by pluralising the most important word ; as, *men-of-war*, *maid-servants*, *sons-in-law*, *courts-martial*. But some have double plurals ; as, *men-servants*, *lords-justices*, *knights-templars*.

2. Certain nouns cannot take a plural : abstract nouns, for example, and the names of certain substances and of certain diseases ; as, *faith*, *worship*, *silver*, *lead*, *butter*, *consumption*.

3. Some nouns have the same form in both singular and plural ; as, *sheep*, *deer*, *swine*, *cod*, *trout*, *hundred-weight*.

4. Some are not used in the singular ; as, *shears*, *victuals*, *trousers* ; and some which are really singular are used as plurals ; as, *alms*, *eaves*, *riches*.

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5. Some plural nouns are usually treated as singular ; as, *means, pains, news, tidings, innings* ; and some have two plural forms which differ in meaning ; as, *brothers, brethren* ; *cloth, clothes* ; *pennies, pence* ; *fish, fishes*.

6. A few nouns form their plural by adding *en* ; as, *ox, oxen* ; and a few by changing their vowel ; as, *man, men* ; *foot, feet* ; *mouse, mice*.

Syllabic Division.

There are no definite and invariable rules for dividing words into syllables, but, at the same time, it is important that you should know the usual practice. This is embodied in the following notes :

1. Words of one syllable are never divided.

2. Where possible, begin a new syllable with a consonant, and when two consonants come together, the division should usually be made between these two letters ; as, *na-ture, gra-tify, cu-bic* : *at-tain, ab-breviate, ac-cuse*.

3. Words which have a prefix or suffix should be so divided that this prefix or suffix is separated from the root of the word ; as, *mis-take, false-hood, un-like-ly, forti-tude*.

4. Groups of consonants which represent only one sound should be kept intact ; as, *tough-ness, catch-ing, phthi-sis*.

(c) EXERCISES IN THE USE OF REFERENCE BOOKS

1. Look up the meanings of the following words, as used in the poem given : *humid, wherein, loophole, chinks, intervals, truant, brisk, gruff, sexton, dazzled, belfry, weaves, fantastic, rafters, waxen, heaves, quiver, stress, ere, plangent, reverberating, clangour, whirl*.

2. Give the derivation of these words : *interval, truant, sexton, door, fantastic, metal, prepare, plangent, echo, reaper*.

3. Explain, with the help of the appropriate reference books, what is meant by :

- (a) The Metric System.
- (b) The Rotation of Crops.
- (c) Quarter Sessions.

(d) EXERCISES IN WRITTEN ENGLISH

1. Use each of the following phrases in a sentence of your own making : *the old walls, this August hour, the gruff sexton, dancing in the dust, hover across the floor, here and there, pools of gold, approaching night, these young hearts, like frail reeds, the far-setting sun.*

2. Draw a graphic and detailed word-picture of the old sexton, such as you imagine him to have been.

3. Form adjectives from the following nouns, and nouns from the following adjectives, and use five of the adjectives and five of the nouns so formed in sentences of your own construction :

NOUNS : *glow, fear, dust, gloom, gold, air, awe, wax, fright.*

ADJECTIVES : *dark, humid, breathless, fantastic, shadowy, deep, frail, frightened, reverberating.*

4. Find, in the poem, six examples of words that are not used in prose, and three examples of words not in their normal prose order, and give the prose equivalent in each case.

5. Say which words are used incorrectly in the following, and suggest what the right word should be :

- (a) Wat Tyler was killed by Woolworth.
- (b) King Edward IV. had no claim by geographical right to the English throne.
- (c) The marsupials are poached animals.
- (d) Guerilla warfare means up to their monkey tricks.
- (e) Henry VIII. married Amberlim.
- (f) The King was crowned in the Crystal Palace with his sepulchre in his hand.

(e) EXERCISES IN SPOKEN ENGLISH

1. Name a word similar in meaning and a word opposite in meaning to *eight* of the words given in Section (c), Question 1, and use these groups of words in sentences of your own.

2. Give a careful and detailed description of the interior of any old church with which you are acquainted.

3. Add predicates to the following subjects :

- (a) Two truant children
- (b) The gruff sexton
- (c) The huge bell
- (d) Deep echoes
- (e) A whirl of frightened wings

Add subjects to the following predicates :

- (a) gain the belfry-room.
- (b) sleeps in pools of gold.
- (c) upward heaves its vast mouth.
- (d) quiver at the stress.
- (e) could ever lift its gleamy rim.

4. Give the correct pronunciation of the following words : *margarine, plagiarise, native, maintenance, opal, profile, orchid, orally, pathos, leisure, statistics, serenade, stereoscope, requiem.*

(If you do not know the meaning of any of these words, consult your dictionary.)

5. (a) Give the plural of the following words : *hippopotamus, analysis, genus, agenda, cherub, fungus, bandit, basis, formula, rhinoceros, series, syllabus, hypothesis.*—Use each of these words in a sentence.

(b) Show how the following words should be divided into syllables : *loophole, August, children, shutters, fantastic, shadows, motionless, rafters, forgotten, finger, tighter, prepare, tremble, rushing, tempest, following, setting.*

6. Express in your own words the meaning of the first three stanzas of the poem.

(f) EXERCISES IN THE APPRECIATION OF LITERATURE

1. Write a short appreciation of this poem, illustrating your remarks by quotations wherever possible.

2. Give half a dozen examples of what seems to you to be first-hand and accurate observation on the part of the poet.

3. Do you think that the thoughts and feelings suggested by the writer are likely to have been the thoughts and feelings of children in such circumstances? Would they be *your* feelings? If not, say in what respect they would differ.

4. Study *The Belfry* from the point of view of the use of the *right word*, and show how in a phrase of three or four words the poet can make us see a fresh and beautiful picture.

5. Say who wrote each of the following: *Vanity Fair*, *Our Mutual Friend*, *Elegy Written in a Country Churchyard*, *Kidnapped*, *The Life of the Fields*, *The Man of Property*, *Typhoon*, *Lycidas*.

Give a short account of any *one* of them.

(g) EXERCISE IN THINKING

Mr. James Douglas, writing in *The Daily Express*, says: "I think we overwork many of our words. There are words which need a long rest to enable them to recover from their fatigue. *Genius* is a weary word. I hate it. So is *psychology*. I loathe it. *Psychological moment* is intolerable. So is *psychic*.

"Among the weary words that I dislike are *beauty*, *beautiful*, *lovely*, *loveliness*, *charming*, *spiritual*, *occult*, *complex*, *mentality*, *soulful*, *colourful*, *temperament*, *temperamental*, *modern*, *modernity*, *dramatic*, *sensational*, *extraordinary*, *remarkable*, *amazing*, *immaculate*, *meticulous*, *elaborate*, *brilliant*, *consummate*, *terrible*, *horrible*, *superb*, *magnificent*, *gorgeous*, *historic*, *glorious*, and *splendid*."

1. Carefully study this list, and say whether you agree that all these words need a long rest. If you disagree in any particular instance, give your reasons.

2. Make a list of the words that *you* think are overworked, and that *you* dislike, saying in any six instances why you dislike the words mentioned.

LESSON FOUR

(a) PROSE FOR STUDY

THE SPANISH ARMADA

The Spanish fleet was anchored close to the edge of the shoal water, and to attack it where it lay was impossible. It was determined to drive them out into the Channel with fire-ships, of which they were known to be afraid. Sir Henry Palmer proposed to cross to Dover and fetch over some worthless hulks ; but time would be lost, and there was not a day nor an hour to spare. Among the volunteer vessels which had attached themselves to the fleet there were many that would be useless in action, and as fit as the best for the service for which they were now needed. Eight were taken, and the rigging smeared rapidly with pitch, the hulls filled with any useless material which could be extemporised that would contribute to the blaze. The sky was cloudy. The moon was in its last quarter, and did not rise till morning ; and the tide, towards midnight, set directly down from the English position to where the ships of the Armada, seeking shelter from the bend of the coast, lay huddled dangerously close. Long, low, sighing gusts from the westward promised the rising of a gale. The crews of the condemned vessels undertook to pilot them to their destination, and then belay the sheets, lash the helm, fire, and leave them.

Thus, when the Spanish bells were about striking twelve, and, save the watch on deck, soldiers and

seamen lay stretched in sleep, certain dark objects which had been seen dimly drifting on the tide near where the galleons lay thickest, shot suddenly into pyramids of light, flames leaping from ruddy sail to sail, flickering on the ropes, and forecastles, foremasts, and bowsprits a lurid blaze of conflagration. A cool commander might have ordered out his boats and towed the fire-ships clear ; but Medina Sidonia, with a strain already upon him beyond the strength of his capacity, saw coming upon him some terrible engines of destruction, like the floating mine which had shattered Parma's bridge at Antwerp. Panic spread through the entire Armada ; the enemy they most dreaded was upon them. The galleons were each riding with two anchors : for their misfortune few of them were provided with a third. A shot was fired from the *San Martin* as a signal to cut or slip their cables and make to sea. Amidst cries and confusion, and lighted to their work by the blaze, they set sail and cleared away, congratulating themselves, when they had reached the open water and found that all or most of them were safe, on the skill with which they had defeated the machination of the enemy. They lay-to six miles from the shore, intending to return with the daylight, recover their anchors, and resume their old positions.

JAMES ANTHONY FROUDE :

History of England.

(b) SUBJECTS FOR CLASS STUDY

I

***The Paragraph : Length and Unity.**

A Paragraph is one section or main division of a subject. It is best on the whole to make it short, as

short paragraphs are easier to write and more readily grasped. At the same time, the paragraph should not be too short, as a very short paragraph will probably be doing the work that ought to be done by a sentence, and you will thus confuse the reader by mixing up the main and the subordinate divisions of the subject.

A paragraph must possess **Unity**; that is, it must deal with one main theme. This theme may be either expressed or implied. If expressed, it is usually set forth in what is known as the topic sentence.—Lack of unity is due to three definite causes :

1. Putting two different topics into one paragraph.
2. Giving two separate paragraphs to what is only one topic.
3. Introducing into the paragraph matters which have nothing to do with the subject.

II

How the Various Cases are Used.

Case, we have seen, is the relation in which a noun or pronoun stands to some other word or words in a sentence, this relation being shown either by the order of the words in a sentence, by means of a preposition, or by change in the form of a word.

There are five cases in English: **Nominative**, **Vocative**, **Accusative**, **Genitive**, and **Dative**, the various uses of which we shall now explain :

The Nominative Case is used :

1. When the noun or pronoun forms the subject of a sentence ; as, “ *The sky* was cloudy.”
2. When the noun or pronoun stands in apposition to another noun or pronoun in the nominative ; as, “ *William the Conqueror* invaded England in 1066.”

3. When a noun or pronoun is used as a complement of intransitive verbs of incomplete predication ; as, "On the death of Henry the Eighth, his son Edward became *king*."

4. Where the noun or pronoun is used with a participle in the **absolute construction** ; that is, where the noun (or pronoun) and participle are not connected with the main construction of the sentence ; as, "*The tide having risen*, the ships were able to escape."

The Vocative Case is used :

When a person or thing is addressed ; as, "*Milton !* thou shouldst be living at this hour."

The Accusative Case is used :

1. When a noun or pronoun is the direct object of a transitive verb ; as, "They had defeated the *enemy*."

2. When a noun or pronoun is governed by a preposition ; as, "The bird flew directly over *him*."

3. When a noun stands in apposition to another noun in the accusative ; as, "Walworth slew Wat the *Tiler*."

4. When an intransitive verb is followed by a noun of kindred meaning ; as, "Amidst these surroundings he *lived* his *life*." This is known as the **cognate accusative**.

5. When a noun or a noun-phrase is used adverbially to denote limitations of *time*, *space*, *manner* ; as, "It rained *all day*."

The Genitive Case is used :

1. To denote possession ; as, "All these goods were obtained from *Whiteley's* Store."

2. Sometimes when a noun is preceded by *of* ; as, "*As You Like It* is a comedy of *Shakespeare's*."

The Dative Case is used :

1. When a noun or pronoun is the indirect object of a transitive verb ; as, " They gave *him* a handsome wedding-present."

2. After the adjectives *like*, *unlike*, *near*, *opposite*, *worth* ; as, " Near *him*, was an old collie dog."

(c) EXERCISES IN THE USE OF REFERENCE BOOKS

1. Look up the meanings of the following words, as used in the extract given : *shoal*, *hulks*, *volunteer*, *smear*, *pitch*, *extemporised*, *contribute*, *Armada*, *belay*, *galleons*, *pyramids*, *forecastle*, *foremast*, *bowsprit*, *lurid*, *conflagration*, *capacity*, *engines*, *panic*, *machination*.

2. Give the derivation of the following words : *panic*, *pyramid*, *engine*, *extemporised*, *volunteer*, *anchor*, *conflagration*, *Armada*, *machination*, *cables*.

3. Refer to a book on English history, or to any other suitable reference book, and collect some information about the complete story of the Spanish Armada ; e.g. its date, the events which led up to its sailing, what ultimately happened to it, and the effect this had in England.

4. Turn to your atlas and find the position of all the places named in the extract.

(d) EXERCISES IN WRITTEN ENGLISH

1. Explain the meaning of the following expressions, and use each in a sentence of your own : *shoal water*, *fire-ships*, *the moon was in its last quarter*, *belay the sheets*, *lash the helm*, *the watch on deck*, *towed the fire-ships clear*, *the floating mine*, *the galleons were each riding with two anchors*, *slip their cables*, *they lay-to six miles from the shore*, *recover their anchors*.

2. Relate the story of the fire-ships, as though told by one of the Spanish sailors who was with the Armada.

3. Write short explanatory notes on each of the following : the *Channel*, *Dover*, *Medina Sidonia*, *Parma*, *Antwerp*, the *San Martin*.—Enter these notes in your notebook. (See Lesson XI.)

4. Study the two paragraphs of this extract as regards their length and unity. Say whether you think they are of the right length, name the theme or topic sentence of each, and show how the other sentences help to illustrate this theme.

5. Explain in some detail the circumstances which led up to the sailing of the Armada, using three or four fairly long paragraphs. Underline the topic sentence or state the theme of each paragraph you write.

(e) EXERCISES IN SPOKEN ENGLISH

1. Use in sentences of your own making each of the words given in Section (c), Question 1.

2. What finally happened to the Armada? Tell the story as fully and vividly as you can, making use of the information which you were told to collect.

3. Give the correct pronunciation of the following words : *bouquet*, *circuitous*, *reconnaissance*, *prowess*, *porcelain*, *commentary*, *inhospitable*, *remediable*, *acacia*, *bijou*, *decade*, *dingy*, *dingey*, *chivalry*, *surmise*.

Use each of these words in a sentence.

4. In what way were the following associated with the episode of the Spanish Armada : *Philip II.*, *Lord Howard of Effingham*, *Queen Elizabeth*, *Drake*, *Hawkins*, *Frobisher*, *Parma*, *Medina Sidonia*.

5. Explain, with examples, how the various cases are used.

6. Express in a single word the idea conveyed by each of the following :

(a) To work up by labour, especially on a large scale.

(b) Wooden flooring composed of pieces of wood, often of different kinds, arranged in a pattern.

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- (c) General talk or hearsay of doubtful accuracy.
- (d) Thin piece of wire with sharp point and round flattened head for fastening together parts of dress, paper, etc.
- (e) Swearing to a statement known to be false.

(f) EXERCISES IN THE APPRECIATION OF LITERATURE

1. Give your own impressions of this extract as a piece of clear, graphic, and vigorous narrative composition.

2. What do you regard as the chief characteristics of the *style* in which the extract is written? Give examples wherever possible.

3. What are the literary associations of the following places : *The Marshalsea, The Bastille, Stratford-on-Avon, Stoke Poges, The Lake District, Ayr, Bath, Canterbury, Wesseæ, Dartmoor.*

(g) EXERCISE IN THINKING

Mr. Justice McCardie in his address to the grand jury at the opening of the Birmingham Assizes said that in his opinion the objects of punishment were five :

- 1. To deter the criminal himself from further crime.
- 2. To deter others from the commission of crime.
- 3. To secure for the public a period of protection from the offender.
- 4. To reform the criminal as far as possible.
- 5. To satisfy the demand of the public for punitive justice.

What are your own views on the subject? Do you think that severe punishment is likely to have the effect of decreasing crime or of promoting it? Discuss the matter very carefully, giving your reasons, and making some reference to punishments that were inflicted in the past. Consult any books that are necessary to enable you to **collect the facts** ; but draw your own conclusions.

LESSON FIVE

(a) VERSE FOR STUDY

THE ISLES OF GREECE

The isles of Greece ! the isles of Greece !
Where burning Sappho loved and sung,
Where grew the arts of war and peace,
Where Delos rose, and Phœbus sprung !
Eternal summer gilds them yet,
But all, except their sun, is set.

The Scian and the Teian Muse,
The hero's harp, the lover's lute,
Have found the fame your shores refuse :
Their place of birth alone is mute
To sounds which echo further west
Than your sires' " Islands of the Blest."

The mountains look on Marathon—
And Marathon looks on the sea ;
And musing there an hour alone,
I dream'd that Greece might still be free ;
For standing on the Persians' grave,
I could not deem myself a slave.

A king sate on the rocky brow
Which looks o'er sea-born Salamis ;
And ships, by thousands, lay below,
And men in nations ;—all were his !
He counted them at break of day—
And when the sun set, where were they ?

And where are they ? and where art thou,
 My country ? On thy voiceless shore
 The heroic lay is tuneless now—

The heroic bosom beats no more !
 And must thy lyre, so long divine,
 Degenerate into hands like mine ?

'Tis something in the dearth of fame,
 Though link'd among a fetter'd race,
 To feel at least a patriot's shame,
 Even as I sing, suffuse my face ;
 For what is left the poet here ?
 For Grecks a blush—for Greece a tear.

Must *we* but weep o'er days more blest ?
 Must *we* but blush ?—Our fathers bled.
 Earth ! render back from out thy breast
 A remnant of our Spartan dead !
 Of the three hundred grant but three,
 To make a new Thermopylæ !

What, silent still ? and silent all ?
 Ah ! no ;—the voices of the dead
 Sound like a distant torrent's fall,
 And answer, " Let one living head,
 But one arise,—we come, we come ! "
 'Tis but the living who are dumb.

In vain—in vain : strike other chords :
 Fill high the cup with Samian wine !
 Leave battles to the Turkish hordes,
 And shed the blood of Scio's vine !
 Hark ! rising to the ignoble call,
 How answers each bold Bacchanal ?

You have the Pyrrhic dance as yet ;
 Where is the Pyrrhic phalanx gone ?
 Of two such lessons, why forget
 The nobler and the manlier one ?
 You have the letters Cadmus gave—
 Think ye he meant them for a slave ?

Fill high the bowl with Samian wine !
 We will not think of themes like these !
 It made Anacreon's song divine :
 He served—but served Polycrates—
 A tyrant ; but our masters then
 Were still, at least, our countrymen.

The tyrant of the Chersonese
 Was freedom's best and bravest friend :
That tyrant was Miltiades !
 Oh ! that the present hour would lend
 Another despot of the kind !
 Such chains as his were sure to bind.

Fill high the bowl with Samian wine !
 On Suli's rock and Parga's shore,
 Exists the remnant of a line
 Such as the Doric mothers bore ;
 And there, perhaps, some seed is sown,
 The Heracleidan blood might own.

Trust not for freedom to the Franks—
 They have a king who buys and sells ;
 In native swords and native ranks,
 The only hope of courage dwells ;
 But Turkish force and Latin fraud
 Would break your shield, however broad.

Fill high the bowl with Samian wine !

Our virgins dance beneath the shade—

I see their glorious black eyes shine ;

But gazing on each glowing maid,

My own the burning tear-drop laves,

To think such breasts must suckle slaves.

Place me on Sunium's marbled steep,

Where nothing, save the waves and I,

May hear our mutual murmurs sweep ;

There, swan-like, let me sing and die ;

A land of slaves shall ne'er be mine—

Dash down yon cup of Samian wine !

LORD BYRON.

(b) SUBJECTS FOR CLASS STUDY

I

The Use of Words : Foreign, New, and Archaic Words.

We have pointed out that if you wish to write good English your first aim should be to make what you write clear, simple, and direct. You will therefore do well to avoid all those kinds of words which are likely to have the opposite effect. These include :

(a) Foreign Words.

(b) New Words.

(c) Archaic Words.

Foreign Words.

Generally speaking, foreign words should be avoided especially when there are good native equivalents. There is nothing to be gained, for instance, by writing *par exemple* when you mean *for example*, or *cul-*

de-sac when you mean *blind alley*. Occasionally, however, there are foreign words and phrases for which we have no satisfactory English substitutes, such as, *tête-à-tête*, *chaperon*, *chassis*, and *laissez-faire*; and then these expressions are admissible.

New Words.

Again, new words will not, as a rule, help you, because words that have been recently introduced are not likely to have gained a very wide currency. But here, of course, much depends on the words. New words such as *loud-speaker*, *television*, and *marconigram*, are familiar to everyone. If, therefore, you feel convinced that a new word has become generally accepted, there can be no objection to your using it.

Archaic Words.

Archaic words are those which are no longer in general circulation, and which are consequently of very little use: *methinks*, *forsooth*, *eftsoon*, *yclept*, for example. These may sound pleasing and picturesque to the writer, but they fail to impress the reader. You will do well to reject them.

II

The Use of Stops (ii).

The Question Mark is used :

1. At the end of a direct question; as, "How do you spell *phthisis*?"
2. After each separate question in a series of questions; as, "When can you do the work? Will it take long, do you think? How much will it be?"

3. After a sentence that is declaratory in form but interrogative in meaning ; as, " You are quite sure that he promised to come ? "

4. In brackets, to indicate doubt ; as, " The man reported shot is an Englishman named James Millir (?), who had been here only two days."

The Exclamation Mark is used :

1. After interjections and exclamatory sentences ; as, " ' Bah ! ' he exclaimed contemptuously." " To think that he should make such a remark as that ! "

2. After the Vocative Case, a usage now almost exclusively confined to verse ; as, " O Death ! where is thy sting ? "

The Dash is used :

1. For rhetorical effect ; as, " The punishment he received and deserved was—death."

2. To mark an unexpected turn or sudden break in a sentence ; as, " Good morning, Mrs. Clark, come in and—why, whatever's the matter ? "

3. To denote agitated or faltering speech ; as, " And so, I—er—suppose, you have come to—er—see what help *I* can give you."

4. To summarise several subjects all belonging to the same verb ; as, " Motor-cars, steam-yachts, first-class hotels, good food, and old wine—these were the gods of his idolatry."

5. Instead of brackets, to mark a parenthesis ; as, " If what you say is true—and I don't for a moment doubt it—you obviously did the only thing possible."

6. To show the intentional omission of a name or word ; as, " The property was traced to a certain

Mr. D——, who, however, proved to be in no way implicated.”

Quotation Marks are used :

1. To denote direct speech ; as, “ I’ll dance with the widow,” said the stranger.”—“ Who is she ? ” inquired Mr. Tupman.

2. To indicate a quotation ; as, “ Gray somewhere says, ‘ The paths of glory lead but to the grave.’ ”

(To mark a quotation within a quotation, use single inverted commas, as above.)

3. In the titles of books, plays, etc., as an alternative to italics ; as, “ One of Dickens’s best novels is ‘ David Copperfield,’ a book which deals largely with his own experiences.”

4. To indicate a word used in a new or special sense ; as, “ Miss Bryant will read a ‘ paper ’ to the Society on Thursday.”

The Apostrophe is used :

1. To denote the omission of some letter or letters from a word ; as, “ Don’t be frightened,” said the host.—“ What’s the matter ? ” screamed the ladies.

2. To indicate the genitive or possessive case ; as, “ Call Mr. Pickwick’s servant, Tom.”

3. In the plurals of such words as the following : “ Nine 8’s are 72.” “ I can never remember how many r’s and how many s’s there are in *harass* and *embarrass*.”

The Hyphen is used :

1. To form compounds ; as, “ mother-in-law, shipping-clerk.”

2. To divide words into syllables ; as, “ le-gal, mar-ket, na-vy.”

Brackets are used to insert a parenthesis ; as, “ Faint at last and hungry (it was years since I had felt such healthy hunger), I returned about two o’clock to my dark, old, and quiet inn.”

Dots are used to indicate a broken sentence ; as, “ Summer weather I shall sit at the breakfast-table in the little room behind the shop, the sun streaming in the window to rights, eat on a chair, canary singing, and—Mrs. Polly . . . ”

Capital Letters are used to indicate :

1. The first letter of the first word in a sentence ; as, “ There are several grades of Lawyer’s Clerks.”

2. The Pronoun I and the Interjection O.

3. Titles, Proper Names, and Proper Adjectives ; as, “ Edward Seymour, Earl of Hertford, was uncle to Edward VI.”

4. The names of the days of the week and the months of the year ; as, “ Tuesday, the 10th September, was his birthday.”

5. The first letter of the first word in every line of verse ; as,

“ A robin redbreast in a cage
Puts all Heaven in a rage.”

6. Nouns and Pronouns referring to God ; as, “ Praised be God for all His blessings.”

7. Personifications ; as, “ O Death, all eloquent ! you only prove what dust we dote on.”

(c) EXERCISES IN THE USE OF REFERENCE BOOKS

1. Look up the meanings of the following words, as used in the poem given : *eternal, gilds, mute, musing, deem, torrent, hordes, ignoble, lyre, degenerate, dearth, patriot, suffuse, themes, despot, steep.*

2. Use the appropriate reference books to help you to explain the following allusions : *burning Sappho, Delos, Phœbus, the Scian and the Teian Muse, Marathon, Islands of the Blest, Thermopylæ, Samian wine, Turkish hordes, Scio's vine, Bacchanal, Pyrrhic dance, Pyrrhic phalanx, Cadmus, Salamis, Anacreon, Polycrates, Chersonese, Miltiades, Doric, Suli's rock, Parga's shore, Heracleidan, Franks, Sunium*.—Enter these explanations in your notebook.

3. Turn to a map of Ancient Greece, and find the situation of all the places named in the poem.

4. Find out something about the life and work of Lord Byron.

(d) EXERCISES IN WRITTEN ENGLISH

1. Use the following words and phrases in sentences of your own making : *the arts of war and peace, their place of birth, have found the fame, the voices of the dead, the Turkish hordes, ignoble, degenerate, the manlier one, a patriot's shame, themes like these, the present hour, eternal, despot, suffuse, a land of slaves*.

2. Give a graphic account of the battle of Marathon or the battle of Salamis, making use of any reference books to which you care to refer.

3. Replace the foreign, new, or archaic words in each of the following sentences, by words of purer English :

(a) The artist, every one agreed, had painted a *chef d'œuvre*.

(b) They promised to deliver the goods anywhere and anywhen he liked.

(c) This strange individual was yclept "boots."

(d) The insuccess of these fictional works is notorious.

(e) The contrast between the two girls was unmis-
takably *frappant*.

4. Take down from dictation and punctuate the first three stanzas of the poem.

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5. Write sentences which show what prepositions should be used after the following words: *dependent, confer, reconcile, attend, conversant, confide, different, centre.*

(e) EXERCISES IN SPOKEN ENGLISH

1. Give a short account of physical geography of Greece.
2. Tell the story of Thermopylæ, using reference books, if necessary.
3. Give the correct pronunciation of these words: *Delos, Phæbus, Scian, Teian, Marathon, Sappho, Salamis, Thermopylæ, Samian, Bacchanal, Pyrrhic, Cadmus, Anacreon, Polycrates, Chersonese, Miltiades, Suli, Parga, Doric, Heracleidan, Sunium.*
4. Name the chief "Isles of Greece," and briefly describe their main characteristics.
5. Say what you know of the "Labours of Hercules."

(f) EXERCISES IN THE APPRECIATION OF LITERATURE

1. Name six great Ancient Greek writers, together with one work that each wrote.
2. Give a short criticism of this poem, considering both its subject-matter and the style in which it is written.
3. Which do you regard as :
 - (a) The most vigorous and stirring stanza.
 - (b) The most beautiful stanza.
 - (c) The stanza containing the most striking and dramatic effect.
4. Tell in outline the story of Homer's *Odyssey*.
(In answering questions 1 and 4 in this section, consult reference books whenever necessary.)
5. Give a short account of the life and work of Lord Byron, explaining in what way he was associated with Greece.

(g) EXERCISE IN THINKING

“ Mr. Henry Ford has just said that if he could make a choice he would prefer to have all his employers aged between thirty-five and sixty. ‘ For,’ he says, ‘ it is absolutely necessary in order to get work done to have a solid framework of the older and more experienced who know what they are doing.’ ”—*Daily Express*.

Opinions differ very greatly on this subject. For instance, the paper in which this extract appeared said : “ In this he was only echoing the words of Bacon when he wrote : ‘ The vine produces more grapes when it is young, but better grapes when it is old, because its juices are more perfectly concocted.’ ”

“ When Bacon gave vent to that statement he was over sixty, and Mr. Ford when he echoed it had equally reached that age ; yet when Mr. Ford built the foundation of his business he was under forty years of age, and when Bacon wrote his first and best essays he had not reached forty.”

What is *your* opinion ? State it clearly and moderately, mentioning examples wherever possible.

LESSON SIX

(a) PROSE FOR STUDY

THE DECLARATION OF AMERICAN INDEPENDENCE

When, in the course of human events, it becomes necessary for one people to dissolve the political bands which have connected them with another, and to assume among the powers of the earth the separate and equal station to which the laws of nature and of nature's God entitle them, a decent respect for the opinions of mankind requires that they should declare the causes which impel them to the separation.

We hold these truths to be self-evident : that all men are created equal ; that they are endowed by their Creator with certain unalienable rights ; that among these are life, liberty, and the pursuit of happiness ; that, to secure these rights, governments are instituted among men, deriving their just powers from the consent of the governed ; that whenever any form of government becomes destructive of these ends it is the right of the people to alter or to abolish it, and to institute a new government, laying its foundation on such principles, and organising its powers in such form, as to them shall seem most likely to effect their safety and happiness. Prudence, indeed, will dictate that governments long established should not be changed for light and transient causes ; and accord-

ingly all experience hath shown that mankind are more disposed to suffer, while evils are sufferable, than to right themselves by abolishing the forms to which they are accustomed. But when a long train of abuses and usurpations, pursuing invariably the same object, evinces a design to reduce them under absolute despotism, it is their right, it is their duty, to throw off such government, and to provide new guards for their future security. Such has been the patient sufferance of these colonies; and such is now the necessity which constrains them to alter their former system of government.

We, therefore, the representatives of the United States of America, in General Congress assembled, appealing to the Supreme Judge of the world for the rectitude of our intentions, do, in the name, and by the authority of the good people of these colonies, solemnly publish and declare that these United Colonies are, and of right ought to be, free and independent states; that they are absolved from all allegiance to the British Crown, and that all political connection between them and the state of Great Britain is, and ought to be, totally dissolved; and that, as free and independent states, they have full power to levy war, conclude peace, contract alliances, establish commerce, and do all other acts and things which independent states may of right do. And for the support of this declaration, with a firm reliance on the protection of Divine Providence, we mutually pledge to each other our lives, our fortunes, and our sacred honour.

THOMAS JEFFERSON:

from *The Declaration of American Independence.*

(b) SUBJECTS FOR CLASS STUDY

I

The Paragraph : Emphasis and Coherence.

You will realise that the most important sentence in a paragraph should occupy the most emphatic position. Now the most important sentence is usually the topic sentence, and the most emphatic positions in a paragraph are the beginning and end. Consequently, if the right emphasis is to be secured, the topic sentence must occupy one of these two positions. And since the beginning is rather more prominent than the end, it will usually be advisable to choose the beginning. Take the following as an example :

Mr. Woodhouse was fond of society in his own way. He liked very much to have his friends come and see him ; and from various united causes, from his long residence at Hartfield, and his good-nature, from his fortune, his house, and his daughter, he could command the visits of his own little circle, in a great measure, as he liked. He had not much intercourse with any families beyond that circle : his horror of late hours and large dinner-parties made him unfit for any acquaintancé but such as would visit him on his own terms.

JANE AUSTEN.

Here the most important sentence is obviously, "Mr. Woodhouse was fond of society in his own way," and consequently it is placed first ; that is, in the position of greatest emphasis, all the succeeding sentences helping to develop this theme.

Again, no paragraph can be regarded as satisfactorily constructed unless the thoughts it contains are arranged in clear and logical order ; in other words, unless the paragraph is so put together that one sentence leads on naturally to the next, and all the sentences are adequately linked up. This connection between the various sentences will often be sufficiently shown by the logical sequence of the thought ; but, where this is not the case, transitional pronouns, adverbs, and conjunctions (such as *this*, *who*, *he* ; *again*, *thus*, *further* ; *hence*, *consequently*, *moreover*) will be found of considerable help. Here is a paragraph in which these transitional words are shown in italics :

On the twenty-seventh of April 1688, the King put forth a second Declaration of Indulgence. In *this* paper *he* recited at length the Declaration of the preceding April. *His* past life, *he* said, ought to have convinced his people that he was not a person who could easily be induced to depart from any resolution which he had formed. *But*, as designing men had attempted to persuade the world that *he* might be prevailed on to give way in *this* matter, he thought it necessary to proclaim that his purpose was immutably fixed.

LORD MACAULAY.

II

Agreement of the Relative.

A relative pronoun agrees with its antecedent in number and person, but its case is determined by its construction in its own clause. This is a most important rule, and should be carefully noted.—Here are some examples :

Number and Person.

- (a) It is I alone who *am* responsible.
- (b) Thou, who *art* my friend, hast betrayed me.
- (c) Every candidate who *is* successful must be medically examined before proceeding abroad.

In (a), *who*, the subject of *am*, agrees with its antecedent *I*, and is therefore first person singular; in (b), *who*, the subject of *art*, agrees with its antecedent *thou*, and is therefore second person singular; while in (c), *who*, the subject of *is*, agrees with its antecedent *candidate*, and is therefore third person singular. Hence the verbal forms *am*, *art*, and *is*.

Case.

- (a) The police arrested the man *who* had committed the robbery.
- (b) The police arrested the man *whom* they had seen committing the robbery.
- (c) The police arrested the man *whose* accomplices were caught committing the robbery.

In each of these sentences the antecedent *man* is in the accusative case, but the case of the relative varies according to its construction in its own clause. In (a), it is in the nominative case, because it is the subject of its own clause; in (b), it is in the accusative case, because it is the object of its own clause; and in (c), it is in the genitive case, because *accomplices* in the clause to which *whose* belongs must be preceded by a word denoting possession.

Ellipsis of the Relative.

When a relative, if expressed, would be in the accusative case, it is frequently omitted:

1. Smith is the man I saw.
2. Jones is the applicant I told you about.

These sentences, if written in full, would be :

1. Smith is the man *whom* I saw.
2. Jones is the applicant about *whom* I told you.

It will be seen that in each sentence the omitted relative would have been in the accusative.

(c) EXERCISES IN THE USE OF REFERENCE BOOKS

1. Look up the meanings of the following words, as used in the extract given : *dissolve, political, assume, decent, impel, endowed, unalienable, governments, instituted, abolish, principles, organising, effect, dictate, transient, usurpations, evinces, design, despotism, sufferance, colonies, constrains, congress, rectitude, allegiance, levy, commerce, mutually.*

2. Refer to a history, an encyclopædia, or any other appropriate reference book, and collect some information about the cause, the course, and the results of the War of American Independence.

3. Gather some material for a short life of George Washington.

(d) EXERCISES IN WRITTEN ENGLISH

1. Find the best word to convey the idea expressed by each of the following :

- (a) An independent city founded by emigrants.
- (b) Body of persons governing a country.
- (c) Exchange of merchandise, especially on a large scale.
- (d) Absolute and unrestrained rule.
- (e) Duty of a subject to sovereign or government.
- (f) National legislative body of the United States.

2. What is the difference between a Republic and a Monarchy ? What do you regard as the respective advantages of each ?

3. Explain in what way the following are associated with the War of American Independence : *George Washington, George III., General Burgoyne, John Adams, Rockingham, Charles Townshend, General Gage, Cornwallis.*

4. What were the causes, and what the results, of the War of American Independence ?

5. Examine the paragraphs of this extract as regards the principles of Emphasis and Coherence.

6. Take down from dictation and punctuate the third paragraph.

(e) EXERCISES IN SPOKEN ENGLISH

1. Use the following words and phrases in sentences of your own making : *the laws of nature, the pursuit of happiness, form of government, organising its powers, likely to effect, light and transient causes, by the authority, free and independent states, our sacred honour, unalienable, dissolve, principles, evinces, despotism, rectitude, allegiance, mutually.*

2. Say what you know about the life and work of George Washington.

3. Read aloud the second paragraph, and, *without stopping*, substitute as many words as you can which are similar in meaning to those in the original.

4. Explain clearly what is meant by a " colony." Which do you regard as the two greatest colonising nations of the world ? Say why.

5. Do you think that if we had not lost our American colonies when we did, they would have still formed part of the British Empire ? Discuss the question as fully as possible.

6. Say, with your reasons, whether the relative is in the right case in each of the following sentences :

(a) *Who* did you lend it to ?

(b) Satan, than *whom* none higher sate.

(c) I wonder *who* he means.

(d) There was some doubt as to *whom* he was.

- (e) That is the man *whom* I think is to blame.
 (f) He was a very modern Japanese, one *whom* it may be observed spoke English perfectly.

(f) EXERCISES IN THE APPRECIATION OF LITERATURE

1. Try to describe as exactly as you can the style in which this extract is written, and the impression that it makes upon you.

2. Say what you know of Thomas Jefferson, who drafted this declaration.

3. Name two works by each of the following American writers : *Edgar Allan Poe, Henry Wadsworth Longfellow, Nathaniel Hawthorne, Walt Whitman, William Bryant, James Lane Allen, John Lothrop Motley, Kate Douglas Wiggin, Winston Churchill, Upton Sinclair, Sinclair Lewis.*

Give an account of any *one* of the works you have named.

(Use a reference book, if necessary.)

(g) EXERCISE IN THINKING

A contract is an agreement enforceable at law, made between two or more persons, by which rights are acquired by one or more to acts or forbearances on the part of the other or others. It will thus appear that a contract is a particular kind of agreement.

The two essentials to the formation of a contract are : (1) Offer, (2) Acceptance. An offer in itself is not binding ; it becomes binding only when accepted. Thus, if Smith says to Brown, " I will sell you this watch for £2," that is one of the essentials—the offer. If Brown replies, " I accept the offer," that is the other essential—the acceptance, and the contract is complete.

An offer must be communicated to the other party to the contract, and the acceptance must be precise and absolute that is to say, it must not be a qualified acceptance. An offer may be revoked at any time until acceptance, but an acceptance cannot be revoked, for a contract is complete

as soon as the acceptance is made. In acceptance by post, the usual mode in business, the acceptance is complete when the letter has been posted, so that even if the letter is lost in the post a binding contract is held to have been made, provided proof of posting is forthcoming.

Carefully study the particulars given above, and then say which of the following contracts are valid and which invalid :

- (a) Smith agrees to sell a house to Brown for £1000. Brown tells Smith that he will buy the house for the sum named, if Smith will have some trifling internal repairs carried out.
- (b) Jones contemplates buying a picture from Robinson. Robinson writes to Jones saying that he will let Jones have the picture for £100. Jones writes a reply, accepting this offer, and posts the letter at 5 p.m. At 6 p.m. he meets a friend who assures him that the picture is not worth more than £50 at the utmost. Jones immediately sends a telegram to Robinson cancelling his acceptance.
- (c) Brown has a copy of a book which he is willing to sell for £1. He writes to Smith to this effect, but meanwhile finds that the book is a first edition and is worth about £20. Brown thereupon writes another letter to Smith, withdrawing his offer. Smith, who receives both the letters by the same post, and who knows the real value of the book, writes to Brown accepting his offer, and says nothing about having received Brown's letter of withdrawal.

LESSON SEVEN

(a) VERSE FOR STUDY

THE LADIES OF ST. JAMES'S

The ladies of St. James's
Go swinging to the play ;
Their footmen run before them,
With a "Stand by ! Clear the way !"
But Phyllida, my Phyllida !
She takes her buckled shoon,
When we go out a-courting
Beneath the harvest moon.

The ladies of St. James's
Wear satin on their backs ;
They sit all night at *Ombre*,
With candles all of wax :
But Phyllida, my Phyllida :
She dons her russet gown
And runs to gather May dew
Before the world is down.

The ladies of St. James's !
They are so fine and fair,
You'd think a box of essences
Was broken in the air :
But Phyllida, my Phyllida !
The breath of heath and furze,
When breezes blow at morning,
Is not so fresh as hers.

The ladies of St. James's !
 They're painted to the eyes,
 Their white it stays for ever,
 Their red it never dies :
 But Phyllida, my Phyllida !
 Her colour comes and goes ;
 It trembles to a lily,—
 It wavers to a rose.

The ladies of St. James's !
 You scarce can understand
 The half of all their speeches,
 Their phrases are so grand :
 But Phyllida, my Phyllida !
 Her shy and simple words
 Are clear as after raindrops
 The music of the birds.

The ladies of St. James's !
 They have their fits and freaks ;
 They smile on you—for seconds ;
 They frown on you—for weeks :
 But Phyllida, my Phyllida !
 Come either storm or shine,
 From Shrove-tide unto Shrove-tide,
 Is always true—and mine.

My Phyllida ! my Phyllida !
 I care not though they heap
 The hearts of all St. James's,
 And give me all to keep ;
 I care not whose the beauties
 Of all the world may be,
 For Phyllida—for Phyllida
 Is all the world to me !

AUSTIN DOBSON.

(b) SUBJECTS FOR CLASS STUDY

I

The Anecdote.

An anecdote is a single incident told in the form of a short story, and nearly always contains a definite *point*. It should therefore be constructed in such a way that everything leads up to this point, the point itself being reserved as a telling climax until almost the last words of the story have been reached.

An anecdote may be either told or written, but it is usually told, so that neatness of construction, the right choice of words, and fluency of style are all important.

Here is an example :

The Wrong Class

A passenger who had just entered a first-class railway compartment was much annoyed to find that all the seats were occupied, and freely expressed his views to the rest of the passengers.

"Can't think what the railways are coming to," he grumbled. "They never provide proper accommodation nowadays."

"It's not that, sir," gruffly remarked an old gentleman seated in a corner. "The accommodation's all right. It's the third-class passengers in the first-class compartments that cause all the trouble. I shouldn't be surprised if half the people in this very carriage are in the wrong class. In fact, I'm sure *one* of them is."

All the other passengers protested against this sweeping charge, and threatened to make him prove his words.

“ Very well,” he replied. “ We’ll see. When we get into the next station I’ll call the guard.”

No sooner, however, had the train drawn into the station than every passenger who had protested at once got out, leaving the old gentleman and his companion in sole possession of the compartment.

“ What did I tell you ? ” said the old gentleman triumphantly.

“ Well,” said his companion, sitting comfortably down, “ I’d never have believed it. But what made you so certain that one of them was travelling in the wrong class ? ”

“ Oh,” said the old gentleman, “ you see I happened to catch a glimpse of his ticket, and I noticed that it was the same colour as mine.”

II

Comparison : Adjectives that cannot be Compared.

We have already explained to you what is meant by comparison of adjectives. But you will understand that not all adjectives can be compared, because not all adjectives express a quality that varies in degree.

There are three main classes of adjectives, you will remember : Qualitative, Quantitative, and Pronominal. Of these, Pronominal Adjectives, such as *that*, *other*, *which*, *my*, *each*, and Definite Quantitative Adjectives, such as *six*, *twenty*, *none*, obviously cannot be compared ; nor can many of the Indefinite Quantitative Adjectives. Those Indefinite Quantitative Adjectives that can be compared (e.g. *few*, *many*, *much*) are easily distinguished.

On the other hand, most Qualitative Adjectives admit of comparison, although even here there are

some notable exceptions. The most important of these exceptions are adjectives which attribute a quality that is already expressed in the highest degree, such as *perfect*, *unique*, *infinite*, and adjectives which attribute a quality that does not vary, such as *French*, *square*, *golden*.

*Common Errors.

In the present lesson we give a summary of the most important common errors that have already been touched upon in Parts One and Two of this Course.

These include the use of *those sort* for *that sort*; of *different to* or *different than* for *different from*; of *like* for *as* (e.g. "Do it *like* I do"); of *neither . . . or* for *neither . . . nor*; of *one another* when referring to only two people, and *each other* when referring to more than two; of *either*, *neither*, *each*, and *every*, followed by a plural, instead of by a singular, verb; of *scarcely . . . than* or *hardly . . . than* instead of *scarcely . . . when* and *hardly . . . when*; of *between* followed by *each* (*between* implying two things and *each* only one). All these were dealt with in Part One.

Those dealt with in Part Two include the use of the nominative case instead of the accusative after transitive verbs (e.g. "Let you and *I* settle this between us"), and after prepositions (e.g. "This is strictly between you and *I*"); the wrong use of the comparative and the superlative (e.g. "This is the *best* of the *two* loud-speakers," and, "Which is the *simpler* of the *three* methods you suggest?"); the use of such a phrase as the *three first* for the *first three*; the use of the word *less* (which is used of quantity) for *fewer* (which is used of number); the use of "the split infinitive," that is, the insertion of an adverb between *to* and the rest of the verb, as in, "She used *to regularly go* to church,"

instead of, "She used to go to church regularly"; and the use of the wrong case after the verb "to be." As a general rule, the verb "to be" takes the same case after as before it, and this is usually the nominative case. But while "It is *him*," and "That's *them*," must be regarded as wrong, "It is *me*," has become more or less accepted as good English.

(c) EXERCISES IN THE USE OF REFERENCE BOOKS

1. Look up the meanings of the following words, as used in the poem given: *swinging, shoon, harvest, dons, russet, essences, furze, freaks*.

2. What reference books would you consult to obtain some particulars about the following allusions: *St. James's, Ombre, Shrove-tide*?—Refer to these books, and explain the allusions given.

3. Collect some information about the life and work of Austin Dobson.

4. Consult the appropriate reference books to obtain some information about each of the following:

- (a) The Koran.
- (b) Cecil Rhodes.
- (c) The bed of Procrustes.
- (d) The Elgin Marbles.

(d) EXERCISES IN WRITTEN ENGLISH

1. Explain the meaning of the following expressions: *Stand by! the harvest moon, they sit all night at Ombre, before the world is down, a box of essences, their red it never dies, it trembles to a lily, their phrases are so grand, fits and freaks, all the world to me*.

2. Give a satirical description of Phyllida, such as you imagine might have been given by a "beau" of the eighteenth century.

3. (a) Give some examples of words that cannot be compared.

(b) Rewrite the first stanza of the poem as a series of simple sentences, and then combine these simple sentences into one longer complex sentence.

(c) Explain the plural form *shoon*, and mention any other words that form their plural in the same way.

4. In what period do you think that the events in this poem are represented as having taken place? Point out all the indications you can find.

5. Comment upon anything absurd in the following, and suggest improvements :

- (a) Rhubarb is a kind of celery gone bloodshot.
- (b) During the Reformation every clergyman was compelled to receive thirty-nine articles.
- (c) Water is composed of two gins, Oxygen and Hydrogin. Oxygen is pure gin. Hydrogin is gin and water.
- (d) Guy's hospital was founded to commemorate the Gunpowder plot.
- (e) Mandolines are high officials in China.

(e) EXERCISES IN SPOKEN ENGLISH

1. Use the following words and phrases in sentences of your own making : *run before them, her russet gown, the breath of heath and furze, all their speeches, shy and simple words, the music of the birds, storm or shine, swinging, dons, essences, freaks.*

2. Tell any anecdote, humorous or otherwise, which you can remember.

3. Give the correct pronunciation of the following words : *chic, singing, singeing, knout, decorum, didactic, brougham, askance, char-à-banc, panegyric, aerial, alley, ally, explicit, covetous.*—Use each of these words in a sentence.

4. The sentences in the following paragraph are not in their right order. Rearrange them so as to make the paragraph as coherent and effective as possible :

But he is not the only gentleman you have been lately used to. You must see the difference. Mr.

Knightley's air is so remarkably good that it is not fair to compare Mr. Martin with *him*. Compare their manner of carrying themselves; of walking; of speaking; of being silent. Compare Mr. Martin with either of *them*. You might not see one in a hundred, with *gentleman* so plainly written as in Mr. Knightley. What say you to Mr. Weston and Mr. Elton?

5. Give, in your own words, a description of one of the "Ladies of St. James's."

(f) EXERCISES IN THE APPRECIATION OF LITERATURE

1. Give your own opinion of Austin Dobson's poem, quoting from it wherever possible in illustration of what you say.

2. Name three or four poems that Austin Dobson has written, and explain the kinds of subjects with which his poems usually deal.

3. The following are the endings of some well-known stories. Say which of these endings you prefer, and why:

(a) Even to this day they never hear a thunderstorm of a summer afternoon about the Kaatskill, but they say Hendrick Hudson and his crew are at their game of ninepins; and it is a common wish of all henpecked husbands in the neighbourhood, when life hangs heavy on their hands, that they might have a quieting draught out of Rip Van Winkle's flagon.

WASHINGTON IRVING: *Rip Van Winkle*.

(b) While I gazed, this fissure rapidly widened—there came a fierce breath of the whirlwind—the entire orb of the satellite burst at once upon my sight—my brain reeled as I saw the mighty walls rushing asunder—there was a long, tumultuous shouting sound like a voice of a thousand waters—and the deep and dank tarn at my feet closed

sullenly and silently over the fragments of the
“ House of Usher.”

EDGAR ALLAN POE :

The Fall of the House of Usher.

- (c) He (*i.e.* the dog Rab) was buried on the braeface, near the burn, the children of the village—his companions, who used to make very free with him and sit on his ample stomach as he lay half asleep at the door in the sun—watching the solemnity from a distance.

Dr. JOHN BROWN : *Rab and His Friends.*

- (d) I saw the White House not a month ago : it was to let, perhaps for the twentieth time since Mr. Higgins occupied it : but still the tradition goes in Barford that once upon a time a highwayman lived there, and amassed untold treasures ; and that the ill-gotten wealth yet remains walled up in some unknown concealed chamber ; but in what part of the house no one knows. Will any of you become tenants, and try to find out this mysterious closet ? I can furnish the exact address to any applicant who wishes for it.

Mrs. GASKELL : *The Squire's Story.*

(g) EXERCISE IN THINKING

The object of our industrial system is the satisfaction of human wants, the whole of the industrial organisation being directed to that one end. To satisfy these wants, four things are necessary :

1. Raw material, *i.e.* the products of nature.
2. The working up, or changing, of this raw material, so as to adapt it to man's needs.
3. The distribution of the finished products.
4. The maintenance of knowledge, health, law, order, etc., to enable those engaged in the services mentioned above to carry on their work.

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Hence, corresponding to these four requirements, we find there are four broad classes of industries into which all those engaged in industrial occupations can be grouped, viz. :

1. Extractive Industries, which give us the raw material.
2. Manufacturing Industries, which work up the raw material and make it fit for use.
3. Commercial Industries, which distribute the finished products.
4. Direct Services, which afford the necessary direction, protection, etc., to the other three classes.

Give three or four examples of occupations which you think come under each of these four headings, and take one extractive industry and roughly explain how the raw material is worked up and how the finished product is distributed.

(Use reference books, if necessary.)

LESSON EIGHT

(a) VERSE FOR STUDY

TO ABRAHAM LINCOLN

O Captain ! My Captain ! Our fearful trip is done,
The ship has weathered every rack, the prize we
sought is won,
The port is near, the bells I hear, the people all
exulting,
While follow eyes the steady keel, the vessel grim
and daring ;

But, O heart ! heart ! heart !
O the bleeding drops of red !
Where on the deck my Captain lies,
Fallen cold and dead.

O Captain ! My Captain ! Rise up and hear the
bells ;
Rise up—for you the flag is flung—for you the bugle
trills,
For you bouquets and ribbon'd wreaths—for you the
shores a-crowding,
For you they call, the swaying mass, their eager faces
turning ;

Here, Captain ! Dear Father !
This arm beneath your head !
It is some dream that on the deck
You've fallen cold and dead.

My Captain does not answer, his lips are pale and still,
 My Father does not feel my arm, he has no pulse nor will ;
 The ship is anchored safe and sound, its voyage closed and done,
 From fearful trip the victor ship comes in with object won ;

Exult, O shores ! and ring, O bells !
 But I, with mournful tread,
 Walk the deck my Captain lies
 Fallen cold and dead.

WALT WHITMAN.

(b) SUBJECTS FOR CLASS STUDY

I

*Converting Direct into Reported Speech.

We have already explained that the difference between Direct and Reported Speech is that in Direct Speech we quote the exact words used by a speaker, and in Reported Speech we quote his words with slight modifications to show that we are indirectly reporting them.

Here is a summary of the rules we then gave :

1. Reported Speech must be introduced by a clause containing a verb of saying, etc., in the *past* tense ; such as, " They said that . . . "

2. Hence all the verbs in the present tense must be turned into verbs in the past tense : *is* into *was*, *has* into *had*, and so on.

3. All pronouns of the first and second person are changed to the third : *I* into *he* or *she*, *we* into *they*, and *you* into *him*, *her*, or *them*.

4. All words of proximity become words of remoteness : *this* becomes *that*, *now* becomes *then*, *here* becomes *there*, etc.

5. Words of address, such as *Ladies and Gentlemen*, *Sir*, *Mr. Chairman*, must either be turned into an equivalent phrase or, if unimportant, altogether omitted.

The following is a short example :

Direct :

Come to no terms ; defend your city to the last. Rest assured that the English are staunch and firm friends, and that they never desert a cause in which they have once taken a part.

Reported :

The speaker urged them to come to no terms, but to defend their city to the last. He said that they might rest assured that the English were staunch and firm friends, and that they never deserted a cause in which they had once taken a part.

Converting Reported into Direct Speech.

To turn Reported into Direct Speech we simply reverse the process outlined above. But it should be borne in mind that in this reconversion it will not always be possible to get the passage back into the exact wording of the original. Suppose, for example, we reconvert the reported version just given. We then have the following :

I urge you to come to no terms, but to defend your city to the last. You may rest assured that the English are staunch and firm friends, and that they never desert a cause in which they have once taken part.

These variations, however, are unimportant, as they are merely alternatives.

II

Uses of the Present Tense.

The Present Tense can be used to denote :

1. An action going on in the present ; as, "It still *snows* heavily." But this is a comparatively rare usage: the Present Continuous is the usual tense here ; as, "He *is reading* one of Dickens's novels."
2. A future action ; as, "We *start* our holiday next week."
3. An habitual action ; as, "He *plays* golf every day."
4. A necessary or permanent truth ; as, "The world *is* round."
5. A past action (in graphic narrative) ; as, "But see Camille Desmoulins ! . . . He *springs* to a table : the police satellites *are* eyeing him."

Uses of the Past Tense.

The Past Tense can be used to describe :

1. An action that is definitely past ; as, "He *bought* a new wireless set yesterday."
2. An habitual or customary action in the past ; as, "The Goths and Vandals *waged* war ruthlessly."
3. A continuous action in the past ; as, "While he *held* the thief, she *looked* for the police." But to express continuous action in the past, the Past Continuous is the normal tense ; as, "While I *was working* for an examination, he *was enjoying* a holiday."

(c) EXERCISES IN THE USE OF REFERENCE BOOKS

1. Look up the meanings of the following words, as used in the poem given : *fearful, weathered, rack, exulting, keel, trills, bouquets, wreaths, swaying, pulse, anchored.*

2. Collect some information about each of the following, making use of any reference books that may be necessary :

- (a) The life and work of Abraham Lincoln.
- (b) The American Civil War.
- (c) The Abolition of Slavery.
- (d) The literary work of Walt Whitman.

(d) EXERCISES IN WRITTEN ENGLISH

1. Use the following words and phrases in sentences of your own making : *weathered every rack, the people all exulting, grim and daring, the swaying mass, their eager faces, some dream, cold and dead, pale and still, safe and sound, mournful tread, fearful, keel, trills, anchored, pulse.*

2. Explain the general meaning of this poem, and the tragic circumstance by which it was inspired.

3. Turn the following passage into Reported Speech :

My lord, I know not whether it is of right, or through some indulgence of your lordship, that I am allowed the liberty at this bar to attempt a defence, incapable and uninstructed as I am to speak. Since, while I see so many eyes upon me fixed with attention and filled with I know not what expectancy, I labour, not with guilt, my lord, but with perplexity. For, being wholly unacquainted with law, and the customs of the bar, I fear I shall be so little capable of speaking with propriety, that it might reasonably be expected to exceed my hope, should I be able to speak at all.

LORD LYTTON : *Eugene Aram.*

4. What were the causes of the American Civil War? Who finally won, and what were the results of the war, so far as the gain to humanity is concerned ?

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5. Explain, with examples, some of the special uses of the present and the past tenses in English.

6. Take down from dictation and punctuate the first stanza of the poem.

(e) EXERCISES IN SPOKEN ENGLISH

1. (a) Give a word similar in meaning to each of those mentioned in Section (c), Question 1.

(b) Make sentences which show that you know the difference in meaning between the words in the following groups :

(i) condemn, blame, censure.

(ii) exceeding, excessive, superfluous.

(iii) toil, labour, work, fatigue.

2. Say what you know about the life and work of Abraham Lincoln.

3. Give the correct pronunciation of the following words : *wristband*, *extraordinary*, *elixir*, *irrevocable*, *incongruous*, *epitome*, *importune*, *inexorable*, *preferable*, *surfeit*, *requiem*, *query*, *taunt*, *oblique*, *moccasin*.

Use each of these words in a sentence.

4. Point out anything wrong in the following sentences, and suggest improvements :

(a) On one side of a penny is the King's head, on the other a young lady riding a bicycle ; they call her Ruby Tanyer.

(b) After having had a drinker water, he had a feeder peas.

(c) A certain type of bag is named after a great statesman. Who was he ?—Lord Oxford.

(d) Sir Walter Scott wrote "Quentin Durwood," "Ivanhoe," and "Emulsion."

(e) The inhabitants of Paris are called Parisites.

(f) A Fakir is a Hindu twister.

5. Describe in detail any pictorial advertisement that has strongly appealed to you.

6. Convert the following from Indirect to Direct Speech

- (a) He told his brother that he had won a prize.
(This sentence is ambiguous. Give all possible versions in the Direct form.)
- (b) The officer told them to release the prisoners.
- (c) The detective asked where they had obtained the goods.
- (d) She said that she would give me five pounds for the wardrobe.

(f) EXERCISES IN THE APPRECIATION OF LITERATURE

1. Give a short critical appreciation of this poem.
2. Say what you know of the work of Walt Whitman, mentioning in what way it differs radically from the work of most other poets.
3. Name the author of each of the following : *Lorna Doone*, *The Water Babies*, *Gulliver's Travels*, *Great Expectations*, *The Pied Piper of Hamelin*, *Essays of Elia*, *The Deserted Village*, *Kidnapped*, *Tom Brown's Schooldays*, *Life of Johnson*.

Give a short account of any *one* of these.

(g) EXERCISE IN THINKING

Consider whether the following arguments are sound or unsound, fully explaining the conclusions you reach :

1. To punish a man is to injure him, that is, to lower his value to the community. Therefore punishment should be abolished.
2. If the contemporaries of Shakespeare frequently spoke of him as the author of the plays generally attributed to him, then he must have been the author.
3. " Then you should say what you mean," the March hare went on. " I do," replied Alice hastily ; " at least, I mean what I say—that's the same thing, you know." " Not the same thing a bit," replied the Hatter. " Why, you might just as well say that ' I see what I eat ' is the same thing as ' I eat what I see.' "

LESSON NINE

(a) PROSE FOR STUDY

AS OTHERS SEE US

In this kingdom of England there are two universities, viz. Cambruches and Auxonne, called in Latin Auxonia, Cambruches in Latin Cambrusium. The people of the country do not frequent them at all or very little, and do not give themselves up much to letters, but only to vanity and ambition and merchandise.

In this country you will not meet with any great nobles whose relations have not had their heads cut off. Certes I should like better (with the reader's leave) to be a swine-herd and preserve my head. For this affliction falls furiously upon the heads of the great nobles. For you will see these great lords in grand pomp and magnificence for a time ; turn your hand, you will see them in the hands of the executioner. In France, justice is well administered, and not tyranny, as in England, which is the pest and ruin of a country ; for a kingdom ought to be governed, not in shedding human blood in such abundance that the blood flows in streams, by which means the good are troubled.

The people of this place make great cheer, and like much to banquet, and you will see many rich taverns and tavern-keepers, who have customarily large purses in which are three or four small purses full of money, consequently we may consider that this

country is very full of money, and that the tradesmen gain more in a week than those of Germany or Spain in a month. For you will see hatters and joiners, artisans generally, playing their crowns at tennis, which is not ordinarily seen in any other place, and particularly on a working-day. And in a tavern they make good cheer oftener than once a day with rabbits, and hares, and every sort of food.

The English one with the other are joyous, and are very fond of music ; for there is not ever so small a church in which music is not sung ; and they are great drinkers. Now remember (if you please) that in this country they generally use vessels of silver when they drink wine ; and they will say to you usually at table, *goud chere*. The servants wait on their masters bare-headed, and leave their bonnets on the buffet.

They use much whiter bread than in France, and it was in my time as cheap as in France ; and with their beer they have a custom of using very soft cake, in which there are raisins, and which make you feel the double beer very good ; and I have had formerly at Rie, a seaport, as good as ever I drank in any country in the world. The people of this country are very good in the furniture of their houses, as good as any people in the world.

In this country all shops of all trades are open, like those of the barbers in France, and they have a great many openings of glass, as well in the workshops as in the higher chambers ; for in the chambers you will see many windows of glass, and in almost all the houses of every town, although they belong to tradespeople ; and all the houses here are like the working-places of the barbers of France, as well above as below ; and you will see in their workshops and windows, as often in towns as in villages, a great

many flowers, and in taverns a great deal of hay on the wooden benches, and many tapestried curtains on which the travellers sit down.

The English are excellent at all sorts of fruits, as apricots and peaches. The people are all armed; and the labourers when they till the ground, leave their swords and their bows in a corner of the field.

And this is enough about England.

From *Perlin's Description of the Kingdoms
of England and Scotland* (1553).

(b) SUBJECTS FOR CLASS STUDY

Revision.

This is a revision lesson, and the following is a summary of the main subjects we have so far discussed :

Standard English.

When you are learning to speak and write English, it will naturally be your object to learn that form of the language which is regarded as correct or good English. The English language is made up of numerous dialects, but one of these is spoken so much more widely than the others that there can be no possible doubt as to its supremacy. This is what is called the King's English, or Standard English, and is the type of English spoken by the majority of educated people and written by the best writers of the day.

Loose, Periodic, and Balanced Sentences.

A periodic sentence is one in which there is a suspension of the full meaning until the grammatical structure of the sentence is complete. A loose sentence is one in which the principle of suspense is not observed. A balanced sentence is one in which the successive

parts of the sentence which are similar in thought are made similar in structure.

Punctuation.

In spoken English the meaning of a sentence can be plainly indicated by various pauses of the voice. In written English these pauses are represented by certain marks or signs called **stops**. Stops do two distinct kinds of work : Grammatical and Rhetorical. The grammatical work of stops is to show how the words in a sentence should be grouped together so that its meaning may be perfectly clear and intelligible. The rhetorical work is to give emphasis to certain words, and thus introduce the element of feeling or emotion into what we write. The chief stops are : the Full Stop, Colon, Semicolon, Comma, the Question Mark, the Exclamation Mark, the Dash, Quotation Marks, the Apostrophe, the Hyphen, Brackets, and Dots.

Unusual and Foreign Plurals.

Compound nouns usually form their plural by pluralising the most important word ; some nouns cannot take a plural, such as the names of certain substances and of certain diseases, and abstract nouns ; some have the same form in both singular and plural ; some are not used in the singular ; and a few form their plural by adding *en*. Foreign words require special attention, as they often have both an English and a foreign plural. When, however, they become fully naturalised they take an English plural ; but otherwise, a foreign plural.

Syllabic Division.

Words of one syllable are never divided. Where possible, begin a new syllable with a consonant, and

when two consonants come together, the division should usually be made between these two letters. Words which have a prefix or a suffix should be so divided that this prefix or suffix is separated from the root of the word. Groups of consonants which represent only one sound should be kept intact.

How the Various Cases are Used.

There are five cases in English : Nominative, Vocative, Accusative, Genitive, and Dative, and the various uses of these are explained in detail in Lesson Four.

Foreign, New, and Archaic Words.

As a general rule, you will do well to avoid Foreign, New, and Archaic words, because they will hardly ever add to the clearness and simplicity of what you write. On the contrary, they will usually have the opposite effect. But if you feel convinced that a foreign or a new word is necessary to express your exact meaning, do not hesitate to use it.

The Paragraph : Unity, Emphasis, and Coherence.

A good paragraph must possess Unity, Emphasis, and Coherence. A paragraph has unity when it contains not more than one main theme or topic sentence. The aim of emphasis is to bring into prominence the most important part of a paragraph. This will usually be the topic sentence, and the topic sentence can be emphasised by putting it at either the beginning or the end of the paragraph. A paragraph is coherent when it is so constructed that one sentence leads on naturally to the next, and the mutual relation of all the sentences in the paragraph is clearly manifest.

Agreement of the Relative.

A relative pronoun agrees with its antecedent in number and person, but its case is determined by its construction in its own clause. This is a most important rule, and should receive careful attention.

Ellipsis of the Relative.

When a relative, if expressed, would be in the accusative case, it is frequently omitted; as, "Smith is the man I saw."

The Anecdote.

An anecdote is a single incident told in the form of a short story, and nearly always contains a definite *point*. It should therefore be constructed in such a way as to lead up to that point, the point itself being reserved as a telling climax until almost the last words of the story have been reached.

Converting Direct into Reported Speech, and vice versa.

The main rules for converting Direct into Reported Speech are: Reported Speech must be introduced by a clause containing a word of *saying* in the past tense; all verbs in the present tense must be turned into verbs in the past tense; all pronouns of the first and second person must be changed to the third; all words of proximity must be changed into words of remoteness.—To turn Reported into Direct Speech we simply reverse this process, although it should be borne in mind that in this reconversion it will not always be possible to get the passage back into the exact wording of the original.

Uses of the Present Tense and the Past Tense.

The Present Tense is used to denote an action going on in the present, a future action, an habitual action, a necessary or permanent truth, and a past action (in graphic narrative); while the Past Tense can be used to describe an action that is definitely past, an habitual or customary action in the past, and a continuous action in the past.

(c) EXERCISES IN THE USE OF REFERENCE BOOKS

1. Look up the meanings of the following words, as used in the extract given : *letters, merchandise, certes, pomp, administered, cheer, banquet, joiners, artisans, buffet, tapestried*.—Divide these words into syllables.

2. Refer to the appropriate reference books for some information about each of the following :

- (a) Mary Tudor.
- (b) The Universities of Oxford and Cambridge.
- (c) The relations which existed between England and France in 1553, when the book was published from which this extract is taken.
- (d) Some of the famous people, rulers or otherwise, who were living at this time.

(d) EXERCISES IN WRITTEN ENGLISH

1. Give ten examples of how the English of this extract differs from modern English.

2. Punctuate the following passage :

never had the fortunes of england sunk to a lower ebb than at the moment when elizabeth mounted the throne the country was humiliated by defeat and brought to the verge of rebellion by the bloodshed and misgovernment of marys reign the old social discontent trampled down for a time by the mercenary troops of somerset still remained a perpetual menace to public order the religious strife had passed beyond

hope of reconciliation now that the reformers were parted from their opponents by the fires of smith-field and the party of the new learning all but dissolved.

3. Turn into clear and concise English the following newspaper paragraph :

Since I first referred to this matter in a scornful tone of ink others have not been slow in following my lead, at least five London newspapers having now joined in the demand that this piece of unseasonable silliness should be put an end to. I do not claim any special credit for having set the ball rolling, for in this, as in other matters—such as the “Scrap the Panel System” campaign—I merely supplied a sort of gramophone record of what men in the street and women in the home all over England were saying.

4. Contrast the manners and customs depicted by Perlin with the manners and customs of to-day.

5. Write a paragraph of about six sentences on any one of the subjects mentioned in Section (c), Question 2. Make full use of the information you were told to collect.

(e) EXERCISES IN SPOKEN ENGLISH

1. Convert the following loose into periodic sentences :

- (a) You will see these great lords in grand pomp and magnificence for a time.
- (b) In a tavern they make good cheer oftener than once a day with rabbits, and hares, and every sort of food.
- (c) The servants wait on their masters bare-headed, and leave their bonnets on the buffet.
- (d) The people of this country are very good in the furniture of their houses, as good as any people in the world.
- (e) In this country all shops of all trades are open, like those of the barbers in France.

2. Turn the whole of the second paragraph into modern Standard English.

3. Give the correct pronunciation of the following words : *inexplicable, complacence, complaisance, judicature, rapine, reminiscence, lamentable, illustration, deficit, indisputable, conversant, precedent, despicable, latitude, longitude.*

(If you do not know the meaning of any of these words, consult your dictionary.)

4. Say what you know of any one of the topics given in Section (c), Question 2, with which you have not already dealt in Section (d), Question 5.

5. Tell any anecdote you can remember, or which you have yourself made up.

6. Give a word similar in meaning to each of the words mentioned in Section (c), Question 1, and then introduce these pairs of words, *i.e.* the word you have given and the original, into sentences of your own making.

(f) EXERCISES IN THE APPRECIATION OF LITERATURE

1. Carefully describe the style in which this extract is written, including the use of words and the construction of the sentences.

2. Choose any five of the following characters, give the title and author of the book in which each occurs, and say what typical qualities are associated with each : *Sherlock Holmes, Mr. Pecksniff, Faithful, Mr. Collins, Mrs. Nickleby, Colonel Newcome, Becky Sharp, Brigadier Gerard, Bob Acres, Mrs. Malaprop, The Vicar of Wakefield, Falstaff, Hamlet, Mrs. Poyser, Mr. Bumble.*

(g) EXERCISE IN THINKING

The two great methods by which we acquire knowledge are the methods of *Observation* and *Experiment*.

“To observe,” says Jevons, “is merely to notice events and changes which are produced in the ordinary course of nature, without being able, or at least attempting, to control

or vary those changes. Thus the early astronomers observed the motions of the sun, moon, and planets among the fixed stars, and gradually detected many of the laws or periodical returns of those bodies. . . .

“In *experiment*, on the contrary, we vary at our will the combinations of things and circumstances, and then observe the result. It is thus that the chemist discovers the composition of water by using an electric current to separate its two constituents, oxygen and hydrogen.”

Consider the respective advantages and disadvantages of Observation and Experiment as a means of acquiring knowledge. Give definite examples wherever possible.

SECTION TWO

LESSON TEN

(a) PROSE FOR STUDY

THE GREAT STORM

The thunder of the cannon was so loud and incessant, that I could not hear something I much desired to hear, until I made a great exertion and awoke. It was broad day—eight or nine o'clock; the storm raging, in lieu of the batteries; and some one knocking and calling at my door.

“What is the matter?” I cried.

“A wreck! Close by!”

I sprung out of bed, and asked, what wreck?

“A schooner, from Spain or Portugal, laden with fruit and wine. Make haste, sir, if you want to see her! It's thought down on the beach, she'll go to pieces every moment.”

The excited voice went clamouring along the staircase; and I wrapped myself in my clothes as quickly as I could, and ran into the street.

Numbers of people were there before me, all running in one direction to the beach. I ran the same way, outstripping a good many, and soon came facing the wild sea.

The wind might by this time have lulled a little, though not more sensibly than if the cannonading I had dreamed of had been diminished by the silencing

of half a dozen guns out of hundreds. But the sea, having upon it the additional agitation of the whole night, was infinitely more terrific than when I had seen it last. Every appearance it had then presented, bore the expression of being *swelled*; and the height to which the breakers rose, and, looking over one another, bore one another down, and rolled in, in interminable hosts, was most appalling.

In the difficulty of hearing anything but wind and waves, and in the crowd, and the unspeakable confusion, and my first breathless efforts to stand against the weather, I was so confused that I looked out to sea for the wreck, and saw nothing but the foaming heads of the great waves. A half-dressed boatman, standing next me, pointed with his bare arm (a tattoo'd arrow on it, pointing in the same direction) to the left. Then, O great Heaven, I saw it, close in upon us !

One mast was broken short off, six or eight feet from the deck, and lay over the side, entangled in a maze of sail and rigging; and all that ruin, as the ship rolled and beat—which she did without a moment's pause, and with a violence quite inconceivable—beat the side as if it would stave it in. Some efforts were even then being made, to cut this portion of the wreck away; for as the ship, which was broadside on, turned towards us in her rolling, I plainly descried her people at work with axes, especially one active figure with long, curling hair, conspicuous among the rest. But a great cry, which was audible even above the wind and water, rose from the shore at this moment; the sea, sweeping over the rolling wreck, made a clean breach, and carried men, spars, casks, planks, bulwarks, heaps of such toys, into the boiling surge.

The second mast was yet standing, with the rags of

a rent sail, and a wild confusion of broken cordage flapping to and fro. The ship had struck once, the same boatman hoarsely said in my ear, and then lifted in and struck again. I understood him to add that she was parting amidships, and I could readily suppose so, for the rolling and beating were too tremendous for any human work to suffer long. As he spoke, there was another great cry of pity from the beach ; four men arose with the wreck out of the deep, clinging to the rigging of the remaining mast ; uppermost, the active figure with the curling hair.

There was a bell on board ; and as the ship rolled and dashed, like a desperate creature driven mad, now showing us the whole sweep of her deck, as she turned on her beam-ends towards the shore, now nothing but her keel, as she sprung wildly over and turned towards the sea, the bell rang ; and its sound, the knell of those unhappy men, was borne towards us on the wind. Again we lost her, and again she rose. Two men were gone. The agony on shore increased. Men groaned and clasped their hands ; women shrieked, and turned away their faces. Some ran wildly up and down along the beach, crying for help where no help could be. I found myself one of these, frantically imploring a knot of sailors whom I knew, not to let those two lost creatures perish before our eyes.

They were making out to me, in an agitated way—I don't know how, for the little I could hear I was scarcely composed enough to understand—that the lifeboat had been bravely manned an hour ago, and could do nothing ; and that as no man would be so desperate as to attempt to wade off with a rope, and establish a communication with the shore, there was nothing left to try ; when I noticed that some new

sensation moved the people on the beach, and saw them part, and Ham come breaking through them to the front.

I ran to him—as well as I know—to repeat my appeal for help. But, distracted though I was by a sight so new to me and terrible, the determination in his face, and his look out to sea—exactly the same look as I remembered in connexion with the morning after Emily's flight—awoke me to a knowledge of his danger. I held him back with both arms; and implored the men with whom I had been speaking, not to listen to him, not to do murder, not to let him stir from off that sand!

Another cry arose on shore; and looking to the wreck we saw the cruel sail, with blow on blow, beat off the lower of the two men, and fly up in triumph round the active figure left alone upon the mast.

Against such a sight, and against such determination as that of the calmly desperate man who was already accustomed to lead half the people present, I might as hopefully have entreated the wind. "Mas'r Davy," he said, cheerily grasping me by both hands, "if my time is come, 'tis come. If 'tant, I'll bide it. Lord above bless you, and bless all! Mates, make me ready! I'm a-going off!"

I was swept away, but not unkindly, to some distance, where the people around made me stay, urging, as I confusedly perceived, that he was bent on going, with help or without, and that I should endanger the precautions for his safety by troubling those with whom they rested. I don't know what I answered, or what they rejoined; but I saw hurry on the beach, and men running with ropes from a capstan that was there, and penetrating into a circle of figures that hid him from me. Then I saw him standing alone, in a

seaman's frock and trowsers: a rope in his hand, or slung to his waist; another round his body; and several of the best men holding, at a little distance, to the latter, which he laid out himself, slack upon the shore, at his feet.

The wreck, even to my unpractised eye, was breaking up. I saw that she was parting in the middle, and that the life of the solitary man upon the mast hung by a thread. Still, he clung to it. He had a singular red cap on,—not like a sailor's cap, but of a finer colour; and as the few yielding planks between him and destruction rolled and bulged, and his anticipative death-knell rung, he was seen by all of us to wave it. I saw him do it now, and thought I was going distracted, when his action brought an old remembrance to my mind of a once dear friend.

Ham watched the sea, standing alone, with the silence of suspended breath behind him, and the storm before, until there was a great retiring wave, when, with a backward glance at those who held the rope which was made fast round his body, he dashed in after it, and in a moment was buffeting with the water; rising with the hills, falling with the valleys, lost beneath the foam; then drawn again to land. They hauled in hastily.

He was hurt. I saw blood on his face, from where I stood; but he took no thought of that. He seemed hurriedly to give them some directions for leaving him more free—or so I judged from the motion of his arm—and was gone as before.

And now he made for the wreck, rising with the hills, falling with the valleys, lost beneath the rugged foam, borne in towards the shore, borne on towards the ship, striving hard and valiantly. The distance was nothing, but the power of the sea and the wind made

the strife deadly. At length he neared the wreck. He was so near, that with one more of his vigorous strokes he would be clinging to it,—when a high, green, vast hill-side of water, moving on shoreward, from beyond the ship, he seemed to leap up into it with a mighty bound, and the ship was gone !

Some eddying fragments I saw in the sea, as if a mere cask had been broken, in running to the spot where they were hauling in. Consternation was on every face. They drew him to my very feet—in-sensible—dead. He was carried to the nearest house ; and, no one preventing me now, I remained near him busy, while every means of restoration were tried but he had been beaten to death by the great wave and his generous heart was stilled for ever.

CHARLES DICKENS : *David Copperfield*.

(b) SUBJECTS FOR CLASS STUDY

I

Combined Narrative and Descriptive Composition.

Although we have so far considered narrative composition and descriptive composition as two distinct types of writing, it is not to be supposed that they are in actual practice usually found apart, as more often than not story-telling and description go hand in hand. We tell a part of the story, and then add some descriptive touches to help the reader to visualise the situation : a description of a person, for example, or a place, or the scenery forming the general background of the story.

The storm scene from *David Copperfield*, here quoted, is a superb example of combined narrative

and descriptive writing, so let us study it a little more closely, to find out what we can learn from the methods and devices adopted.

You will see that, in the first place, Dickens is mainly concerned with a story : the story of the great storm and the doomed ship, and the death of the heroic Ham. Here we plainly have a sequence of events, so that the order followed in presenting those events is their order in time, the whole narrative proceeding with a steady and unbroken movement from beginning to end. Moreover, we feel that the people introduced into the narrative are not mere figures of straw, but real human beings like ourselves, while the use of occasional dialogue adds interest and actuality to the story.

But everywhere interwoven with this story we have exact and vivid description : first the description of the great storm and the raging sea and the wrecked ship, and then of the shattered mast, the wild confusion of broken cordage, the people on the beach, the drowning men clinging desperately to the rigging, and the "one active figure with long, curling hair, conspicuous among the rest"; that is, first of all we have the scene described as a whole, to make it clear, and we then have it described in detail, to make it distinct. But the picture is not overcrowded, and thus confused; for although the amount of detail is sometimes great, only those characteristics are touched upon which are likely to help the reader to form a distinct impression of the scene described.

Then, when these descriptive touches have produced the desired effect, the story is taken up again, and moves swiftly to its tragic close.

II

English Idioms.

An idiom is a form of expression that is characteristic of a particular language; it is therefore usually impossible to translate an idiom literally into any foreign tongue. For example, the title of Mr. H. G. Wells's novel, "*Mr. Britling Sees it Through*," contains an idiom, a fact which was not quite grasped by its French translator, who rendered "sees it through" as "*voit clair*," which really means "sees clearly" or "sees through it," something very different.

Idioms may be divided into four classes :

1. Those used in good written English ; such as, *with a high hand, to break new ground, to a fault.*
2. Those used in polite conversation ; such as, *to know what one is about, out at elbows, to make free with.*
3. Those used in familiar conversation ; such as, *one too many, on the nail, pad the hoof.*
4. Slang ; such as, *to polish off, awfully kind of you, nothing doing.*

It is not always easy to say to which of these classes a given idiom belongs, as opinions are bound to vary ; but expressions which your observation leads you to believe may fairly be regarded as falling into classes 3 and 4, should, on the whole, be avoided.

There is no better test of one's real mastery of a language than the correct use of idioms, and, in the ensuing lessons, we shall therefore provide a good deal

of practice in the handling of these indispensable little phrases, so that, when the occasion arises, you may be able to employ them with accuracy and ease.

Transitive Verbs used Intransitively.

Some verbs that are usually transitive may become intransitive. These are :

1. Transitive verbs that omit the reflexive pronoun ; as, " He *shaves* every day."
2. Transitive verbs used in a general sense ; that is, where the object of the verb is not indicated ; as, " He is not a great sportsman, but he *shoots* well."
3. Transitive verbs that are used in the active voice with passive force ; as, " The soup *tastes* good."

Intransitive Verbs used Transitively.

Some intransitive verbs are used transitively. These are mainly those used :

1. Causatively ; as, " They at last succeeded in *floating* the boat."
2. With a cognate object (that is, an object of kindred meaning) ; as, " He *lived* a hard *life*."
3. Combined with a preposition, and thus forming compound transitive verbs ; as, " They were apparently *laughing at* me."

Subjective and Objective Complement.

It has been pointed out that certain verbs do not make complete sense until a word, or a group of words, called the complement, is added. The complement of intransitive verbs is called the **subjective complement**, because it refers to the subject ; as, " He is *quite contented with his lot*." The complement of

transitive verbs is called the **objective complement**, because it refers to the object ; as, " They made him *manager*."

Strong Verbs and Weak.

A **weak verb** is one which forms its past tense by the addition of *d*, *ed*, or *t* ; as, Present: *walk* ; Past: *walked* ; Past Part.: *walked*.—A **strong verb** is one which forms its past tense by a change of the root vowel, without the addition of *d*, *ed*, or *t* ; as, *begin*, *began*, *begun*.—New verbs are now formed on the model of weak verbs only.

(c) EXERCISES IN THE USE OF REFERENCE BOOKS

1. Look up the meanings of the following words, as used in the extract given : *incessant*, *exertion*, *lieu*, *schooner*, *clamouring*, *outstripping*, *lulled*, *sensibly*, *diminished*, *infinitely*, *breakers*, *interminable*, *appalling*, *unspeakable*, *tattoo*, *entangled*, *maze*, *inconceivable*, *stave*, *broadside*, *conspicuous*, *audible*, *spars*, *bulwarks*, *surge*, *cordage*, *amidships*, *frantically*, *imploring*, *distracted*, *precautions*, *capstan*, *penetrating*, *solitary*, *anticipative*, *hauling*, *restoration*.

2. Refer to Brewer's *Reader's Handbook*, or any other suitable work of reference, and collect the following information :

- (a) A short outline of the life of Dickens.
- (b) A list of his ten most important novels.
- (c) The names of ten famous characters that appear in Dickens's novels, and the types they represent.
- (d) A list of the chief characters in *David Copperfield*, and a summary of the plot (unless you have already made this summary).

8. Give the derivation of the following words : *incessant*, *conspicuous*, *audible*, *bulwarks*, *solitary*, *anticipative*, *interminable*.

(d) EXERCISES IN WRITTEN ENGLISH

1. Use the following words and phrases in sentences of your own making : *loud and incessant, calling at my door, down on the beach, as quickly as I could, lulled a little, most appalling, against the weather, without a moment's pause, conspicuous among the rest, parting amidships, on her beam-ends, sprung towards the sea, some new sensation, hurry on the beach, my unpractised eye, a great retiring wave, beneath the rugged foam, penetrating, bulwarks, restoration, surge.*

2. Tell in your own way the story of the great storm, using all the words given in Section (c), Question 1.

3. (a) Give three examples of transitive verbs used intransitively and of intransitive verbs used transitively.

(b) What is the difference between strong verbs and weak verbs ? Give examples of each.

(c) Form adjectives from the following nouns : *fruit, thunder, dream, sense, Spain, Portugal, wave, break, man, back.*

4. Give a word-portrait of *Miss Betsy Trotwood, Mr. Micawber, Steerforth, Uriah Heep, Mr. Dick*, or any of the other characters that appear in *David Copperfield*.

5. Rewrite the sentence beginning, "In the difficulty of hearing," and ending, "heads of the great waves," as a series of simple sentences, and then combine these simple sentences into one complex sentence.

6. Give a word similar in meaning and a word opposite in meaning to each of the following, and then use these groups of words in sentences of your own construction : *interminable, conspicuous, solitary, distracted, audible.*

(e) EXERCISES IN SPOKEN ENGLISH

1. Turn into reported speech the passage beginning, "The thunder of the cannon," and ending, "ran into the street."

2. Give the correct pronunciation of the following words: *condolence, incomparable, horizon, premier, sublime, strategical, piazza, physiognomy, notable, malaria, English, reunion, taboo, spontaneity, desiccated*.—Say how these words should be divided into syllables.

(If you do not know the meanings of any of the words, consult your dictionary.)

3. Give a combined narrative and descriptive account of a thrilling lifeboat rescue of the crew of a wrecked ship.

4. Use the following idioms in sentences of your own: *borne in upon, to bring to book, a bosom friend, to abide by, above board, to be taken aback, to give a good account of, to take into account*.

(You are not bound to use these idioms in the exact form given.)

5. Examine the last three paragraphs in regard to their Unity, Emphasis, and Coherence.

(f) EXERCISES IN THE APPRECIATION OF LITERATURE

1. Make a brief plan, such as you think Dickens might have made before he wrote this account of the great storm.

2. Give the names of six famous Dickens characters, and describe any one of them. (Make use of the information which, in Section (c), Question 2, you were told to collect.)

3. Write a short criticism of this passage, referring to the context, and quoting illustrations wherever possible.

4. Write short notes in explanation of the part played in the story by each of the characters mentioned in the extract given.—Enter these notes in your notebook.

(g) EXERCISE IN THINKING

“It would be a good thing if everyone carried an identification disc of some kind,” said Dr. F. J. Waldo, the coroner, at an inquest. “Even dogs have to wear collars with their owner’s name and address on them,” he added,

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A police sergeant informed the coroner that all the Japanese population had to carry discs round their necks from the time of their birth until their burial.

THE CORONER : Why could not that be done in England ?

THE SERGEANT : It could be done.

What is your opinion ? Mention some of the advantages and disadvantages of such identification discs, and say whether you yourself would favour their introduction.

LESSON ELEVEN

(a) VERSE FOR STUDY

DRAKE'S DRUM

Drake he's in his hammock an' a thousand mile away,
 (Capten, art tha sleepin' there below ?)
Slung atween the round shot in Nombre Dios Bay,
 An' dreamin' arl the time o' Plymouth Hoe.
Yarnder lumes the Island, yarnder lie the ships,
 Wi' sailor lads a-dancin' heel-an'-toe,
An' the shore-lights flashin', an' the night-tide dashin',
 He sees et arl so plainly as he saw et long ago.

Drake he was a Devon man, an' ruled the Devon seas,
 (Capten, art tha sleepin' there below ?)
Rovin' tho' his death fell, he went wi' heart at ease,
 An' dreamin' arl the time o' Plymouth Hoe.
"Take my drum to England, hang et by the shore,
 Strike et when your powder's running low ;
If the Dons sight Devon, I'll quit the port o' Heaven,
 An' drum them up the Channel as we drumm'd them
 long ago."

Drake he's in his hammock till the great Armadas
 come,
 (Capten, art tha sleepin' there below ?),
Slung atween the round shot, listenin' for the drum,
 An' dreamin' arl the time o' Plymouth Hoe.

Call him on the deep sea, call him up the Sound,
 Call him when ye sail to meet the foe ;
 Where the old trade's plyin' an' the old flag flyin'
 They shall find him ware an' wakin', as they found
 him long ago !

HENRY NEWBOLT.

(b) SUBJECTS FOR CLASS STUDY

I

Making Notes.

When you are seriously studying a subject, you will find it impossible to grasp it as a whole, or even to digest any considerable part of it, unless you make concise, clear, and methodical notes. All careful writers start with a plan, and construct their book on a certain framework of facts, and in note-taking it should obviously be your object to get back to these facts. You will thus reduce the subject to manageable proportions, and have little difficulty in memorising the most important points.

You must remember, however, that in note-taking you are not making a *précis* (a subject which will be dealt with in Lesson Fifteen), as, apart from other considerations, the ratio of the notes or *précis* to the original matter is quite different, in *précis* being about 1 in 3, and in note-taking varying from 1 in 30 to 1 in 100.

We give as an example of how notes should be made, a synopsis of the SUBJECTS FOR CLASS STUDY to be found in Lesson Eight :

NOTES ON DIRECT AND REPORTED SPEECH

Converting Direct into Reported Speech.

1. Must be introduced by verb of *saying*, etc.

2. Change (a) all verbs in present tense to verbs in past ; (b) all pronouns of 1st and 2nd person to 3rd ; (c) words of proximity to words of remoteness ; (d) words of address into equivalent phrase, or, if unimportant, omit.

Converting Reported into Direct Speech.

1. Reverse above process.
2. Not always possible to get back into exact wording of original.

NOTES ON USES OF THE PRESENT AND THE
PAST TENSE

Present Tense is used to denote :

- (a) An action going on now ; (b) a future action ;
(c) an habitual action ; (d) a necessary or permanent truth ; (e) a past action (in graphic narrative).

Past Tense is used to denote :

- (a) An action that is definitely past ; (b) an habitual or customary action in the past ;
(c) a continuous action in the past.

II

The Correct Uses of " Shall " and " Will."

The correct uses of *shall* and *will* often cause a good deal of difficulty, but if you pay careful attention to the following simple rules this difficulty should be very greatly reduced :

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1. To express **futurity** use *shall* in the first person and *will* in the second and third :

First person : I *shall* be returning to town on Tuesday.

Second person : You *will* hear from me in a day or two.

Third person : He *will* succeed in his enterprise.

2. To express **compulsion** use *shall* in all three persons :

First person : They say that we *shall* agree to their terms.

Second person : You *shall* do as I say.

Third person : He *shall* pay you every penny he owes you.

3. To express **determination** use *will* in all three persons :

First person : I *will* go, whatever you say.

Second person : If you *will* behave like that, what can you expect ?

Third person : He *will* have things done in the right way.

4. To express **promise** use *will* in the first person and *shall* in the second and third :

First person : I *will* do exactly as you wish.

Second person : You *shall* have the goods at once.

Third person : He *shall* not be kept waiting very long.

5. To express **interrogation** use *shall* in the first person, *shall* or *will* in the second, and *will* in the third :

First person : Shall I post your letter ?

Second person : Will you give Tom this message ? Shall you be coming back this way ?

Third person : Will he consent, do you think ?

(c) EXERCISES IN THE USE OF REFERENCE BOOKS

1. Turn to your atlas, and find the position of all the places mentioned in the poem.

2. In what kind of Reference Book would you expect to find some information about :

(a) Drake.

(b) Henry Newbolt.

(c) Devon.

(d) Spain, at the time of the Spanish Armada.

Make use of these reference books to obtain some information about each of the people or places named. Enter this information in your notebook.

3. Look up the meanings of the following words, as used in the poem : *hammock, roving, Hoe, Dons, drummed, Sound.*

(d) EXERCISES IN WRITTEN ENGLISH

1. Explain the meaning of each of the following expressions : *slung atween the round shot, Nombre Dios Bay, Plymouth Hoe, when your powder's running low, if the Dons sight Devon, quit the port o' Heaven, till the great Armadas come.*

2. In what dialect is this poem written ? Give some examples.

3. Turn each of the following into Standard English :

(a) Capten, art tha sleepin' there below ?

(b) An' dreamin' arl the time o' Plymouth Hoe.

(c) Yarnder lumes the Island, yarnder lie the ships.

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(d) He sees et arl so plainly as he saw et long ago.

(e) They shall find him ware an' wakin', as they found him long ago !

3. Describe any exciting exploit in which Drake was engaged.

4. Take down from dictation and punctuate the following passage :

When you wish to know what the weather is going to be, go out and select the smallest cloud you can see. Keep your eye on it, and if it decreases, and disappears it shows a state of air that is sure to be followed by fine weather ; but if it increases, take your overcoat with you if you are going away from home, for bad weather is not far off. The reason is this : When the air is becoming charged with electricity, you will see every cloud attracting all lesser ones towards it until it gathers into a shower, and, on the contrary, when the fluid is passing off or diffusing itself, then a large cloud will be seen breaking into pieces and dissolving.

5. Say, with your reasons, in which of the following sentences you consider that *shall* and *will* are used incorrectly :

(a) Shall you be coming to-morrow ?—Of course I shall.

(b) I will give you a receipt for the money, if you will wait a moment.

(c) You will do it, for I shall make you.

(d) Do you think that I will be successful ?

(e) It shall be done according to your orders.

(f) It will be done according to your orders.

6. Give a short account of the power and importance of Spain at the time of the Spanish Armada.

(e) EXERCISES IN SPOKEN ENGLISH

1. Use each of the following words and expressions in sentences of your own making : *in his hammock, sailor lads*

a Devon man, drum them up the Channel, the great Armadas, to meet the foe, the old flag flyin', as they found him long ago, Hoe, Dons, Sound.

2. Describe one of the great Spanish galleons such as might have been used at the time of the Spanish Armada.

3. Give the correct pronunciation of the following words : *vernacular, garage, chauffeur, chassis, twelfth, sixth, tribunal, pique, obligatory, preferment, gewgaw, opaque, omniscient, idolatry, panacea*.—Say how these words should be divided into syllables.

4. Correct any mistakes in the following :

- (a) Have you any objection to Murray and I going to town to-day ?
- (b) He was of as great use, and even greater than his father.
- (c) The reason why the disaster occurred was on account of an error by the signalman.
- (d) I saw a gentleman who had shot hundreds of buffaloes in London a month ago.
- (e) I shall punish you without you apologise.

5. Give a short description of the county of Devon, including its chief physical features.

6. Express in good English the general meaning of this poem.

(f) EXERCISES IN THE APPRECIATION OF LITERATURE

1. Give a short criticism of *Drake's Drum*, paying special attention to the following points :

- (a) Its touches of "local colour."
- (b) The success of its characterisation, so far as Drake is concerned.
- (c) The style in which it is written.

2. Say what you know of the life and work of Henry Newbolt. Mention some of his most important poems, and a few of the general characteristics of his work.

3. Name the author of each of the following : *The Seasons*, *The Cry of the Children*, *The Prisoner of Chillon*, *Through the Looking-Glass*, *Little Dorrit*, *A Gentleman of France*, *Quality Street*, *Mr. Britling Sees it Through*, *Justice*, *Adam Bede*, *In Memoriam*, *A Winter's Tale*.

Give a short account of any one of these works.

(g) EXERCISE IN THINKING

Nowadays all civilised people live in towns or cities, and consequently have duties to the community which they are morally bound to discharge and should willingly undertake.

After very carefully thinking about the subject, say what you consider to be the chief duties of a good citizen.

LESSON TWELVE

(a) PROSE FOR STUDY

SHAKESPEARE

It is time to return to Shakespeare, and to make an end.

The Tempest was probably his last play—in this sense, at least, that he designed it for his farewell to the stage. The thought which occurs at once to almost every reader of the play, that Prospero resembles Shakespeare himself, can hardly have been absent from the mind of the author. By his most potent art he had bedimmed the noontide sun, called forth the mutinous winds, and plucked up the giant trees of the forest. Graves at his command had waked their sleepers, oped, and let them forth. When at last he resolved to break the wand of his incantation and bury his magic book, he was shaken, as all men in sight of the end are shaken, by the passion of mortality. But there was no bitterness in the leave-taking. He looked into the future, and there was given to him a last vision ; not the futile panorama of industrial progress, but a view of the whole world, shifting like a dream, and melting into vapour like a cloud. His own fate and the fate of his book were as nothing against that wide expanse. What was it to him that for a certain term of years men should read what he had written ? The old braggart promises of the days of his vanity could not console him now.

Not marble, nor the gilded monuments
Of princes, shall outlive this powerful rhyme.

So he had written in the Sonnets. When the end drew near, his care was only to forgive his enemies, and to comfort the young, who are awed and disquieted by the show of grief in their elders. Miranda and Ferdinand watch Prospero, as he struggles in the throes of imagination. Then he comes to himself and speaks :

You do look, my son, in a mov'd sort
As if you were dismay'd. Be cheerful, sir ;
Our revels now are ended. These our actors,
As I foretold you, were all spirits, and
Are melted into air, into thin air ;
And like the baseless fabric of this vision,
The cloud-capt towers, the gorgeous palaces,
The solemn temples, the great globe itself,
Yea, all which it inherit, shall dissolve,
And like this insubstantial pageant faded
Leave not a rack behind : we are such stuff
As dreams are made on ; and our little life
Is rounded with a sleep.

In all the work of Shakespeare there is nothing more like himself than those quiet words of parting—" Be cheerful, sir ; our revels now are ended."

Yet they are not ended ; and the generations who have come after him, and have read his book, and have loved him with an inalterable personal affection, must each, as they pass the way that he went, pay him their tribute of praise. His living brood have survived him, to be the companions and friends of men and women as yet unborn. His monument is still a feasting presence, full of light. When he was alive he may sometimes have smiled to think that the phantoms

dancing in his brain were as real to him as the sights and sounds of the outer world. The population of that delicate shadowland seemed to have but a frail hold on existence. The one was taken, and the other left; this character served for a play, that phrase or sentence fitted a speech; the others died in their cradles, or lived a moment upon the air, and were dissolved. Those that found acceptance were made over to the tender mercies of the players, for a week's entertainment of the populace. But now three centuries have passed since *King Lear* was written; and we begin to rub our eyes, and wonder. "Change places, and, handy-dandy, which is the ghost, which is the man?" Is the real man to be sought in that fragmentary story of Stratford and London, which, do what we will to revive it, has long ago grown faint as the memory of a last year's carouse? That short and troubled time of his passage, during which he was hurried onward at an ever-increasing pace, blown upon by hopes and fears, cast down and uplifted, has gone like a dream, and has taken him bodily along with it. But his work remains. He wove upon the roaring loom of Time the garment that we see him by; and the earth at Stratford closed over the broken shuttle.

PROFESSOR WALTER RALEIGH: *Shakespeare*.

(b) SUBJECTS FOR CLASS STUDY

I

Literary Appreciation (i).

In another part of this course we explained to you that "literary appreciation" or "literary criticism" means "literary judgment," and that what is required of you in an appreciation is not lavish praise or petty

fault-finding, but a candid statement of your real opinion of a book or a poem or a piece of prose. We saw, moreover, that there are few definite "rules of criticism" from which you can get much help, as literary appreciation is mainly a matter of sound personal judgment, and that the only way to acquire this judgment is by studying good literature.

Let us, therefore, now give you a few hints as to how literature should be studied.—First of all, then, have some definite object in your reading; in other words, read with method. To read a book here and a book there, just as the fancy takes you, is not only a sheer waste of time but positively harmful; for the result will be mental bewilderment and confusion.

Hence, to begin with, take one particular book and concentrate upon that. Read it carefully, make it the centre of your literary study, and then work outwards. That is, read some other books by the same author, preferably taking them in the order of their production, so that you can thus trace the development of the writer's art. Further, find out something about the author's life, as this will often help to explain much in his work which it would otherwise be difficult to understand.

From the author proceed to his period, and read the works of some of his great contemporaries. In this way you will view the author in his proper setting, and gain an insight into the general tendencies of his age. In fact, it is not too much to say that it is impossible to read with intelligent appreciation the works of any author unless you know something of the age in which he lived.

First read those books that you are likely to understand—books that are plain, simple, and direct: in poetry, some of the work of Longfellow, Tennyson,

Goldsmith, Matthew Arnold, Alfred Noyes, and John Drinkwater, for example ; and in prose, some of the work of Macaulay, Hazlitt, Dickens, Thackeray, Robert Louis Stevenson, Conan Doyle, E. V. Lucas, Robert Lynd, and John Galsworthy. When you have done that, you can go on to the work of the more difficult writers, such as Shakespeare, Bacon, Milton, Browning, Carlyle, Bernard Shaw, and G. K. Chesterton.

But whatever book you read, see that you know it thoroughly. When you have read a chapter, put down the book for a few moments, and reflect upon what you have read ; and when you come to the end of a definite section, mentally review all that that section contains. Look up the meanings of all words that are new to you, and of all unfamiliar allusions, and never pass over a difficult passage until you have repeatedly wrestled with it.

It is only in this way that you can be said to have *read* a book at all.

II

*Exposition.

In Exposition it is our aim to explain something to those who know little or nothing of the subject. We must therefore adapt our explanation to the capacity of those for whom it is intended, as otherwise our efforts will be wasted. Moreover, it is advisable to state the same fact from different points of view, to summarise our conclusions at various stages, and to provide concrete illustrations of the particular point we are trying to explain.

It will thus be seen that Exposition is only another word for Explanation, and as we have to explain something almost every day of our lives, even if it is only

to tell another person how to reach a certain place, it is of the utmost importance that we should study in what way we can ensure that this explanation shall be perfectly clear and intelligible.

You will probably find it best to begin by explaining some quite simple thing, such as how to make a letter-rack, how to assemble a crystal-set, or how an aeroplane flies. But although exposition has these comparatively humble uses, it is at the same time one of the most potent factors in the advance of science and the growth of knowledge, as every notable scientific discovery, and every great new theory has to be carefully and lucidly explained before it can gain the acceptance of, first, those who are competent to judge its value, and ultimately of the world at large. Two famous examples of exposition are Adam Smith's *Wealth of Nations*, in which many of the truths of political economy were first propounded, and Darwin's *Origin of Species*, which it is not too much to say has completely revolutionised modern thought.

(c) EXERCISES IN THE USE OF REFERENCE BOOKS

1. Look up the meanings of the following words, as used in the extract given : *designed, potent, mutinous, plucked, incantation, mortality, futile, panorama, industrial, vapour, braggart, console, awed, disquieted, throes, baseless, fabric, gorgeous, inherit, pageant, rack, inalterable, brood, frail, phrase, sentence, populace, fragmentary, carouse, shuttle.*

2. Consult the right Reference Book, and jot down in your notebook the plot of *The Tempest*, together with a list of all the chief characters in the play.

3. Refer to an annotated edition of Shakespeare, or to any other appropriate Reference Book, and find out what an Elizabethan playhouse was like.

(d) EXERCISES IN WRITTEN ENGLISH

1. Use the following expressions in sentences of your own making : *his farewell to the stage, almost every reader, the giant trees of the forest, his magic book, the leave-taking, shifting like a dream, that wide expanse, to forgive his enemies, the throes of imagination, he comes to himself, the sights and sounds of the outer world, rub our eyes, a week's entertainment, hopes and fears.*

2. Complete each of the following comparisons :

- (a) As good as
- (b) As cold as
- (c) As poor as
- (d) As rich as
- (e) As clear as
- (f) As merry as
- (g) as Lucifer.
- (h) as a bear with a sore head.
- (i) as a bone.
- (j) as Job.

3. Write out in narrative form the plot of *The Tempest*.

4. Which do you enjoy most, seeing one of Shakespeare's plays or reading it ?—Give some reasons.

5. As an exercise in exposition explain either (a) How to make a small book-case, or (b) How to make a cake.

6. Turn the following passage into Reported Speech :

"Yes," said Mr. Pecksniff, tapping his left hand with the letter which he held in his right. "I have a summons here to repair to London—on professional business, my dear Martin ; strictly on professional business—and I promised my girls, long ago, that whenever that happened again, they should accompany me. We shall go forth to-night by the heavy coach—like the dove of old, my dear Martin—and it will be a week before we again deposit our olive branches in the passage. When I say olive branches," observed

Mr. Pecksniff, in explanation, "I mean, our un-pretending luggage."

CHARLES DICKENS : *Martin Chuzzlewit*.

(e) EXERCISES IN SPOKEN ENGLISH

1. Give a word similar in meaning to each of the words mentioned in Section (c), Question 1, and then use any six of these synonyms in sentences of your own making.

2. Explain in some detail what an Elizabethan playhouse was like, and in what respects it differed from the playhouse of the present day. Make use of the information you collected in Section (c).

3. Give a careful word-portrait of one of the following :

- (a) Prospero.
- (b) Miranda.
- (c) Ferdinand.

4. Use each of these idioms in a sentence that clearly shows you know the real meaning of the idiom : *to act a part, to break the back of, the curse of Cain, to look daggers, to set by the ears, to fly in the face of, to come to grief, to hit the nail on the head, to have many irons in the fire, a jack of all trades*.

(You are not bound to use these idioms in the exact form given.)

5. Point out what is wrong in the following sentences, and suggest improvements :

- (a) A skeleton is a man with his inside out and his outside off.
- (b) A schoolmaster leads a sedimentary life.
- (c) William III. on his way to Hampton Court tumbled over a mole and broke his collar-bone—which was fatal to a man of his constituency.
- (d) Artificial respiration is what you make a person alive with when they are only just dead.
- (e) Milton wrote "Paradise Lost" ; then his wife died and he wrote "Paradise Regained."

(f) EXERCISES IN THE APPRECIATION OF LITERATURE

1. Professor Walter Raleigh was regarded as a very fine stylist. Re-read this extract and then say how far you think this opinion is justified, quoting from the passage in illustration of the remarks you make.

2. Do you consider this passage a piece of really helpful literary appreciation ; that is, a piece of criticism that helps you to understand Shakespeare more fully, or do you feel that it in any way falls short in this respect ?

3. Give a little criticism of the quotation from Shakespeare beginning, " You do look, my son, in a mov'd sort."

(g) EXERCISE IN THINKING

Under the system of Trial by Jury, twelve people are empannelled to say whether an accused person is guilty or not guilty. The Judge decides questions of *law*, and the jury questions of *fact*. Trial by Jury is a very old institution, and is based upon the principle that every man has a right to be tried by his equals.

There are some, however, who think that the jury system is now out of date, and should be abolished. They say that juries are often ignorant, indifferent, and too easily swayed by an eloquent counsel, and that it would be much better, in the interests of justice, for the judge alone to try a case, and to decide both questions of law *and* fact.

On the other hand, there are just as many who think otherwise, and who have equally forcible arguments to bring forward.

Give your own opinion, discussing the matter at some length.

LESSON THIRTEEN

(a) VERSE FOR STUDY

CORINNA'S GOING A-MAYING

Get up, get up for shame ! The blooming morn
Upon her wings presents the god unshorn.
See how Aurora throws her fair
Fresh-quilted colours through the air :
Get up, sweet slug-a-bed, and see
The dew bespangling herb and tree !
Each flower has wept and bow'd toward the east
Above an hour since, yet you not drest ;
Nay ! not so much as out of bed ?
When all the birds have matins said
And sung their thankful hymns, 'tis sin,
Nay, profanation, to keep in,
Whereas a thousand virgins on this day
Spring sooner than the lark, to fetch in May.

Rise and put on your foliage, and be seen
To come forth, like the spring-time, fresh and green,
And sweet as Flora. Take no care
For jewels for your gown or hair :
Fear not, the leaves will strew
Gems in abundance upon you :
Besides, the childhood of the day has kept,
Against you come, some orient pearls unwept.
Come, and receive them while the light
Hangs on the dew-locks of the night :

And Titan on the eastern hill
Retires himself, or else stands still
Till you come forth ! Wash, dress, be brief in praying :
Few beads are best when once we go a-Maying.

Come, my Corinna, come ; and coming, mark
How each field turns a street, each street a park,
Made green and trimm'd with trees ! see how
Devotion gives each house a bough
Or branch ! each porch, each door, ere this,
An ark, a tabernacle is,
Made up of white-thorn neatly interwove,
As if here were those cooler shades of love.
Can such delights be in the street
And open fields, and we not see't ?
Come, we'll abroad : and let's obey
The proclamation made for May,
And sin no more, as we have done, by staying ;
But, my Corinna, come, let's go a-Maying.

There's not a budding boy or girl this day
But is got up and gone to bring in May.
A deal of youth ere this is come
Back, and with white-thorn laden home.
Some have despatch'd their cakes and cream,
Before that we have left to dream :
And some have wept and woo'd, and plighted troth,
And chose their priest, ere we can cast off sloth :
Many a green-gown has been given,
Many a kiss, both odd and even :
Many a glance, too, has been sent
From out the eye, love's firmament :
Many a jest told of the keys betraying
This night, and locks pick'd : yet we're not a-Maying !

Come, let us go, while we are in our prime,
 And take the harmless folly of the time !
 We shall grow old apace, and die
 Before we know our liberty.
 Our life is short, and our days run
 As fast away as does the sun.
 And, as a vapour or a drop of rain,
 Once lost, can ne'er be found again,
 So when you or I are made
 A fable, song, or fleeting shade,
 All love, all liking, all delight
 Lies drown'd with us in endless night.
 Then, while time serves, and we are but decaying,
 Come, my Corinna, come, let's go a-Maying.

ROBERT HERRICK.

(b) SUBJECTS FOR CLASS STUDY

I

Clause Analysis.

We have explained to you how to analyse a simple sentence, and also what are the requirements in easy clause analysis. We now propose to deal with clause analysis of a somewhat more difficult kind.

Let us first of all remind you that there are three kinds of sentences : **Simple**, **Double** (or **Compound**), and **Complex** ; and that a simple sentence is one that contains only one subject and one predicate ; a double sentence, one that is made up of two sentences of equal importance ; and a complex sentence, one that contains a **Main** clause and one or more **Subordinate** clauses (that is, clauses that depend upon another clause for their full meaning).

You will remember, moreover, that there are three kinds of these subordinate clauses : **Noun, Adjective, and Adverb**, each of which does the same kind of work as the part of speech after which it is named. Now you will nearly always have to analyse a complex sentence, and your difficulty will lie, not so much in picking out the clauses, as in labelling each clause correctly when you have picked it out. You should therefore pay careful attention to the following points :

1. The number of clauses in a passage for analysis depends upon the number of finite verbs, expressed or understood, that the passage contains.
2. Elliptical clauses (that is, clauses from which some words have been omitted) are sometimes introduced by the conjunctions *as* and *than*, and in these, as in all other cases, the ellipsis must be supplied. For example, "John is taller than *I*," means, "John is taller than *I am tall*."
3. A noun-clause is often introduced by the conjunction *that*, or by an interrogative adverb; as, "He said *that* he would come." "I don't know *where* I shall find him."
4. An adjective-clause is always introduced by a relative pronoun or a relative adverb, either expressed or understood ; as, "This is the shop *that* I intend to buy." "Oldham is the town *where* he lives."
5. An adverb-clause is introduced by one of the subordinating conjunctions of time, place, cause, purpose, result, condition, concession, or comparison, mentioned in the Appendix under "The Conjunction."

6. Be careful how you divide your clauses : the subordinating conjunctions, including relative pronouns and relative adverbs, belong to the subordinate clause they introduce. Prepositions governing a noun-clause belong to the main clause. For example, in "Oldham is the town where I live," the first word of the subordinate clause would be *where*.

Here is an example :

Write out the *subordinate clauses* in the following passage, saying of what kind they are and on what word each depends :

The ills that I have done cannot be safe
 But by attempting greater ; and I feel
 A spirit within me chides my sluggish hands
 And says they have been innocent too long.
 Was I a man bred great as Rome herself,
 One formed for all her honours, all her glories,
 Equal to all her titles, that could stand
 Close up with Atlas and sustain her name
 As strong as he doth heaven, and was I
 Of all her brood marked out for the repulse
 By her no-voice, when I stood candidate
 To be commander in the Pontic war ?

Analysis.

1. "That I have done" : subordinate adjective-clause, limiting "ills."
2. "(That) chides my sluggish hands" : subordinate adjective-clause, limiting "spirit."
3. "And (that) says" : subordinate adjective-clause, limiting "spirit."

4. “ (That) they have been innocent too long ” : subordinate noun-clause, object of “ says.”
5. “ As Rome herself (is great) ” : subordinate adverb-clause, limiting “ great.”
6. “ That could stand close up with Atlas ” : subordinate adjective-clause, limiting “ one.”
7. “ And (that could) sustain her name ” : subordinate adjective-clause, limiting “ one.”
8. “ As he doth (sustain) heaven ” : subordinate adverb-clause, limiting “ as strong.”
9. “ When I stood candidate to be commander in the Pontic war ” : subordinate adverb-clause, limiting “ marked out.”

II

*Synthesis of Sentences.

This subject was fully dealt with in Part Two of the Course. We may just mention, however, that synthesis is the opposite process to analysis; in other words, it is the process by which detached simple sentences are combined into a longer sentence; and these detached simple sentences can be combined into (a) a longer simple sentence; (b) a double or compound sentence; (c) a complex sentence.

The following is an example :

Combine the following detached sentences into one *complex* sentence :

Prince William had been drowned. Henry had only one object after this. His object was to secure the crown of England for his only daughter, Matilda. She had been married to the emperor of Western Europe. The emperor's name was Henry V. He was now dead.

Synthesis :

After Prince William had been drowned, Henry's one object was to secure the crown of England for his only daughter, Matilda, who had been married to the now deceased Henry V., emperor of Western Europe.

(c) EXERCISES IN THE USE OF REFERENCE BOOKS

1. Look up the meanings of the following words, as used in the poem given : *blooming, unshorn, quilted, bespangling, matins, profanation, orient, devotion, tabernacle, interwove, proclamation, despatched, plighted, firmament, apace, shade.*

2. Consult the right reference books to enable you to explain the following allusions :

- (a) See how *Aurora* throws her fair
Fresh-quilted colours through the air.
- (b) When all the birds have *matins* said.
- (c) Fresh and green, and sweet as *Flora*.
- (d) *Titan* on the eastern hill
Retires himself.
- (e) Few *beads* are best when once *we go a-Maying*.

3. Collect some information about each of the following, consulting whatever reference books may be necessary :

- (a) The life and work of Robert Herrick.
- (b) The causes of the ebb and flow of the tides.
- (c) The Ant.

4. Give the derivation of the following words : *blooming, unshorn, matins, profanation, childhood, tabernacle, firmament.*

(d) EXERCISES IN WRITTEN ENGLISH

1. Explain the meaning of each of the following :

- (a) The blooming morn
Upon her wings presents the god unshorn.

- (b) Come, my Corinna, come ; and coming, mark
How each field turns a street, each street a park.
- (c) Some have despatched their cakes and cream,
Before that we have left to dream.
- (d) Come, let us go, while we are in our prime,
And take the harmless folly of the time.

2. Analyse into clauses :

Come, and receive them while the light
Hangs on the dew-locks of the night :
And Titan on the eastern hill
Retires himself, or else stands still
Till you come forth ! Wash, dress, be brief in
praying :
Few beads are best when once we go a-Maying.

3. Rewrite the passage given in Question 2, as a series of simple sentences, and then combine them into a complex sentence.

4. Describe the fair Corinna as graphically as you can.

5. Expand each of the following by adding an adjective-clause or an adverb-clause, as the occasion requires :

- (a) Some have despatch'd their cakes and cream.
- (b) There's not a budding boy or girl this day . . .
- (c) Our life is short.
- (d) Let's go a-maying.

6. Punctuate the following :

we must all make our apologies to the pig who has been grossly maligned in regard to his food instead of being ready to eat anything he turns out to be the most fastidious of animals experiments have been made both in france and sweden which shows this to be the case and in the latter country the record tells that out of 575 plants the goat eats 449 and refuses 126 the sheep out of 494 plants eats 387 and refuses 141 the cow out of 528 plants eats 276 and refuses 218 the horse out of 474 plants eats 262 and refuses 212 and the pig out of 248 plants eats 72 and refuses 171.

(e) EXERCISES IN SPOKEN ENGLISH

1. Use each of the words given in Section (c), Question 1, in sentences of your own making.
2. Say what you know about the life of the ant.
3. Give the correct pronunciation of the following words : *absolution, whisky, apparent, caprice, promulgate, remonstrance, salaam, social, plaid, soirée, perquisite, permissible, occasion, naïvely, commune.*
4. Explain the meaning of any ten of the above words.
5. Use these idioms in sentences of your own making : *an itching palm, a cheap-Jack, to keep an eye on, by leaps and bounds, as a matter of course, to a nicety, a Parthian shot, Queen Anne is dead, a broken reed, scot free.*
6. Clearly explain the causes of the ebb and flow of the tides.
7. Express in your own words the general sense of the third stanza.

(f) EXERCISES IN THE APPRECIATION OF LITERATURE

1. It has been said of Herrick : " He writes at his best of what he sees and knows—the life of an English countryside, its folk, its beasts, and its flowers. He writes also of those themes which are common to all lyric poets—large generalisations like 'the shortness of life,' the 'quiet of death,' to which every poet gives his own interpretation."

Illustrate the truth of these remarks by reference to *Corinna's going a-Maying*, quoting from the poem whenever possible.

2. Give a short account of Herrick and his work, mentioning five or six of his best-known poems.

3. Name the work from which each of the following is taken :

- (a) Revenge is a kind of wild justice.
- (b) A king of shreds and patches.

- (c) Kind hearts are more than coronets,
And simple faith than Norman blood.
- (d) None but the brave deserves the fair.
- (e) As headstrong as an allegory on the banks of the Nile.

(g) EXERCISE IN THINKING

“A Chinese sage says that a man is more the child of his own time than he is the child of his own father and mother. If you change the environment you change the child. Each stranger develops differently, because he adapts himself to the conditions of his birth and upbringing.”—*Sunday Dispatch*.

Explain what this means, and give your own opinion as to the influence of environment on character. Mention some actual examples.

LESSON FOURTEEN

(a) PROSE FOR STUDY

A DEFENCE OF PENNY DREADFULS

One of the strangest examples of the degree to which ordinary life is undervalued is the example of popular literature, the vast mass of which we contentedly describe as vulgar. The boy's novelette may be ignorant in a literary sense, which is only like saying that a modern novel is ignorant in the chemical sense, or the astronomical sense; but it is not vulgar intrinsically—it is the actual centre of a million flaming imaginations.

In former centuries the educated class ignored the ruck of vulgar literature. They ignored, and therefore did not, properly speaking, despise it. Simple ignorance and indifference does not inflate the character with pride. A man does not walk down the street giving a haughty twirl to his moustaches at the thought of his superiority to some variety of deep-sea fishes. The old scholars left the whole under-world of popular compositions in a similar darkness.

To-day, however, we have reversed this principle. We do despise vulgar compositions, and we do not ignore them. We are in some danger of becoming petty in our study of pettiness; there is a terrible Circean law in the background that if the soul stoops ostentatiously to examine anything it never gets up again. There is no class of vulgar publications about which there is, to my mind, more utterly

ridiculous exaggeration and misconception than the current boys' literature of the lowest stratum. This class of composition has presumably always existed, and must exist. It has no more claim to be good literature than the daily conversation of its readers to be fine oratory, or the lodging-houses and tenements they inhabit to be sublime architecture. But people must have conversation, they must have houses, and they must have stories. The simple need for some kind of ideal world in which fictitious persons play an unhampered part is infinitely deeper and older than the rules of good art, and much more important. Every one of us in childhood has constructed such an invisible *dramatis personæ*, but it never occurred to our nurses to correct the composition by careful comparison with Balzac. In the East the professional story-teller goes from village to village with a small carpet; and I wish sincerely that any one had the moral courage to spread that carpet and sit on it in Ludgate Circus. But it is not probable that all the tales of the carpet-bearer are little gems of original artistic workmanship. Literature and fiction are two entirely different things. Literature is a luxury; fiction is a necessity. A work of art can hardly be too short, for its climax is its merit. A story can never be too long, for its conclusion is merely to be deplored, like the last halfpenny or the last pipelight. And so, while the increase of the artistic conscience tends in more ambitious works to brevity and impressionism, voluminous industry still marks the producer of the true romantic trash. There was no end to the ballads of Robin Hood; there is no end to the volumes about Dick Deadshot and the Avenging Nine. These two heroes are deliberately conceived as immortal.

But instead of basing all discussion of the problem

upon the common-sense recognition of this fact—that the youth of the lower orders always has had and always must have formless and endless romantic reading of some kind, and then going on to make provision for its wholesomeness—we begin, generally speaking, by fantastic abuse of this reading as a whole and indignant surprise that the errand-boys under discussion do not read *The Egoist* and *The Master Builder*. It is the custom, particularly among magistrates, to attribute half the crimes of the Metropolis to cheap novelettes. If some grimy urchin runs away with an apple, the magistrate shrewdly points out that the child's knowledge that apples appease hunger is traceable to some curious literary researches. The boys themselves, when penitent, frequently accuse the novelettes with great bitterness, which is only to be expected from young people possessed of no little native humour. If I had forged a will, and could obtain sympathy by tracing the incident to the influence of Mr. George Moore's novels, I should find the greatest entertainment in the diversion. At any rate, it is firmly fixed in the minds of most people that gutter-boys, unlike everybody else in the community, find their principal motives for conduct in printed books.

G. K. CHESTERTON.

(b) SUBJECTS FOR CLASS STUDY

I

Argument and Persuasion.

The object of argument and persuasion is to induce other people to think as we do, on the particular matter under discussion ; in other words, to convince them

that our views are right and their views are wrong. This, as we all know from experience, is not a very easy thing to do, and although long treatises have been written on the subject from the days of Aristotle downwards, it is doubtful whether any one has derived much benefit from these works. There are, however, a few elementary considerations which it may be well to touch upon.

In the first place, before beginning the discussion, try to make it quite clear what it is that you are attempting to prove, for people often find at the end of a long and fruitless argument that there is no real point of disagreement between them; that they have, in fact, simply been arguing about different things without realising it. In this connection you may remember the story of the two knights "who, meeting at a post from which a shield was suspended, fell to quarrelling about the material of which the shield was composed. The one held it to be gold, the other silver. From words they came to blows. After a bitter struggle they discovered that both were right, since the one side was gold, and the other side silver."

Again, be tactful. Whatever your private opinion may be, do not let your opponent think that you have a mean opinion of his intellect, and that you really feel rather sorry for him; for this will at once put him in a bad frame of mind, and ruin your chances of success. Remember, moreover, that your method should be that of persuasion, and that personal abuse is not argument; in fact, it is usually the surest sign of a weak case.

Do not be hard and uncompromising in your attitude. Yield a little, when you find it expedient to do so. In this way you may be able, later on in the argument, to carry conviction on some vital point.

Try, in short, to show the person with whom you are arguing, that although you are firmly convinced that your argument is sound, you none the less wish to be perfectly fair and tolerant in the conduct of the discussion, and that you are stating your views with justness, moderation, and courtesy. This, of course, is not all that is required to convert another person to your views, but it is a long step towards it.

II

The English Language (ii).

We saw in Part Two of the Course that the English language had its origin in that of the Jutes, Angles, and Saxons, Germanic tribes which invaded and conquered this country in the fifth and sixth centuries. We learnt, moreover, that English is not a pure language, but has borrowed many of its words from other sources, such as Celtic, Latin, Greek, and Scandinavian. We considered the Celtic and some of the Latin (including the earlier French) borrowings, and found that the people whom the English conquered were the Britons, a Celtic people who spoke a language not unlike Welsh, our chief Celtic loan-words being *dun* (brown), *brock* (badger), *inch* (island), and *avon* (river). Further, we saw that up to about the middle of the fourteenth century there were three distinct sets of Latin borrowings—the first consisting of Latin words that passed into English during the Roman occupation of Britain, most of which were military terms, such as *coln* (Lat. *colonia*, settlement), *Lincoln*; and *caster* and *chester* (Lat. *castrum*, camp), *Lancaster*, *Winchester*; the second, of words borrowed during the period extending from the beginning of the seventh century to the coming of the Normans, such as *candle*,

nun, altar, mass, pease, penny, cheese, pear, most of which are either church terms or words used in connection with trade ; and the third, of words borrowed during the two hundred years following the Norman Conquest. Words belonging to the third set are called Anglo-French borrowings, and are usually reckoned as Latin borrowings (as indeed are all French words) because French is mainly derived from Latin. At first the words borrowed were almost purely Norman-French, *i.e.* words belonging to the French dialect spoken by the Normans ; but ultimately there arose a distinct Anglo-French dialect which developed entirely on its own lines. These Anglo-French words include words relating to war, such as *battle, lance*, and *fortress* ; words relating to law and government, such as *justice, judge, jury* ; words relating to the church, such as *prayer, cloister, sermon* ; and words relating to food, such as *beef, mutton, pork*.

Later French Borrowings.

The above is a summary of what has already been given. We now want to tell you something about the rest of the Latin borrowings, or the later French borrowings, as they are sometimes called. These can be divided into two sets : the Central French borrowings which took place from 1350 to 1660, and the Modern French borrowings which took place from 1660 onwards.

The Central French borrowings differed from the Anglo-French borrowings in that they were borrowed, not from the Anglo-French dialect, but from the French of Paris, or, in other words, Standard French. For England had by then developed a national language, and the French words borrowed were usually from literary French ; that is, words derived from

book-Latin and not from spoken-Latin, as was the case with Anglo-French. Many examples of these literary French borrowings are to be found in the works of Chaucer : *composition, poetry, casual, triumph,* and *persuasion*, for instance ; while examples of borrowings that are not literary are *dates, rice, ginger, pepper, figs, almonds,* and *raisins*.

The Modern French borrowings are, as we have said, those that took place from 1660 onwards, and are therefore comparatively late ; indeed, some of them belong to our own times. Generally speaking, they can be readily distinguished from the earlier French loan-words, as they retain a good deal of their original French character : they stress the last syllable, for example, rather than the first, and the vowel and consonant sounds are a close approximation to those of modern French. Some familiar examples are : *rouge, garage, char-à-banc, blancmange*.

The French influence was very marked for some time after the Restoration, but later it declined. It has, however, never been negligible, and is felt to no small extent even at the present day.

(c) EXERCISES IN THE USE OF REFERENCE BOOKS

1. Look up the meanings of the following words, as used in the extract given : *popular, vulgar, novelette, astronomical, intrinsically, ruck, inflate, reversed, principle, pettiness, ostentatiously, misconception, current, stratum, presumably, oratory, tenements, sublime, architecture, ideal, fictitious, unhampered, artistic, climax, deplored, impressionism, voluminous, romantic, ballad, fantastic, shrewdly, appease, penitent, native, diversion, community, principal*.

2. Explain the following allusions, using whatever reference books you find necessary :

- (a) There is a terrible *Circean* law in the background.
- (b) Every one of us in childhood has constructed

an invisible *dramatis personæ*, but it never occurred to our nurses to correct the composition by careful comparison with *Balzac*.

(c) I sincerely wish that any one had the moral courage to spread that carpet and sit on it in *Ludgate Circus*.

(d) We begin, generally speaking, by fantastic abuse of this reading as a whole and indignant surprise that the errand-boys under discussion do not read *The Egoist* and *The Master Builder*.

3. Use the appropriate reference books to collect some information about each of the following :

(a) Should Hospitals be maintained and managed by the State ?

(b) Is the Cinema a Degenerating Amusement ?

(c) Should there be a tax on Bachelors ?

(d) EXERCISES IN WRITTEN ENGLISH

1. Expand each of the following by adding an adjective-phrase or an adverb-phrase :

(a) In former centuries the educated class ignored the ruck of vulgar literature.

(b) To-day, however, we have reversed this principle.

(c) These two heroes are deliberately conceived as immortal.

(d) There was no end to the ballads of Robin Hood.

2. " In the East," says Mr. Chesterton, " the professional story-teller goes from village to village with a small carpet." —Imagine yourself to be the story-teller seated upon his carpet ; tell a richly-coloured story of the East, such as you think he might have told.

3. Express the following in simpler English :

(a) A vast concourse was assembled to witness the fistie battle.

(b) A disastrous conflagration broke out, and rapidly extended its devastating career.

(c) In the High Street, this afternoon, an individual was precipitated from his machine, and a friend

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who chanced to be perambulating in that vicinity called into requisition the services of the family physician.

- (d) His spirit quitted its earthly habitation, and shaking off its burden, winged its way to eternity.

4. Examine, in detail, any two of the paragraphs of this extract, as regards their length, unity, emphasis, and coherence.

5. Do you agree with the arguments here advanced by G. K. Chesterton, or do you consider them in any respect unsound?—If you do not agree, carefully explain your own views on the subject.

6. Say what you know of the later French element in the English language, giving examples wherever possible.

(e) EXERCISES IN SPOKEN ENGLISH

1. Use the words given in Section (c), Question 1, in sentences of your own making.

2. Discuss any one of the subjects given in Section (c), Question 3.

3. Give the correct pronunciation of the following words : *commissariat, fiasco, affect, effect, gauge, indictment, arrange, arraign, iron, chic, peremptory, obdurate, distribute, heredity, hereditary.*

Explain the meaning of any ten of these words.

4. Mr. Chesterton says : "There was no end to the ballads of Robin Hood." Who was Robin Hood?—Make up a dramatic little story in which he figures as the chief character.

5. Use each of these idioms in a sentence of your own : *to turn over a new leaf, to make a virtue of necessity, the whip-hand, well-to-do, years of discretion, to back up, to back out, to keep the ball rolling.*

6. Point out anything wrong in these sentences :

- (a) If William of Orange had not been defeated at the battle of Hastings the history of England would have taken a very different course.

- (b) Petroleum is what you cover floors with.
- (c) Pointing to Charles I.'s head, Cromwell said to the executioner, "Take away that bauble."
- (d) Crematorium is the French for a dairy.
- (e) Tennyson wrote a most beautiful poem called "In Memorandum."

(f) EXERCISES IN THE APPRECIATION OF LITERATURE

1. This passage is written in a very definite and characteristic style. Carefully explain its chief features, quoting whenever possible in illustration of what you say.

2. Give your frank opinion of such books as *Dick Dead-shot* and *The Avenging Nine*: if you like them, say so, and explain exactly why you like them. In what respects do you think they differ from really great novels?

3. Mr. Chesterton says: "Literature and fiction are two entirely different things. Literature is a luxury: fiction is a necessity."—Explain what you think the author means, and give your own views on the subject.

(g) EXERCISE IN THINKING

Upon which of the following do you think that the real worth of a person depends:

- (a) High birth.
- (b) Ability.
- (c) Money.
- (d) Official position.
- (e) Occupation.
- (f) Good looks.
- (g) Integrity.
- (h) Courage.
- (i) Perseverance.
- (j) Tolerance.
- (k) Kindness.
- (l) Tact.

Discuss the matter as fully as you can. You are not, of course, confined to a consideration of only one of these points. You may select any combination that you wish.

LESSON FIFTEEN

(a) VERSE FOR STUDY

I

COMPOSED UPON WESTMINSTER BRIDGE

September 3, 1802

Earth has not anything to show more fair :
Dull would he be of soul who could pass by
A sight so touching in its majesty :
This City now doth, like a garment, wear
The beauty of the morning ; silent, bare,
Ships, towers, domes, theatres, and temples lie
Open unto the fields, and to the sky ;
All bright and glittering in the smokeless air.
Never did sun more beautifully steep
In his first splendour, valley, rock, or hill ;
Ne'er saw I, never felt, a calm so deep !
The river glideth at his own sweet will :
Dear God ! the very houses seem asleep ;
And all that mighty heart is lying still !

WILLIAM WORDSWORTH.

II

MILTON

Milton ! thou should'st be living at this hour :
England hath need of thee : she is a fen
Of stagnant waters : altar, sword, and pen,
Fireside, the heroic wealth of hall and bower,

Have forfeited their ancient English dower
 Of inward happiness. We are selfish men ;
 Oh ! raise us up, return to us again ;
 And give us manners, virtue, freedom, power.
 Thy soul was like a Star, and dwelt apart :
 Thou hadst a voice whose sound was like the sea :
 Pure as the naked heavens, majestic, free,
 So didst thou travel on life's common way,
 In cheerful godliness ; and yet thy heart
 The lowliest duties on herself did lay.

WILLIAM WORDSWORTH.

III

THOUGHT OF A BRITON ON THE SUBJUGATION OF SWITZERLAND

Two voices are there ; one is of the sea,
 One of the mountains ; each a mighty voice :
 In both from age to age thou didst rejoice,
 They were the chosen music, Liberty !
 There came a tyrant, and with holy glee
 Thou fought'st against him ; but hast vainly striven :
 Thou from thy Alpine holds at length art driven,
 Where not a torrent murmurs heard by thee.
 Of one deep bliss thine ear hath been bereft :
 Then cleave, O cleave to that which still is left ;
 For, high-souled maid, what sorrow would it be
 That mountain floods should thunder as before,
 And ocean bellow from his rocky shore,
 And neither awful voice be heard by thee.

WILLIAM WORDSWORTH.

(b) SUBJECTS FOR CLASS STUDY

I

Précis-Writing.

We have now taken you through the various stages of summarising prose, so that all that will here be necessary is a recapitulation of the best plan to adopt, and a model précis of a somewhat more difficult passage.

The plan recommended was this :

1. Read quickly through the whole passage to catch its general drift, and to decide upon a suitable title, if no title is given.

2. Carefully read it over again, two or three times if necessary, to obtain a firm grasp of its exact meaning.

3. Briefly note down its essential points, remembering, in this connection, that the main clauses of complex sentences, the topic sentences of paragraphs, and sentences embodying a conclusion, are of the first importance.

4. Memorise these essential points, put the original and the notes aside, and write the précis in your own words.

5. The précis should usually be written in the third person and in the past tense, and should form one paragraph.

6. Remember that it is your object to give an exact summary of the original passage. You should therefore add nothing of your own, nor correct any mistakes that the original may contain.

7. Take particular care that your précis is not disproportionate. Each part should be dealt with according to its relative importance, and not accord-

ing to the space it occupies in the passage you are summarising.

8. It will usually be advisable to present the facts in the same order as they appear in the original. But this is not absolutely necessary : you can rearrange them in any order you please, if you think that this will improve their logical sequence.

9. The *précis* should be of approximately the length prescribed. If you are asked to make a *précis* in, say, 150 words, it is no good making it in 200. But a few words more or less do not matter. In no circumstances, however, should you reduce your *précis* to the requisite length by deleting surplus words in the final version. Should you find it habitually necessary to do this, make a rough draft and then a fair copy.

10. The finished *précis* should be in good, clear, idiomatic English : that is to say, it should read like a piece of original composition.

Here is a model *précis* of the extract given in Lesson Four :

THE SPANISH ARMADA

As it was impossible to attack the Spanish fleet where it lay, it was resolved to use fire-ships to drive it out into the Channel. Eight vessels otherwise useless were therefore taken, and filled with highly combustible material. At midnight, when the tide was favourable, these vessels were piloted to their destination, fired, and launched on the tide. When the Spanish commander, who was taken by surprise, saw the fire-ships coming upon him, he completely lost his nerve, and panic spread throughout the Armada. The signal was given for the ships to cut their cables and get to sea, and, amidst the wildest

confusion, they set sail and escaped, lying-to six miles from the shore.

II

Common Errors (ii).

Mistakes are often made in forming the plural of certain kinds of words, usually those belonging to the classes mentioned in Lesson Five. We sometimes see, for example, such a sentence as, "We have three *Mollies* and two *Betties* at our school." But these forms are wrong, as proper names are an exception to the rule that words ending in -y preceded by a consonant change this -y to -ie in the plural. *Mollies* and *Betties* should therefore be *Mollys* and *Bettys*.—Again, *phenomena* is sometimes taken for a singular, as in, "We witnessed a remarkable *phenomena*," where *phenomenon* is the correct form: and a similar mistake is made in using *effluvia*, the singular of which is *effluvium*. At the same time, many Latin words have their singular in -a, and it should be noted that *dogma*, *lacuna*, and *Saturnalia* are words that belong to this class.

Some people with a slight knowledge of Latin think that all Latin words ending in -us in the singular, form their plural in -i, and we thus have *omnibi*, *octopi*, *ignorami*, and similar oddities offered for our acceptance. These words, however, form their plural in the English way; that is, by the addition of -es: *omnibuses*, *octopuses*, *ignoramus*.

Should we write *cupfuls*, *cupsful*, or *cups full*? The second form is always wrong, but either of the other two may be correct, according to the exact sense intended. For example, "He drank two *cupfuls* of water," and, "On the table there were two *cups full* of

water." *Handful, spoonful, basketful*, and all similar words, form their plural in the same way.

(c) EXERCISES IN THE USE OF REFERENCE BOOKS

1. Look up the meanings of the following words : *stagnant, heroic, bower, forfeited, dower, godliness, lowliest, subjugation, tyrant, torrent, bereft, cleave, bellow*.

2. Consult the appropriate reference books to obtain some information about each of the following :

(a) The state of England in 1802.

(b) Three or four of Wordsworth's most important poems.

(c) The subjugation of Switzerland at the end of the eighteenth century.

3. Give the derivation of these words : *theatre, fen, bower, forfeited, godliness, tyrant, thunder, awful*.

(d) EXERCISES IN WRITTEN ENGLISH

1. Mention a word similar in meaning and a word opposite in meaning to each of the following, and then use these groups of three words in sentences of your own making : *beauty, calm, asleep, mighty, stagnant, apart, forfeited*.

2. Give some idea of the state of England in 1802 ; e.g., Was it at war or was there peace ? Was it poor or rich ? Was it weak or powerful ? Was it well or badly ruled ?

3. Make a précis of the following passage, using about thirty words in all :

The stories illustrating the sagacity of the elephant are innumerable ; but few are more remarkable than the following one recorded by a writer in a Bombay paper upon the authority of an artillery officer, who was a witness of the incident : The battering train was going to the siege of Seringapatam, when an artilleryman, who was seated on the tumbril of one of the guns, by some accident fell almost directly under

the hind wheel. The elephant stationed behind the gun, perceiving the man's danger, instantly, without any order from its keeper, lifted up the wheel with its trunk, and kept it suspended till the carriage had passed clear of him.

4. Write a good piece of readable prose giving the general sense of the sonnet on Milton.

5. Compose a paragraph of not less than six sentences on the subjugation of Switzerland. Let some of the sentences be periodic, underline the topic sentence, and point out the means you have used to make the paragraph a coherent whole.

6. Take down from dictation and punctuate the sonnet *Composed upon Westminster Bridge*.

(e) EXERCISES IN SPOKEN ENGLISH

1. Use each of the following words and phrases in sentences of your own construction : *a sight so touching, glittering in the smokeless air, stagnant, forfeited, lowliest, tyrant, at his own sweet will, life's common way, the lowliest duties, a mighty voice, thy chosen music, his rocky shore, mountain floods*.

2. State the circumstances in which the sonnet on the Subjugation of Switzerland was written, and explain the various historical allusions throughout the poem.

3. Describe the view from Westminster Bridge as it appears at the present day, either from your own observation or from any picture or photograph of it that you have seen.

4. Give the correct pronunciation of the following words : *applicable, record, tenets, Westminster, execrable, coadjutor, contiguity, egoist, grenadier, hyperbole, judicial, coquette, decadence*.

Explain the meaning of any ten of these words.

5. Mention a few points of contrast between the London of 1802 and the London of to-day.

6. Fill in the blanks in the following, carefully considering the best word to use in each case :

The bamboo tree does not until it its thirtieth, when it seed profusely, and then dies. It is that a famine was in India in 1812 by the sudden of the trees, when 50,000 resorted to the jungles to the seed for

7. Point out any errors in the following sentences :

- (a) An extraordinary phenomena happened last Thursday, when two giant octopi were washed up on to the beach.
- (b) The medicine should be taken with two spoonful of water.
- (c) Eight Henries have been kings of England.
- (d) Every Saturday night a perfect Saturnalia took place in the Old Kent Road, and the effluvia from the street refuse was appalling.
- (e) The old flower seller had two large baskets full of flowers.

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(f) EXERCISES IN THE APPRECIATION OF LITERATURE

- 1. Which of these three sonnets of Wordsworth do you like best ? Give some reasons for your preference.
- 2. Pick out what you regard as the most beautiful line in each sonnet, and say why you have made that choice.
- 3. What do you consider the most notable qualities of Wordsworth's style ? Give examples from the poems.
- 4. Name six other important poems that Wordsworth wrote, and give a short account of any one of them.

(g) EXERCISE IN THINKING

To the uninitiated it may seem a simple matter to run a small business successfully, but in point of fact it often demands a combination of qualities that is by no means

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common.—Suppose you were about to open a small shop, discuss as fully as you can the various matters which you think should receive consideration ; in other words, those matters upon which the success of a small shop must depend. Do not confine yourself to petty details, but try to take as wide a view as possible.

LESSON SIXTEEN

(a) PROSE FOR STUDY

THE DELIGHTS OF LONDON

30th January 1801.

I ought before this to have replied to your very kind invitation into Cumberland. With you and your sister I could gang anywhere ; but I am afraid whether I shall ever be able to afford so desperate a journey. Separate from the pleasure of your company, I don't much care if I never see a mountain in my life. I have passed all my days in London, until I have formed as many and intense local attachments as any of you mountaineers can have done with dead Nature. The lighted shops of the Strand and Fleet Street ; the innumerable trades, tradesmen, and customers, coaches, waggons, playhouses ; all the bustle and wickedness round about Covent Garden ; the watchmen, drunken scenes, rattles ; —life awake, if you awake, at all hours of the night ; the crowds, the very dirt and mud, the sun shining upon houses and pavements, the print-shops, the old book-stalls, parsons cheapening books, coffee-houses, steams of soup from kitchens, the pantomimes—London itself a pantomime and a masquerade—all these things work themselves into my mind, and feed me, without a power of satiating me. The wonder of these sights impels me often into night-walks about her crowded streets, and I often shed tears in the motley Strand from fullness of joy

at so much life. All these emotions must be strange to you ; so are your rural emotions to me. But consider, what must I have been doing all my life, not to have lent great portions of my heart with usury to such scenes ?

My attachments are all local, purely local. I have no passion (or have had none since I was in love, and then it was the spurious engendering of poetry and books) to groves and valleys. The rooms where I was born, the furniture which has been before my eyes all my life, the book-case which has followed me about like a faithful dog (only exceeding him in knowledge), wherever I have moved, old chairs, old tables, streets, squares, where I have sunned myself, my old school,—these are my mistresses,—have I not enough without your mountains ? I do not envy you. I should pity you, did I not know that the mind will make friends of anything. Your sun, and moon, and skies, and hills, and lakes, affect me no more, or scarcely come to me in more venerable characters, than as a gilded room with tapestry and tapers, where I might live with handsome visible objects. I consider the clouds above me but as a roof beautifully painted, but unable to satisfy the mind : and at last, like the pictures of the apartment of a connoisseur, unable to afford him any longer a pleasure. So fading upon me, from disuse, have been the beauties of Nature, as they have been confinedly called ; so ever fresh, and green, and warm are all the inventions of men, and assemblies of men in this great city. I should certainly have laughed with dear Joanna.

Give my kindest love, and my sister's, to D. and yourself ; and a kiss from me to little Barbara Lewthwaite. Thank you for liking my play.

CHARLES LAMB : *Letter to William Wordsworth.*

(b) SUBJECTS FOR CLASS STUDY

I

Letter-Writing.

We have already given you some advice on writing a private letter, and the following is a summary of the chief points mentioned :

When you write a private letter, write it in the easy and natural manner in which you would speak to a friend. Your letter will then be pleasant to write and interesting to read. But do not let this ease and naturalness degenerate into slipshod English and vulgar slang. Hence, when you have written the letter, go carefully over it again, and try to improve its phrasing and its general tone.

Moreover, it is important that a letter should be in its proper form. You should therefore note that a private letter is made up of the following parts : the **Heading**, which consists of the address and the date, the address being put at the right-hand top corner of the letter, and the date just underneath ; the **Salutation**, such as *Dear Tom*, *Dear Uncle Dick*, placed on the left-hand side of the sheet, and a little lower than the date ; the **Body**, which comprises the main part of the letter, and begins a little below the salutation ; and the **Close and Signature**, which will vary according to the circumstances, such as *Your affectionate son*, *brother*, etc., to relatives, *Yours sincerely* or *Yours very sincerely* to friends, and *Yours truly* or *Yours faithfully* to acquaintances and strangers.

The Business Letter.

The writing of a business letter does not differ very greatly from the writing of a private letter, the chief

distinction being that private letters are often intended merely to amuse, while business letters are all devoted to a definite purpose. A business letter must therefore be strictly to the point, as business men have no time for gracious nothings and the pleasingly ornamental. In other words, your aim should be to write a letter that is terse, clear, accurate, and courteous. Other qualities are sometimes necessary, but in the great majority of business letters those mentioned will amply suffice.

But a last word of warning.—Avoid business jargon. *Ult., inst., prox., favour, even date*, and all the other hackneyed words and phrases, appear to have a curious fascination for the beginner, who seems to imagine that without them no business letter is complete. Such phrases are now used only by the illiterate. Have nothing to do with them.

There is no space here for a full discussion of commercial correspondence; but those who feel that they need some further practice in this part of the work are recommended to study *English and Commercial Correspondence*, by H. L. Carrad, where the whole subject is dealt with at considerable length.

II

The Subjunctive Mood and Conditional Sentences.

We have already explained the main uses of the Subjunctive Mood, but we may remind you that it is used in Simple Sentences to express a *wish*; as, "Heaven help us!" and in Complex Sentences to express: (a) A *wish, command, or request*; as, "I would that it *were* bedtime, Hal, and all well." "It was ordered that the spy *be* shot at dawn." "I ask that he *be* given another chance." (b) A *purpose*; as,

“Take care that you *be* not caught.” (c) A *condition*; as, “I should accept the position, if I *were* you.”

We now want to tell you something about the use of the subjunctive in conditional sentences.—There are two classes of these sentences :

1. Those in which the condition expressed in the if-clause can be fulfilled; as, “The team will probably win, if Barton *plays*.”
2. Those in which the condition expressed in the if-clause cannot be fulfilled; as, “*Had* Barton *played*, the team *would have* probably *won*.”

In the first class, the indicative mood is always used in the then-clause, and generally in the if-clause, though in the written language the use of the subjunctive in the if-clause is not quite obsolete.

In the second class, the subjunctive is used in both clauses.

(c) EXERCISES IN THE USE OF REFERENCE BOOKS

1. Look up the meanings of the following words, as used in the letter given : *gang, intense, local, mountaineers, rattles, pantomimes, masquerade, satiating, motley, rural, usury, spurious, engendering, venerable, connoisseur, confinedly, assemblies.*

2. Refer to a Guide to London, or any other appropriate reference book, and find out something about the Strand, Fleet Street, and Covent Garden.

3. Collect some information about Charles Lamb and his work.

4. Give the derivation of these words : *gang, journey, local, Covent, parson, cheap, pantomime, venerable, connoisseur.*

(e) EXERCISES IN SPOKEN ENGLISH

1. Use the following words and phrases in sentences of your own making : *so desperate a journey, the lighted shops, at all hours of the night, the old book-stalls, fullness of joy, like a faithful dog, with tapestry and tapers, unable to satisfy the mind, the beauties of Nature, the inventions of men, mountaineers, masquerade, usury, connoisseur, spurious.*

2. Give a detailed and animated description of Covent Garden or the Strand, preferably from your own personal observation.

3. The following is a letter written by Miss Fanny Squeers, one of the characters in Dickens's *Nicholas Nickleby*. Point out the various mistakes and recast the letter in good English :

SIR,—My pa requests me to write you, the doctors considering it doubtful whether he will ever recuvver the use of his legs which prevents his holding a pen.

We are in a state of mind beyond everything, and my pa is one mask of brooses both blue and green likewise two forms are steeped in his Goar. We were kimpelled to have him carried down into the kitchen where he now lays. You will judge from this that he has been brought very low.

When your newew that you recommended for a teacher had done this to my pa and jumped upon his body with his feet and also langwedge which I will not pollewt my pen with describing, he also assaulted my ma with dreadful violence, dashed her to the earth, and drove her back comb several inches into her head. A very little more and it must have entered her skull. We have a medical certifiket that if it had, the torter-shell would have affected the brain. . . .

I remain

Yours and cetrer

FANNY SQUEERS.

4. Give the correct pronunciation of the following words : *inveigh, camomile, physique, Celt, cinema, directory,*

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beneficiary, blazon, analogy, aggrandize, assent, aeronaut, veterinary, isolation, lacerate.

(If you do not know the meaning of any of these words, consult your dictionary.)

5. Make sentences which show that you know the meaning of the following idioms : *a bear garden, into the bargain, to give a wide berth, to make capital out of (a thing), to burn the candle at both ends, to burn one's boats, if the cap fits wear it, feet of clay, to keep one's countenance, in due course.*

6. Analyse the following sentences into clauses :

- (a) I don't much care if I never see a mountain in my life.
- (b) I should pity you, did I not know that the mind will make friends of anything.
- (c) Your sun, and moon, and skies, and hills, and lakes, affect me no more, or scarcely come to me in more venerable characters, than as a gilded room with tapestry and tapers, where I might live with handsome visible objects.

(f) EXERCISES IN THE APPRECIATION OF LITERATURE

1. Give a little critical appreciation of this letter, illustrating its charm, humour, delicacy, and whimsicality by quoting wherever you find it possible to do so.

2. What is meant by the "Lake School of Poets" ? Give the names of the chief members of this "school," mention two or three of the most important poems that each wrote, and explain what are supposed to be the chief characteristics of its poetry.

(Use reference books, if necessary.)

3. Give a short account of Lamb's life, and show how it helps us to understand his intense love for London as expressed in this letter.

4. Name half a dozen of Lamb's best-known essays, and give an account of any one of them.

(g) EXERCISE IN THINKING

Say, with your reasons, whether you consider the following arguments sound or unsound :

- (a) All the electors present were in favour of the Bill ;
some electors were not present ; therefore some
electors were not in favour of the Bill.
- (b) A shopkeeper who closes his shop suffers through
loss of custom : a general holiday must there-
fore bring a loss to all shopkeepers.
- (c) All corridor trains are fast trains, and they all
have first-class carriages. Hence all trains
with first-class carriages are fast trains.

LESSON SEVENTEEN

(a) VERSE FOR STUDY

L'ALLEGRO

Haste thee, Nymph, and bring with thee
Jest, and youthful Jollity,
Quips, and cranks, and wanton wiles,
Nods, and becks, and wreathed smiles,
Such as hang on Hebe's cheek,
And love to live in dimple sleek ;
Sport that wrinkled Care derides,
And Laughter holding both his sides.
Come, and trip it, as you go,
On the light fantastic toe ;
And in thy right hand lead with thee
The mountain-nymph, sweet Liberty ;
And, if I give thee honour due,
Mirth, admit me of thy crew,
To live with her, and live with thee,
In unprovèd pleasures free ;
To hear the lark begin his flight,
And, singing, startle the dull night,
From his watch-tower in the skies,
Till the dappled dawn doth rise ;
Then to come, in spite of sorrow,
And at my window bid good-morrow,
Through the sweet-briar or the vine,
Or the twisted eglantine ;

While the cock, with lively din,
 Scatters the rear of darkness thin ;
 And to the stack, or the barn-door,
 Stoutly struts his dames before :
 Oft listening how the hounds and horn
 Cheerly rouse the slumbering morn,
 From the side of some hoar hill,
 Through the high wood echoing shrill :
 Sometimes walking, not unseen,
 By hedgerow elms, on hillocks green,
 Right against the eastern gate,
 Where the Sun begins his state,
 Robed in flames, and amber light,
 The clouds in thousand liveries dight ;
 While the plowman, near at hand,
 Whistles o'er the furrowed land,
 And the milkmaid singeth blithe,
 And the mower whets his scythe,
 And every shepherd tells his tale
 Under the hawthorn in the dale.
 Straight mine eye hath caught new pleasures,
 Whilst the landskip round it measures ;
 Russet lawns, and fallows grey,
 Where the nibbling flocks do stray ;
 Mountains on whose barren breast
 The labouring clouds do often rest ;
 Meadows trim with daisies pied ;
 Shallow brooks, and rivers wide ;
 Towers and battlements it sees
 Bosomed high in tufted trees
 Where perhaps some beauty lies,
 The cynosure of neighbouring eyes.

JOHN MILTON : from *L'Allegro*.

(b) SUBJECTS FOR CLASS STUDY

I

Preparing and Reading a "Paper."

Preparing and reading a paper is an excellent preliminary training to giving a short lecture or delivering a speech, although in some ways it is, of course, a good deal easier; for lectures and speeches are usually delivered merely from notes, the speaker supplying the exact wording as he goes along, whereas a paper is always read.

In reading a paper you are allowed to choose your own subject, and this will naturally be one of which you have some special and first-hand knowledge, and are therefore likely to make interesting to your hearers. The subject of the paper should be announced to the class a few days beforehand, as this will give them time to think about it, and to consider any questions they may wish to put.

Great care will be necessary in preparing the paper, especially in the arrangement of the matter, as otherwise your audience may fail to grasp some important points. Give examples and illustrations wherever possible, and choose those that are likely to be generally familiar. One well-chosen example will often throw more light upon the subject than five minutes' laboured explanation.

At the end of the Reading, questions are usually asked and comments made by the other members of the class, and these questions and comments will then have to be answered by the reader of paper until all difficulties are satisfactorily cleared up.

The proceedings, it should be added, will be in charge of a chairman, who will usually be chosen by vote.

II

The Infinitive, the Gerund, and the Participles.

We have already explained to you a few of the main facts relating to the Verb Infinitive, but this part of the verb is usually so little understood that it will now be necessary to consider its uses in greater detail.

The Verb Infinitive, you will remember, consists of the **Infinitive Mood**, the **Gerund**, and the **Participles**.

The **Infinitive Mood** expresses the verbal notion without asserting it of any subject. There are two kinds of Infinitive: the **Simple Infinitive** and the **Qualifying (or Gerundial) Infinitive**.

The **Simple Infinitive** is a noun-phrase, and is used :

1. As the subject of a sentence : “ *To row* is one of the best possible exercises.”
2. As the object of a transitive verb : “ When he reached the age of sixty-five, he was asked *to retire*.”
3. As the object of a preposition : “ He had no option but *to comply* with the request.”
4. As the complement of a verb : “ He appears *to know* every one in the street.”
5. As a form of exclamation : “ *To think* that I was so near to success ! ”

The **Qualifying or Gerundial Infinitive** expresses purpose, necessity, or limitation. It is used after a verb, a noun, or an adjective, or to introduce a parenthesis; that is to say, it is an adjective-equivalent or an adverb-equivalent.

1. Adjective-equivalent : “ They had a motor-car *to sell*.”
2. Adverb-equivalent : “ This is very difficult *to mend*.” “ She ran *to give* me the message.”

3. To introduce a parenthesis : " They were—to *speak plainly*—thoroughly incompetent."

The Infinitive is generally preceded by *to*, but many verbs, such as *may, must, can, dare, let, make, shall, will, do*, are followed by an infinitive without *to*.

The Gerund is a verb-noun ending in -ing, and names the action of the verb. When formed from a verb used transitively it can be followed by a direct object : " She hates *swimming*." " He likes *playing cricket*." These sentences mean, " She hates the act of swimming." " He likes the act of playing cricket."

The Participles are verb-adjectives ; for if they are the participles of transitive verbs they can govern a noun or its equivalent in the accusative, and they do the work of adjectives in limiting the application of a noun.

There are two participles : the **Present**, ending in -ing, and the **Past or Perfect Participle**, ending in -d, -ed, -t, -n, or -en. The Present Participle is sometimes called the "incomplete" (or "continuous") participle, and the Past Participle the "complete" participle.

A Participle can be used in three ways :

1. As an epithet adjective : " The *flying* fool."
2. Predicatively, in the place of a relative pronoun and a finite verb : " Pitt, *worn* out by these troubles, resigned."
3. With an auxiliary, to form continuous and perfect tenses : " She is *sleeping*." " He has *returned*."

(c) EXERCISES IN THE USE OF REFERENCE BOOKS

1. Look up the meanings of the following words, as used in the poem given : *quips, cranks, wiles, becks, wreathed*,

derides, nymph, dappled, eglantine, stack, struts, cheerly, hoar, amber, dight, furrowed, blithe, whets, russet, fallows, nibbling, pied, battlements, bosomed, cynosure.

2. Find out something about the life of Milton, unless you have already done so in Part Two of the Course.

3. Collect some information about the following works written by Milton : *Paradise Lost, Comus, Areopagitica.*

4. Consult the right reference books to obtain some particulars about each of the following : the Puritans, Oliver Cromwell, the Great Civil War.

(d) EXERCISES IN WRITTEN ENGLISH

1. Explain the meaning of :

(a) Nods, and becks, and wreathed smiles,
Such as hang on *Hebe's* cheek.

(b) The *mountain-nymph*, sweet Liberty.

(c) And every shepherd *tells his tale*
Under the hawthorn in the dale.

(d) Where perhaps some beauty lies,
The *cynosure* of neighbouring eyes.

2. Draw a detailed word-portrait of wrinkled Care.

3. Milton wrote a companion piece to *L'Allegro* called *Il Penseroso*, in which he represents Nature as seen by the "thoughtful man."—Give a description of Nature as you think it would appear to *Il Penseroso*. Then turn to Milton's poem, and compare your impressions with his.

4. Write four sentences which clearly show the difference between the present participle and the gerund.

5. Say what you know of the Puritans.

6. Write a letter applying for a position which you think you are qualified to fill.

(e) EXERCISES IN SPOKEN ENGLISH

1. Use each of the words given in Section (c), Question 1, in sentences of your own making.

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2. Analyse the first eight lines into clauses.

3. Recast the following sentence as a series of simple sentences, and then combine these simple sentences into one long complex sentence :

You will contract a love for all country objects, because by the very circumstance of rambling about after birds'-nests, you will have acquired a great and familiar knowledge of the country, its delicious haunts, and its endless variety of animate and inanimate things.

4. Prepare a " paper," to be read in class, on any subject in which you are interested, or of which you have some special knowledge.

5. The sentences in the following paragraph are not in their right order. Rearrange them so as to make a clear and coherent paragraph :

The foundation was laid in A.D. 1450. It stands on the site of Nero's circus, in the north-west part of the city, and is built in the form of a Latin cross. The largest and grandest temple of worship in the world is the St. Peter's cathedral at Rome. The cost, in round numbers, is set down at £14,000,000. The total length of the interior is 612½ English feet ; transept, 446½ feet ; height of nave, 152½ feet ; diameter of cupola, 193 feet ; height of dome from pavement to top of cross, 448 feet. It was dedicated in the year 1826, but not entirely finished until the year 1880. Forty-three popes lived and died during the time the work was in progress. The great bell alone, without the hammer or clapper, weighs 18,600 pounds, or over nine and a quarter tons.

6. Give the correct pronunciation of the following words : *knowledge, economics, ecclesiastic, kaleidoscope, commendable, produce, efficacy, effervesce, elongate, illustrative, hospitable, antiquary, boulevard, contents.*

Explain the meaning of any ten of these words.

(f) EXERCISES IN THE APPRECIATION OF LITERATURE

1. Milton is known as "the great Puritan poet." What influence did this puritanism of his have on the poetry he wrote, both as regards choice and treatment of subject? Give quotations, and point to definite instances whenever you find it possible to do so.

2. Give a short general account of either *Paradise Lost* or *Comus*, introducing one or two illustrative passages.

3. Write down, and comment upon, any ten or twelve lines of Milton's poetry that you know by heart.

4. Writing of *L'Allegro* and *Il Penseroso*, Francis Palgrave says: "It is a striking proof of Milton's astonishing power that these, the earliest pure descriptive lyrics in our language, should still remain the best in a style which so many great poets have since attempted."

Read *Il Penseroso* again, and the rest of *L'Allegro*, and then point out the chief qualities which you think have contributed to make these two poems the descriptive masterpieces which Palgrave and every other good judge admits them to be.

(g) EXERCISE IN THINKING

"For parents and children alike this is a chequered week of gloom and relief. The holidays end: the home recedes; the school takes once more the centre of the stage. Which plays the greater part in fashioning the youthful mind and character? That is a question which will be wrangled over till the end of the world."

Which do you think takes the greater part in fashioning *your* mind—school or home? Give your sincere and candid opinion, together with your reasons for the views you hold.

LESSON EIGHTEEN

(a) PROSE FOR STUDY

BY COACH TO SCHOOL

Tom stands up on the coach and looks back at his father's figure as long as he can see it, and then the guard, having disposed of his luggage, comes to an anchor, and finishes his buttonings and other preparations for facing the three hours before dawn; no joke for those who minded cold, on a fast coach in November, in the reign of his late Majesty.

I sometimes think that you boys of this generation are a deal tenderer fellows than we used to be. At any rate, you're much more comfortable travellers, for I see every one of you with his rug or plaid, and other dodges for preserving the caloric, and most of you going in those fuzzy, dusty, padded first-class carriages.

It was another affair altogether, a dark ride on the top of the Tally-ho, I can tell you, in a tight Petersham coat, and your feet dangling six inches from the floor. Then you knew what cold was, and what it was to be without legs, for not a bit of feeling had you in them after the first half-hour. But it had its pleasures, the old dark ride. First there was the consciousness of silent endurance, so dear to every Englishman,—of standing out against something, and not giving in. Then there was the music of the rattling harness, and the ring of the horses' feet on the hard road, and the

glare of the two bright lamps through the steaming hoar-frost, over the leaders' ears, into the darkness ; and the cheery toot of the guard's horn, to warn some drowsy pikeman or the ostler at the next change ; and the looking forward to daylight—and last but not least, the delight of returning sensation in your toes.

Then the break of dawn and the sunrise, where can they be ever seen in perfection but from a coach roof ? You want motion and change and music to see them in their glory ; not the music of singing-men and singing-women, but good silent music, which sets itself in your own head, the accompaniment of work and getting over the ground.

The Tally-ho is past St. Albans, and Tom is enjoying the ride, though half-frozen. The guard, who is alone with him on the back of the coach, is silent, but has muffled Tom's feet up in straw, and put the end of an oat-sack over his knees. The darkness has driven him inwards, and he has gone over his little past life, and thought of all his doings and promises, and of his mother and sister, and his father's last words ; and has made fifty good resolutions, and means to bear himself like a brave Brown as he is, though a young one. Then he has been forward into the mysterious boy-future, speculating as to what sort of a place Rugby is, and what they do there, and calling up all the stories of public schools which he has heard from big boys in the holidays. He is chock-full of hope and life, notwithstanding the cold, and kicks his heels against the back board, and would like to sing, only he doesn't know how his friend the silent guard might take it.

And now they begin to see, and the early life of the country-side comes out ; a market-cart or two, men in smock-frocks going to their work pipe in mouth, a

whiff of which is no bad smell this bright morning. The sun gets up, and the mist shines like silver gauze. They pass the hounds jogging along to a distant meet, at the heels of the huntsman's hack, whose face is about the colour of the tails of his old pink, as he exchanges greetings with coachman and guard. Now they pull up at a lodge, and take on board a well-muffled-up sportsman, with his gun-case and carpet-bag. An early up-coach meets them, and the coachmen gather up their horses, and pass one another with the accustomed lift of the elbow, each team doing eleven miles an hour, with a mile to spare behind if necessary. And here comes breakfast.

"Twenty minutes here, gentlemen," says the coachman, as they pull up at half-past seven at the inn-door.

THOMAS HUGHES : *Tom Brown's Schooldays*.

(b) SUBJECTS FOR CLASS STUDY

Revision.

In this revision lesson you will find a summary of the chief subjects discussed in Lessons Ten to Seventeen.

Combined Narrative and Descriptive Composition.

Here you combine the separate methods appropriate to story-telling and description ; that is, so far as the narrative portion is concerned, adopt the order in which the events actually happened, introduce some dialogue, and see that the whole narrative contributes to a definite unity of impression ; and in the descriptive portion, first make your description clear and then distinct, taking care not to overload the picture with excessive detail.

English Idioms.

An idiom is a form of expression that is characteristic of a particular language, and it is therefore usually

impossible to translate an idiom literally into a foreign tongue. There is no better test of one's real mastery of a language than the correct use of idioms, and it is therefore necessary that you should have much practice in the handling of these little phrases, so that you may be able to employ them with accuracy and ease.

Transitive Verbs used Intransitively.

Some verbs that are usually transitive may become intransitive. These are : transitive verbs that omit the reflexive pronoun, transitive verbs used in a general sense, and transitive verbs that are used in the active voice with passive force.

Intransitive Verbs used Transitivity.

These are mainly verbs used either causatively, or with a cognate object, or combined with a preposition.

Note-Taking.

When you are seriously studying a subject you will find it impossible to grasp it as a whole, unless you make clear and methodical notes. All careful writers start with a plan, and construct their book upon a certain framework of facts, and in note-taking it should be your object to get back to these facts. You will thus reduce the subject to manageable proportions, and experience little difficulty in memorising the most important points.

The Correct Uses of " Shall " and " Will."

To express futurity use *shall* in the first person and *will* in the second and third ; to express compulsion use *shall* in all three persons ; to express determination use *will* in all three persons ; to express promise use *will* in the first person and *shall* in the second and third ;

to express interrogation use *shall* in the first person, *shall* or *will* in the second, and *will* in the third.

Literary Appreciation.

Literary appreciation is mainly a matter of sound personal judgment, and the only way to acquire this judgment is by studying good literature. Hence read with method. Begin with one particular book and concentrate upon that, and then work outwards. From the author proceed to his period, and read the works of some of his great contemporaries, as in this way you will view the author in his proper setting. But whatever books you do read, read thoroughly.

Argument and Persuasion.

The object of argument and persuasion is to induce other people to think as we do, on the particular matter under discussion. You should therefore pay special attention to the following points: (1) Before beginning the discussion make it quite clear what it is that you are trying to prove. (2) Be tactful. Remember that your method should be that of persuasion, and that personal abuse is no argument. (3) Do not be hard and uncompromising in your attitude: concede a point here and there, when you find it expedient to do so.

The English Language.

The later French borrowings can be divided into two sets: the Central French borrowings from 1350 to 1660, and the French borrowings which took place after 1660. The later French borrowings differed from the earlier borrowings in that they were borrowed not from the Anglo-French dialect, but from Central French, *i.e.* the standard language of the whole country.

Common Errors.

Mistakes are often made in forming the plural of certain kinds of words. Proper names, for example, that end in -y preceded by a consonant do not change the -y to -ie before adding -s. Again, *phenomena* and *effluvia* are sometimes taken for singular forms, whereas they are plural. Not all Latin words ending in -us form their plural in -i: *omnibus*, *octopus*, and *ignoramus*, for example, although the plurals of these are sometimes wrongly written as *omnibi*, *octopi*, and *ignorami*. In such forms as *cupfuls*, *cupsful*, and *cups full*, the second is always wrong, but either of the other two may be correct according to the exact sense intended.

Letter-Writing.

The writing of a business letter does not differ very greatly from the writing of a private letter, the chief distinction being that, while private letters are often intended merely to amuse, business letters are all devoted to a definite purpose. A business letter must therefore be strictly to the point, as business men have no time for the merely ornamental. Avoid business jargon, and try to make your letter terse, clear, accurate, and courteous.

The Subjunctive Mood and Conditional Sentences.

There are two classes of conditional sentences: (1) Those in which the condition expressed in the if-clause can be fulfilled; (2) Those in which the condition expressed in the if-clause cannot be fulfilled. In the first class, the indicative mood is always used in the then-clause, and generally in the if-clause, though in the written language the use of the sub-

junctive in the if-clause is not quite obsolete. In the second class, the subjunctive is used in both clauses.

Preparing and Reading a "Paper."

Preparing and reading a paper is a good preliminary training to giving a short lecture or delivering a speech, although in some ways it is a good deal easier. In reading a paper you are allowed to choose your own subject, and this will naturally be one of which you have some special and first-hand knowledge, and are therefore likely to make interesting to your hearers. The subject should be announced a few days beforehand, to give the class an opportunity of thinking about it, as at the end of the reading questions are invited and explanations offered until the proceedings are wound up.

The Infinitive, the Gerund, and the Participles.

The Verb-Infinite consists of the Infinitive Mood, the Gerund, and the Participles.—There are two kinds of Infinitive: the Simple Infinitive and the Qualifying or Gerundial Infinitive. The Simple Infinitive is a noun-phrase, and can be used to do any of the kinds of work done by a noun. The Qualifying Infinitive expresses purpose, necessity, or limitation, and is used after a verb, a noun, an adjective, or to introduce a parenthesis. The Gerund is a verb-noun ending in -ing, and names the action of the verb. When formed from a verb used transitively it can be followed by a direct object. The Participles are verb-adjectives; for if they are the participles of transitive verbs they can govern a noun or its equivalent in the accusative, and they do the work of adjectives in limiting the application of a noun. There are two participles: the Present (or Continuous) Participle ending in -ing, and

the Past or Perfect Participle, ending in -d, -ed, -t, -n, or -en.

(c) EXERCISES IN THE USE OF REFERENCE BOOKS

1. Look up the meanings of the following words, as used in the extract given : *generation, plaid, dodges, caloric, fuzzy, endurance, cheery, pikeman, ostler, speculating, smock-frocks, whiff, gauze, hack, team.*

2. Collect some information about Dr. Arnold, Rugby School, and Thomas Hughes.

3. Derive the following words : *guard, November, generation, caloric, inch, harness, morning, mile, breakfast.*

(d) EXERCISES IN WRITTEN ENGLISH

1. Point out all the details in this description which do not apply to the present day.

2. Write a letter from Tom to his father, in which he describes his journey back to school. Model it, so far as style is concerned, upon the extract given.

3. Turn the second paragraph, down to the words "six inches from the floor," into Reported Speech, *as though you are one of the boys addressed.*

4. Summarise the extract, using about 150 words.

5. Rewrite the first paragraph as a series of simple sentences, and then combine these simple sentences into one long complex sentence.

6. Examine and comment upon the first three paragraphs as regards their Unity, Emphasis, and Coherence.

(e) EXERCISES IN SPOKEN ENGLISH

1. Explain the meaning of each of the following :

(a) And then the guard, having disposed of his luggage, comes to an anchor.

(b) It was another affair altogether, a dark ride on the top of the Tally-ho, I can tell you, in a tight Petersham coat.

(c) The cheery toot of the guard's horn, to warn some drowsy pikeman or ostler at the next change.

(d) He is chock-full of hope and life.

2. Sketch the character of Dr. Arnold, and give some account of his associations with Rugby School.

3. Describe one of your own journeys back to school, contrasting the conditions with those mentioned in this extract.

4. Give as picturesque and attractive description as you can of one of the old coaching-inns of a hundred years ago. (An account of such inns is to be found in many of Dickens's novels, *Pickwick Papers*, for example, and in Washington Irving's *Sketch Book*.)

5. Use the following words and phrases in sentences of your own making : *generation, endurance, ostler, gauze, other dodges, another affair altogether, not a bit of feeling, the rattling harness, the break of dawn, his father's last words, good resolutions, a market-cart or two, lift of the elbow, with a mile to spare.*

6. Give the correct pronunciation of the following words : *formidable, finance, earnestly, alchemist, figuratively, evolve, effeminate, orifice, tendency, toga, separation, retribution, sinecure, signor.*

(If you do not know the meaning of any of these words, consult your dictionary.)

(f) EXERCISES IN THE APPRECIATION OF LITERATURE

1. The author says : " The darkness has driven him inwards, and he has gone over his little past life, and thought of all his doings and promises, and of his mother and sister, and his father's last words ; and has made fifty good resolutions, and means to bear himself like a brave Brown as he is, though a young one."

Do you think it probable that thoughts like this would

occur to a schoolboy on his way to a public school for the first time ?—Judging from this passage and the rest of the extract, what kind of a boy do you imagine Tom Brown to have been ?

2. Give an outline of the plot of *Tom Brown's Schooldays*, and, if you have read the book, write a short criticism of it, explaining, among other things, how it differs from the modern type of school-tale.

3. Name half a dozen school-tales you have read, say who wrote them, and give a detailed account of any one of them.

(g) EXERCISE IN THINKING

What do you regard as the real object or objects of education ? Think before you write, and then discuss the question in your own way. Do not merely repeat other people's opinions. These may be interesting and valuable, but it is *your* opinion that is wanted.

SECTION THREE

LESSON NINETEEN

(a) VERSE FOR STUDY

TO NIGHT

Swiftly walk o'er the western wave,
 Spirit of Night !
Out of the misty eastern cave,
Where, all the long and lone daylight,
Thou wovest dreams of joy and fear,
Which make thee terrible and dear,—
 Swift be thy flight !

Wrap thy form in a mantle grey,
 Star-inwrought !
Blind with thine hair the eyes of Day ;
Kiss her until she be wearied out,
Then wander o'er city, sea, and land,
Touching all with thine opiate wand—
 Come, long-sought !

When I arose and saw the dawn,
 I sighed for thee ;
When light rode high, and the dew was gone,
And noon lay heavy on flower and tree,
And the weary Day turned to his rest,
Lingering like an unloved guest,
 I sighed for thee.

Thy brother Death came, and cried

Wouldst thou me ?

Thy sweet child Sleep, the filmy-eyed,

Murmured like a noontide bee,

Shall I nestle near thy side ?

Wouldst thou me ?—And I replied,

No, not thee !

Death will come when thou art dead

Soon, too soon—

Sleep will come when thou art fled ;

Of neither would I ask the boon

I ask of thee, beloved Night—

Swift be thine approaching flight,

Come soon, soon !

PERCY BYSSHE SHELLEY.

(b) SUBJECTS FOR CLASS STUDY

I

Modernising Old Prose.

You will find modernising old prose a useful exercise in helping you to write good English, while at the same time it will give you an insight into some of our earlier forms of expression. Much beautiful prose was written during the fifteenth and sixteenth centuries by Malory, Berners, Tyndale, Coverdale, and others, and this is the kind of prose that you will usually be asked to modernise.

Old prose differs so greatly in style from modern prose that, as a rule, the whole passage will have to be remodelled ; long paragraphs being broken up into shorter paragraphs, sentences carefully reconstructed, and all obsolete and archaic words replaced by their modern equivalents. When all this has been done

the passage should read like a piece of good present-day prose.

Here is an example of what is required :

Reproduce the following in modern English :

Then, when he had sitten still awhile, thus he began :—" What were they worthy to have, that compass and imagine the destruction of me, being so near in blood unto the king, and Protector of his royal person and his realm ? " At this question all the Lords sat sore astonished, musing much by whom this question should be meant, of which every man wist himself clear. Then the Lord Chamberlain answered and said that they were worthy to be punished as heinous traitors whoever they were. And all the others affirmed the same.

SIR THOMAS MORE.

Modernised Version :

After he had sat still for a time, he said : " Seeing that I am so closely related to the king, and Protector of both his royal person and his kingdom, what should be done to those who are conspiring to kill me ? " The Lords were greatly astonished at the question, and wondered at whom it was aimed, since they all knew that they were innocent. At length the Lord Chamberlain replied that such people, whoever they might be, deserved the punishment of odious traitors ; and all the others agreed.

II

*Metre and Verse (i).

The following is a summary revision of the chief facts relating to Metre and Verse, which we have so far discussed :

Rhythm and Metre.

One of the main distinctions between verse and prose is that verse has a rhythm or flow that is regular and prose has not. Rhythm with a regular beat is called **metre**.

Foot, Line, and Stanza.

A combination of stressed and unstressed syllables is called a **foot** ; a succession of a definite number of feet is called a **line** ; and a group of lines forming a complete division of a poem is called a **stanza**.

Kinds of Feet.

There are four main kinds of feet in English verse : **iambus**, i.e. an unstressed followed by a stressed syllable ; **trochee**, i.e. a stressed followed by an unstressed syllable ; **anapæst**, i.e. two unstressed syllables followed by a stressed syllable ; **dactyl**, i.e. a stressed syllable followed by two unstressed syllables.

Some English Metres.

Lines of verse are of various lengths : a line consisting of three feet is called a **trimeter** ; of four feet, a **tetrameter** ; of five feet, a **pentameter** ; and of six feet, a **hexameter**.

Three of the commonest English metres are : the **iambic tetrameter**, a line made up of four iam-buses ; the **iambic pentameter**, a line made up of five iam-buses ; and the **anapæstic tetrameter**, a line made up of four anapæsts.

Rime.

Rime is the repetition of the same sound at the end of lines of verse. Perfect rimes must conform to the following conditions : the vowel sounds must be identical ; the consonant sounds preceding the vowel

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sounds must differ ; the consonant sounds following the vowel sounds must agree ; the riming syllables must both be stressed.

(c) EXERCISES IN THE USE OF REFERENCE BOOKS

1. Look up the meanings of the following words : *lone*, *inwrought*, *opiate*, *lingering*, *filmy*, *noontide*, *nestle*.

2. Collect some information about the life and work of Shelley.

3. Find out something about each of the following :

(a) Louis XIV.

(b) The conditions necessary for a Will to be valid.

(c) How the blood circulates.

(d) EXERCISES IN WRITTEN ENGLISH

1. Write sentences which show that you know the difference in meaning between the words in each of the following groups :

(a) Constant, resolute, determined.

(b) Irony, satire, burlesque.

(c) Curtail, reduce, diminish.

2. Scan the first stanza ; *i.e.* mark all the stressed syllables, divide each line into feet, and give the technical name of the metre.

3. Explain the following expressions :

(a) Out of the *misty eastern cave* . . .
Swift be thy flight !

(b) Wrap thy form in a *mantle grey*,
Star-inwrought.

(c) Touching all with *thine opiate wand*.

(d) *Thy brother Death* came, and cried,
Wouldst thou me ?

4. Rewrite the following passage in modern English :

It is long now sith we spake of king David of Scotland : howbeit till now there was none occasion why,

for the truce that was taken was well and truly kept ; so that when the king of England had besieged Calais and lay there, then the Scots determined to make war into England and to be revenged of such hurts as they had taken before. For they said then how that the realm of England was void of men of war ; for they were, as they said, with the king of England before Calais, and some in Bretayne, Poitou, and Gascoyne.

FROISSART : *Chronicles*.

5. Shelley died a sudden and tragic death. Use reference books to find out all about this, and then give a vivid description of Shelley's end, including the final scene on the seashore.

6. Point out and explain the faults of agreement in each of these sentences :

- (a) The mob was huge, but they were soon dispersed.
- (b) The judge as well as the jury believe the man to be guilty.
- (c) Neither of them were there.
- (d) My sisters and I are going abroad this year for a holiday.
- (e) Tom, besides Will and Dick, were given a prize.

(c) EXERCISES IN SPOKEN ENGLISH

1. Use the following words and phrases in sentences of your own making : *inwrought, opiate, filmy, dreams of joy and fear, the eyes of Day, saw the dawn, on flower and tree, approaching flight*.

- 2. (a) Analyse the first stanza into clauses.
- (b) Express each of these clauses in the language of prose, and then combine them into one longer complex sentence.

3. Say what is wrong in each of the following :

- (a) A hostage is a lady who entertains visitors.
- (b) Examinations may be written or *vice versa*.

(c) An iambic pentameter is a five-sided figure with equal sides.

(d) Scafaring men in the habit of drinking are liable to collide with other vessels.

(e) Cotton is grown in some parts of the deacon.

4. Give the correct pronunciation of the following words : *usurious, utensil, vestige, sacred, stereotype, tyrannical, oppression, semitic, oratorio, legislative, permit, lethargy, municipal, northern, origin.*

Explain the meaning of any ten of these words.

5. Tell a humorous anecdote about any well-known person.

6. Say what you know about any one of the subjects mentioned in Section (c), Question 3, making use of the information you were told to collect.

7. Make sentences which show that you know the meaning of each of these idioms : *to keep one's own counsel, a drug in the market, to have many irons in the fire, to lay by, down in the mouth, a past-master, a penny for your thoughts, to pave the way, to pull a long face, to pull the strings.*

(f) EXERCISES IN THE APPRECIATION OF LITERATURE

1. In what way were the following associated with Shelley : Byron, Trelawney, Leigh Hunt, Keats, William Godwin ?

2. There is another well-known poem to *Night*, by Longfellow. Read this poem, and compare it with Shelley's, as regards metre, style, and treatment.

3. Some people find Shelley's poetry too "vague and misty," and difficult to understand. Read a few more of Shelley's poems, *The Cloud, The Sensitive Plant, the Ode to a Skylark*, for instance, and then state your own opinion on the subject, giving quotations wherever possible.

(g) EXERCISES IN THINKING

1. Who painted *The Laughing Cavalier* ?

2. Who was Jenner ?

3. What is the diameter of a halfpenny ?
4. How can you tell a Leap Year ?
5. Name five great musical composers : one British, one French, one German, one Italian, and one Russian.
6. Give the title of the famous novel that ends with the words : “ It is a far, far better thing that I do, than I have ever done ; it is a far, far better rest that I go to, than I have ever known.”

LESSON TWENTY

(a) PROSE FOR STUDY

INSIDE THE MALT-HOUSE

The room inside was lighted only by the ruddy glow from the kiln-mouth, which shone over the floor with the streaming horizontality of the setting sun, and threw upwards the shadows of all facial irregularities in those assembled around. The stone-flag floor was worn into a path from the doorway to the kiln, and into undulations everywhere. A curved settle of unplanned oak stretched along one side, and in a remote corner was a small bed and bedstead, the owner and frequent occupier of which was the maltster.

This aged man was now sitting opposite the fire, his frosty white hair and beard overgrowing his gnarled figure like the grey moss and lichen upon a leafless apple-tree. He wore breeches and the laced-up shoes called ankle-jacks ; he kept his eyes fixed upon the fire.

Gabriel's nose was greeted by an atmosphere laden with the sweet smell of new malt. The conversation (which seemed to have been concerning the origin of the fire) immediately ceased, and every one ocularly criticised him to the degree expressed by contracting the flesh of their foreheads and looking at him with narrowed cyclids, as if he had been a light too strong for their sight. Several exclaimed meditatively, after this operation had been completed :

"Oh, 'tis the new shepherd, 'a b'lieve."

"We thought we heard a hand pawing about the door for the bobbin, but weren't sure 'twere not a dead leaf blowed across," said another. "Come in, shepherd; sure ye be welcome, though we don't know yer name."

"Gabriel Oak, that's my name, neighbours."

The ancient maltster sitting in the midst turned at this—his turning being as the turning of a rusty crane.

"That's never Gable Oak's grandson over at Norcombe—never!" he said, as a formula expressive of surprise, which nobody was supposed for a moment to take literally.

"My father and my grandfather were old men of the name of Gabriel," said the shepherd, placidly.

"Thought I knowed the man's face as I seed him on the rick!—thought I did! And where be ye trading o't to now, shepherd?"

"I'm thinking of biding here," said Mr. Oak.

"Knowed yer grandfather for years and years!" continued the maltster, the words coming forth of their own accord, as if the momentum previously imparted had been sufficient.

"Ah!—and did you!"

"Knowed yer grandmother."

"And her too!"

"Likewise knowed yer father when he was a child. Why, my poor boy Jacob there and your father were sworn brothers—that they were sure—weren't ye, Jacob?"

"Ay, sure," said his son, a young man about sixty-five, with a semi-bald head and one tooth in the left centre of his upper jaw, which made much of itself by standing prominent, like a milestone in a bank. "But 'twas Joe had most to do with him. However,

my son William must have knowed the very man afore us—didn't ye, Billy, afore ye left Norcombe ? ”

“ No, 'twas Andrew,” said Jacob's son Billy, a child of forty, or thereabouts, who manifested the peculiarity of possessing a cheerful soul in a gloomy body, and whose whiskers were assuming a chinchilla shade here and there.

“ I can mind Andrew,” said Oak, “ as being a man in the place when I was quite a child.”

“ Ay—the other day I and my youngest daughter, Liddy, were over at my grandson's christening,” continued Billy. “ We were talking about this very family, and 'twas only last Purification Day in this very world, when the use-money is gied away to the second-best poor folk, you know, shepherd, and I can mind the day because they all had to traypse up to the vestry—yes, this very man's family.”

“ Come, shepherd, and drink. 'Tis gape and swaller with us—a drap of sommit, but not of much account,” said the maltster, removing from the fire his eyes, which were vermilion-red and bleared by gazing into it for so many years. “ Take up the God-forgive-me, Jacob. See if 'tis warm, Jacob.”

THOMAS HARDY :

Far from the Madding Crowd.

(b) SUBJECTS FOR CLASS STUDY

I

Dialogue and Dialect.

The main requirements of good dialogue have already been pointed out. We saw that spoken English differs considerably from written English, since in spoken English the language is simpler, the

sentences are shorter, words are abbreviated, colloquialisms introduced, and sentences often left incomplete; so that written dialogue, if it is to appear natural and convincing, must be a close imitation of this, retaining the lightness and ease of conversation, but modifying its more obvious crudities and defects.

To this we may now add that good dialogue should help to reveal the character of the person speaking. We often read a novel in which we are told a great deal *about* the people in it—that they are mean, base, noble, clever, brilliant, and so forth—although one would never suspect this from the things that they are actually made to say. Hence, instead of giving elaborate descriptions of your people which their subsequent conversation fails to support, you will be well advised to allow them to reveal themselves in the course of the dialogue.

There was perhaps no greater master in the art of revealing character through dialogue than Thomas Hardy. This scene in the malt-house is almost Shakespearean in the humour and richness of its characterisation, nearly every trait being disclosed or enforced with deft and subtle skill in the course of the conversation. The sturdy Gabriel Oak, the ancient and quavering maltster, the bashful and nervous Jacob, and the cheerful soul, Billy, are all made known to us in a few firm and incisive strokes. The part of the country to which they belong is revealed by the dialect they speak, their general outlook by the things they say, and their mental alertness or slow, bovine stupidity by the way they are made to say them.

What, for instance, could be more wonderfully true and expressive than, “We thought we heard a hand *pawing* about the door for the *bobbin*, but weren’t sure *’twere not a dead leaf blowed across*”; or the

ancient maltster's vain repetitions, "Knowed yer grandfather for years and years!" "Knowed yer grandmother"; "Likewise knowed yer father when he was a child"? all standing out as items of great importance in the memory of this aged man.

It is in apparently small things like these that we discern the hand of the master.

II

Parsing.

In **Parsing** we examine the exact function of every word in a sentence, describe the word grammatically, and consider its relations to other words in the sentence.

The following is the parsing scheme which you are advised to follow :

Noun : number, case, reason for case.

Pronoun : kind, number, person, case, reason for case.

Adjective : kind, degree (where the adjective admits of comparison), word it limits.

Verb : strong or weak, transitive or intransitive, voice, mood, tense, number, person, subject, object (if any).

Infinitive : tense, simple infinitive or gerundial infinitive, exact use as simple infinitive or as gerundial infinitive (that is, as subject of verb, as object of verb, to qualify a verb, etc.).

Participle : kind of verb of which it is participle (transitive or intransitive), tense, voice (where verb is transitive), word it limits, object (if any).

Gerund : kind of verb of which it is gerund, tense, voice, case, reason for case, object (if any).

Adverb : kind, degree (if the adverb admits of comparison), word it limits.

Preposition : object it governs.

Conjunction : kind (co-ordinating or subordinating), words or sentences that it joins.

Note : It is not necessary to state the class—common, proper, etc.—to which a noun belongs, nor the gender of nouns and pronouns.

Here is a worked example :

Parse fully : *Hope springs eternal in the human breast.*

Hope : noun, nom., subject of “ springs.”

springs : verb strong, intrans., act., indic., pres., sing., 3rd, of verb “ to spring,” agreeing with its subject “ hope.”

eternal : adj., used as adverb, limiting “ springs.”

in : prep. governing “ breast ” in the accusative case.

the : adj. demons., limiting “ breast.”

human : adj. of quality, limiting “ breast.”

breast : noun, accus., object of prep. “ in.”

(c) EXERCISES IN THE USE OF REFERENCE BOOKS

1. Look up the meanings of the following words, as used in the extract given : *kiln, horizontality, undulations, settle, unplanned, maltster, gnarled, lichen, malt, ocularly, contracting, narrowed, bobbin, formula, expressive, literally, placidly, momentum, manifested, peculiarity, chinchilla, trappe, vestry, vermilion, bleared.*

2. Collect some information about each of the following :

(a) The life and work of Thomas Hardy.

(b) The district, known as Wessex, about which Hardy wrote in his novels.

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- (c) The plot of *Far from the Madding Crowd*, and the names of the chief characters.
- (d) The dialect he used in his novels.

(d) EXERCISES IN WRITTEN ENGLISH

1. Turn the passage beginning, "Oh, 'tis the new shepherd, 'a b'lieve," and ending, "weren't ye, Jacob?" into Standard English.
2. Write a dialogue between a shepherd and a farmer, using any dialect that you know fairly well.
3. Parse the following sentence :

The room inside was lighted only by the ruddy glow from the kiln-mouth.
4. Write sentences which illustrate the use of the following words as the parts of speech named :

round : noun, adjective, verb, adverb, preposition.
near : adjective, adverb, preposition.
but : adverb, preposition, conjunction.
needs : noun, verb, adverb.
5. Describe the district known as Wessex, which forms the background of Thomas Hardy's novels.
6. Make a summary of this passage, using about 150 words.
7. Take down from dictation and punctuate the first two paragraphs.

(e) EXERCISES IN SPOKEN ENGLISH

1. Use the following words and phrases in sentences of your own making : *undulations, gnarled, ocularly, formula, literally, manifested, shone over the floor, worn into a path, his eyes fixed on the fire, sitting in the midst, sworn brothers, quite a child, this very man's family, for so many years.*
2. Draw a vivid and clear-cut word-portrait of either Gabriel Oak or the maltster or Jacob's son Billy.
3. Give the correct pronunciation of the following words

intellectual, Byzantine, contribute, contemplate, gigantic, Gargantuan, Lilliputian, resentment, Lucifer, Belial, capitalist, adversary, indissoluble, direct, Christian, laureate.

4. Explain the chief features of the dialect in which this extract is written, giving examples to illustrate what you say.

5. Complete in your own words the following incomplete sentences :

- (a) The stone-flag floor
- (b) This aged man
- (c) " I can mind Andrew as being"
- (d) " must have knowed the very man afore us."
- (e) light too strong for their sight.
- (f) " afore ye left Norcombe."

(Where dialect is used, the sentences should be completed in dialect.)

6. Rewrite the following sentences correctly, giving reasons for the corrections you make :

- (a) They should try and find out what is needed.
- (b) Whom do you suppose these people were ?
- (c) *The Morning Star* has the largest circulation of any daily paper.
- (d) Candidates must only write on one side of the paper.
- (e) He found that German as well as French were necessary.

(f) EXERCISES IN THE APPRECIATION OF LITERATURE

1. Give an outline of the plot of *Far from the Madding Crowd*, together with a list of the chief characters.

2. This scene in the malt-house is often quoted as one of the most richly humorous passages in English Literature. Give half a dozen examples of its quaint and delightful humour.

3. Explain exactly what you think would be lost if the dialect in this extract was turned into Standard English.

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4. Give a short account of the general characteristics of Thomas Hardy's work, including, if possible, some of the poetry he wrote.

(g) EXERCISE IN THINKING

Explain, as clearly and fully as you can, the difference between a science and an art. Give at least three examples of each, and, throughout your explanation, make constant reference to these examples in illustration of what you say.

LESSON TWENTY-ONE

(a) VERSE FOR STUDY

JEAN

Of a' the airts the wind can blaw
I dearly like the West,
For there the bonnie lassie lives,
The lassie I lo'e best :
There wild woods grow, and rivers row,
And mony a hill between ;
But day and night my fancy's flight
Is ever wi' my Jean.

I see her in the dewy flowers,
I see her sweet and fair :
I hear her in the tunefu' birds,
I hear her charm the air :
There's not a bonnie flower that springs
By fountain, shaw, or green,
There's not a bonnie bird that sings
But minds me o' my Jean.

O blaw, ye westlin winds, blaw soft
Amang the leafy trees ;
Wi' balmy gale, frae hill and dale
Bring hame the laden bees ;
And bring the lassie back to me
That's ay sac neat and clean ;
Ae smile o' her wad banish care,
Sac charming is my Jean.

What sighs and vows amang the knowes
 Hae pass'd atween us twa !
 How fond to meet, how wae to part
 That night she gaed awa !
 The Powers aboon can only ken
 To whom the heart is seen,
 That nane can be sae dear to me
 As my sweet lovely Jean !

ROBERT BURNS.

(b) SUBJECTS FOR CLASS STUDY

I

Class Discussion.

A Class Discussion is not quite the same thing as a Class Debate (a subject which will be dealt with later on in the Course), as it is altogether more free and informal, and everyone expresses his opinion more or less as the occasion prompts him.

The subject for discussion will usually be announced a few days beforehand, so that the class may have an opportunity to think about it, but it will often be found that class discussions spontaneously arise out of some point that is being considered in class, and then the discussion will be of particular value, as the whole class will become absorbed in it.

You will realise that much of the work that has been done in connection with Exposition, Argument, and Reading a Paper, will here be of the greatest assistance, as they all have a direct bearing on the subject.

Class Discussions help to inspire confidence in a speaker, to add to his fluency, and to let him get used

to the sound of his own voice ; so that they are an excellent preliminary to the more formal and exacting requirements of a debate.

II

Metre and Verse (ii).

To **scan** a line of verse is to examine it with a view to ascertaining the exact metre in which it is written ; that is to say, the number of feet, and the particular kind of feet, it contains. It is then customary to mark off these feet, and to indicate the stressed syllables.

Main Rules of Scansion

The following are the main rules of scansion :

1. The number of feet in any line depends upon the number of stressed syllables.
2. In iambic verse, a trochee is often substituted for an iambus in the first foot, and sometimes in the other feet ; as, " Whíther | is fléd | the ví | sioná | ry gleám ? "
3. In iambic verse, too, the unstressed syllable in the first, or the third, or the fourth foot, is occasionally omitted ; and the last foot often has an additional syllable ; as, " Stáy, | the kíng | hath thrówn | his wár | der dówn." " To páy | their áw | ful dú | ty tó | our présence."
4. In trochaic verse, the unaccented syllable of the last foot is often omitted ; as, " Rússét | láwns and | fállows | gréy."
5. In anapæstic verse, an iambus is often substituted for an anapæst in any foot in the line, and the last foot may have an addi-

tional syllable ; as, “ With a nóise | of
wínds | and of mán | y rívers.”

6. In dactylic verse, either one or both of the unstressed syllables in the last foot can be omitted, and a trochee is sometimes substituted for a dactyl in any foot in the line ; as, “ Émpty and | dreár was each | roóm,
and | haúnted with | phántoms of | térror.”
7. Elision may take place ; that is to say, in scanning a line, you may disregard a superfluous short vowel ; as, “ Be bríght | and
jó | vial amóng | your guésts | to-níght.”

(c) EXERCISES IN THE USE OF REFERENCE BOOKS

1. Refer to a dialect dictionary, or to a glossary to Burns's poems, and find the meaning of the following words : *airts, blaw, bonnie, lo'e, row, mony, wi', shaw, minds, o', amang, saft, frae, hame, sae, ae, wad, knowes, hae, atween, twa, wae, gaed, awa, aboon, ken, nane.*

2. Collect some information about Burns's life and work.

3. Find out something about the literary work of four or five of the chief Scottish writers.

4. Derive these words : *bonnie, dewy, fountain, balmy, ken, nane.*

(d) EXERCISES IN WRITTEN ENGLISH

1. In what dialect are most of Burns's poems written ? Mention, with examples, some of the chief features of that dialect.

2. Describe Jean, as you imagine she appeared to Burns when he wrote this poem.

3. Write sentences which show that you know the exact difference in meaning between the words in the following groups :

- (a) want, need, lack.
- (b) clear, distinct, apparent, obvious.
- (c) emigrate, immigrate, migrate.

4. The sentences in the following paragraph are in their wrong order. Rearrange them correctly :

Her couch (*i.e.* Little Nell's) was dressed with here and there some winter berries and green leaves, gathered in a spot she had been used to favour. She was dead. The solemn stillness was no marvel now. "When I die, put near me something that has loved the light, and had the sky above it always." For she was dead. Those were her words. No sleep so beautiful and calm, so free from trace of pain, so fair to look upon. There, upon her little bed, she lay at rest. She seemed a creature fresh from the hand of God, and waiting for the breath of life ; not one who had lived and suffered death.

Give the theme or the topic sentence of the paragraph which you have rearranged.

5. Scan the second stanza of this poem, marking all the stressed syllables, dividing the lines into feet, naming the metre, and the rime scheme of the stanza.

(e) EXERCISES IN SPOKEN ENGLISH

1. Explain the meaning of each of the words mentioned in Section (c), Question 1.

2. Arrange for a Class Discussion on one of the following subjects :

- (a) Should we have conscription in this country ?
- (b) The advantages and disadvantages of a good memory.
- (c) Which is the better game, cricket or football ?

3. Give the correct pronunciation of these words : *colossal, lenient, literal, littoral, retrograde, volatile, visual, transient, petulant, prehensile, ocular, corrosive, menagerie, mausoleum, fidelity.*

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Use each of these words in a sentence. Consult a dictionary, if you do not know the meaning of any of the words.

4. Construct sentences which show that you know the meanings of the following idioms : *to pull through, the primrose path, the sand has run out, to send to Coventry, to set store by, sharp practice, to laugh in one's sleeve, let sleeping dogs lie, a slough of despond.*

5. Express in one word each of the following ideas :

- (a) Inclined to go to law.
- (b) Cure for everything.
- (c) Office without duties.
- (d) Unable to pay one's debts.
- (e) Incapable of being rubbed out.
- (f) Not having made a will.

6. The following are the opening words of a short story :

The thousand injuries of Fortunato I had borne as I best could ; but when he ventured upon insult, I vowed revenge. You, who know so well the nature of my soul, will not suppose, however, that I gave utterance to a threat. *At length* I would be avenged ; this was a point definitely settled—but the very definitiveness with which it was resolved, precluded the idea of risk. I must not only punish, but punish with impunity.

Continue this story round the class, until it is completed.

(f) EXERCISES IN THE APPRECIATION OF LITERATURE

1. Give a short criticism of this poem. Do you think that the dialect adds to or impairs the effect ?

2. Say what you know of Burns's work generally. Mention the names of half a dozen well-known poems that he wrote, and give a short account of one of them.

3. Explain the following literary allusions : *The Novelist of Wessex, the Author of the Waverley Novels, the Ploughboy*

*Poet, the Great Lexicographer, the Poet's Poet, Mr. Spectator,
the Morning Star of Song, the Great Cham of Literature.*

(g) EXERCISE IN THINKING

What is meant by the Theory of Evolution ? Consult reference books if you wish, and then explain in your own way exactly what you think it means.

LESSON TWENTY-TWO

(a) PROSE FOR STUDY

A SKETCH OF DR. JOHNSON

Dr. Samuel Johnson's character, religious, moral, political, and literary, nay his figure and manner are, I believe, more generally known than those of almost any man ; yet it may not be superfluous here to attempt a sketch of him. Let my readers then remember that he was a sincere and zealous Christian, of high church of England and monarchical principles, which he would not tamely suffer to be questioned ; steady and inflexible in maintaining the obligations of piety and virtue, both from a regard to the order of society, and from a veneration for the Great Source of all order ; correct, nay stern in his taste ; hard to please, and easily offended, impetuous and irritable in his temper, but of a most humane and benevolent heart ; having a mind stored with a vast and various collection of learning and knowledge, which he communicated with peculiar perspicuity and force, in rich and choice expression. He united a most logical head with a most fertile imagination, which gave him an extraordinary advantage in arguing ; for he could reason close or wide, as he saw best for the moment. He could, when he chose it, be the greatest sophist that ever wielded a weapon in the schools of declamation ; but he indulged this only in conversation ; for he owned he sometimes talked for victory ; he was too conscientious to make error permanent and per-

icious, by deliberately writing it. He was conscious of his superiority. He loved praise when it was brought to him ; but he was too proud to seek it. He was somewhat susceptible of flattery. His mind was so full of imagery, that he might have been perpetually a poet. It has been often remarked, that in his poetical pieces, which it is to be regretted are so few, because so excellent, his style is easier than in his prose. There is deception in this : it is not easier, but better suited to the dignity of verse ; as one may dance with a grace, whose motions, in ordinary walking—in the common step, are awkward. He had a constitutional melancholy, the clouds of which darkened the brightness of his fancy, and gave a gloomy cast to his whole course of thinking : yet, though grave and awful in his deportment, when he thought it necessary or proper,—he frequently indulged himself in pleasantry and sportive sallies. He was prone to superstition, but not to credulity. Though his imagination might incline him to a belief of the marvellous, and the mysterious, his vigorous reason examined the evidence with jealousy. He had a loud voice, and a slow deliberate utterance, which no doubt gave some additional weight to the sterling metal of his conversation. Lord Pembroke said once to me at Wilton, with a happy pleasantry, and some truth, that “ Dr. Johnson’s sayings would not appear so extraordinary, were it not for his *bow-wow way* ” : but I admit the truth of this only on some occasions. The *Messiah*, played upon the *Canterbury Organ*, is more sublime than when played upon an inferior instrument : but very slight music will seem grand, when conveyed to the ear through that majestic medium. *While therefore Dr. Johnson’s sayings are read, let his manner be taken along with them.* Let it however be

observed, that the sayings themselves are generally great; that, though he might be an ordinary composer at times, he was for the most part a Handel.—His person was large, robust, I may say approaching to the gigantic, and grown unwieldy from corpulency. His countenance was naturally of the cast of an ancient statue, but somewhat disfigured by the scars of that *evil*, which, it was formerly imagined, the *royal touch* could cure. He was now in his sixty-fourth year, and was become a little dull of hearing. His sight had always been somewhat weak; yet, so much does mind govern, and even supply the deficiency of organs, that his perceptions were uncommonly quick and accurate. His head, and sometimes also his body, shook with a kind of motion like the effect of a palsy: he appeared to be frequently disturbed by cramps, or convulsive contractions, of the nature of that distemper called *St. Vitus's dance*. He wore a full suit of plain brown clothes, with twisted-hair-buttons of the same colour, a large bushy greyish wig, a plain shirt, black worsted stockings, and silver buckles. Upon this tour, when journeying, he wore boots, and a very wide brown cloth great-coat, with pockets which might have almost held the two volumes of his folio dictionary; and he carried in his hand a large English oak stick.

JAMES BOSWELL:

Journal of a Tour to the Hebrides.

(b) SUBJECTS FOR CLASS STUDY

I

The Character-Sketch.

You will find that there are few forms of composition more salutary and instructive than that of making a

character-sketch of some of your friends and acquaintances, for it tests your powers of observation, exercises your descriptive ability, and disciplines your judgment.

When you are attempting a character-sketch, close and accurate observation is all-important, as upon this will depend the essential truth of your portrait. Hence, before attempting your sketch, carefully study the leading characteristics and mannerisms of the person you intend to describe. But remember that it is not your object to present the weak points only, but to portray the person as a whole, and set down all the main characteristics, whether they be good or bad. When you have done that, you can summarise your impressions, and draw a final conclusion, or leave this final conclusion to be drawn by the reader.

It is, of course, possible to make a character-sketch of people that you have not actually known, such as famous men and women in history, and this is often done; but you are strongly recommended to begin by describing only those people with whom you are personally acquainted, as a sketch based on direct observation is far more likely to be successful than one based upon material you have derived from books.

The character-sketch of Dr. Johnson which forms the substance of the extract given in this lesson is well worth studying as an indication of the general method to be followed. In fact, much of Boswell's *Life of Johnson* might be utilised in this respect, as that great biography contains some of the most masterly character-sketches in English Literature.

II

Metre and Verse (iii).

A stanza, we have explained, is a group of lines forming a complete division of a poem. In this lesson we shall tell you a little about one or two of these verse patterns, as they are sometimes called.

The Heroic Couplet.

The Heroic Couplet consists of iambic pentameters riming in pairs. It was much used during the eighteenth century; e.g. in Pope's *Rape of the Lock*, Goldsmith's *Deserted Village*, and Johnson's *London* :

True wit is Nature to advantage dress'd,
What oft was thought, but ne'er so well express'd.

POPE.

The Octosyllabic Couplet.

This consists of iambic tetrameters riming in pairs, and is one of the most popular verse patterns in English prosody. It is used, for instance, by Scott in *Marmion*, by Byron in *The Siege of Corinth*, and by Herrick in *A Country Life* :

'Tis midnight : on the mountain brown
The cold, round moon shines deeply down ;
Blue roll the waters, blue the sky
Spreads like an ocean hung on high.

BYRON.

The Heroic Quatrain.

The Heroic Quatrain is a stanza consisting of four lines (iambic pentameters) which rime alternately. It is used by Gray in his famous *Elegy*, and by many other poets :

The boast of heraldry, the pomp of power,
 And all that beauty, all that wealth e'er gave,
 Await alike th' inevitable hour :—
 The paths of glory lead but to the grave.
 GRAY.

Ballad Metre.

Ballad Metre is a four-lined stanza in which the first and third lines are iambic tetrameters, and the second and fourth iambic trimeters. Usually only the second and fourth lines rhyme. Most of the well-known Old English ballads, such as *Edom o' Gordon* and *The Wife of Usher's Well*, were written in this stanza :

The lady stood on her castle wa',
 Beheld baith dale and down ;
 There she was ware of a host of men
 Cam riding towards the town.

ANON.

Blank Verse.

Blank Verse is unrimed verse, and the term is usually applied to unrimed iambic pentameters. It is the standard English metre, and is used by Shakespeare, Milton, Marlowe, Browning, Tennyson, and a host of others :

O, who can hold a fire in his hand
 By thinking on the frosty Caucasus ?
 Or cloy the hungry edge of appetite
 By bare imagination of a feast ?
 Or wallow naked in December snow
 By thinking on fantastic summer's heat ?

SHAKESPEARE.

(c) EXERCISES IN THE USE OF REFERENCE BOOKS

1. Look up the meanings of the following words, as used in the extract given : *moral, political, superfluous, zealous,*

monarchical, tamely, inflexible, piety, veneration, impetuous, humane, benevolent, peculiar, perspicuity, logical, fertile, sophist, declamation, pernicious, susceptible, perpetually melancholy, deportment, pleasantry, sportive, prone, superstition, credulity, jealousy, sterling, sublime, unwieldy, corpulency, deficiency, perceptions, palsy, convulsive, folio.

2. Explain, with the aid of the right reference books, the following allusions :

- (a) The *Messiah*, played upon the *Canterbury Organ*, is more sublime than when played upon an inferior instrument.
- (b) Though he might be an ordinary composer at times, he was for the most part a *Handel*.
- (c) His countenance was naturally of the cast of an ancient statue, but somewhat disfigured by the scars of *that evil, which, it was formerly imagined, the royal touch could cure.*
- (d) He appeared to be frequently disturbed by cramps, or convulsive contractions, of the nature of that distemper called *St. Vitus's dance*.

3. Collect some information about the following subjects :

- (a) The life of Johnson.
- (b) The character of Boswell.
- (c) Johnson's literary work and the style in which it is written.
- (d) Boswell's *Life of Johnson*.
- (e) London in the Eighteenth Century.

4. Derive : *perspicuity, melancholy, sterling, palsy, sophist, deportment, worsted.*

(d) EXERCISES IN WRITTEN ENGLISH

1. Write each of the following sentences in simpler English :

- (a) Let my readers then remember that he was a sincere and zealous Christian, of high church of England and monarchical principles, which he would not tamely suffer to be questioned ;

steady and inflexible in maintaining the obligations of piety and virtue, both from a regard to the order of society, and from a veneration for the Great Source of all order.

- (b) Yet, though grave and awful in his deportment, when he thought it necessary and proper,—he frequently indulged himself in pleasantry and sportive sallies.
- (c) He was prone to superstition, but not to credulity. Though his imagination might incline him to a belief of the marvellous, and the mysterious, his vigorous reason examined the evidence with jealousy.

2. Give a careful and detailed character sketch of Boswell, making use of the information you were told to collect, and of any hints which you can derive from the extract given.

3. Summarise this extract, using about 200 words.

4. Write two paragraphs, of about half a dozen sentences each, on *London in the Eighteenth Century*.

5. Take down from dictation and punctuate the passage beginning, “ His person was large, robust,” and ending, “ a large English oak stick.”

6. Analyse each of these sentences into clauses :

- (a) Let my readers then remember that he was a sincere and zealous Christian, of high church of England and monarchical principles, which he would not tamely suffer to be questioned.
- (b) He united a most logical head with a most fertile imagination, which gave him an extraordinary advantage in arguing ; for he could reason close or wide, as he saw best at the moment.
- (c) He could, when he chose it, be the greatest sophist that ever wielded a weapon in the schools of declamation.

Rewrite in your own words the clauses into which you have analysed sentence (a), and then combine these rewritten clauses into one longer complex sentence.

(e) EXERCISES IN SPOKEN ENGLISH

1. Use the following words and phrases in sentences of your own making : *monarchical, perspicuity, deportment, prone, credulity, deficiency, a sincere and zealous Christian, advantage in arguing, full of imagery, his vigorous reason, some additional weight, an ancient statue, upon this tour.*

2. Many good stories have been told about Dr. Johnson, most of which are to be found in Boswell's *Life*. Tell one of these stories, making it as fresh and amusing as you can.

3. Sketch the character of Dr. Johnson, having before you, if necessary, the summary which you have made of the extract.

4. Point out any errors in the following :

(a) The "Complete Angler" is another name for Euclid, because he wrote all about angles.

(b) There are many eligible fish in the North Sea.

(c) The Chiltern Hundreds are the things you see with a microscope in cheese.

(d) Martin Luther did not die a natural death : he was excommunicated by a bull.

(e) Ladies wear oyster feathers in their hats.

5. Give the correct pronunciation of the following words : *primeval, acrimony, antipodes, actuary, soliloquy, tapioca, spinach, broccoli, avoirduois, aristocrat, accoutrements, panorama, anatomy, celerity, casualty.*

Use these words in sentences of your own. (Consult a dictionary, if necessary.)

(f) EXERCISES IN THE APPRECIATION OF LITERATURE

1. Give a short account of Boswell's *Life of Johnson*, and explain why it is usually considered to be the greatest biography in the English language.

2. What are the chief characteristics of Dr. Johnson's *style* ? Boswell writes : " Lord Pembroke said once to me at Wilton, with a happy pleasantry, and some truth, that ' Dr. Johnson's sayings would not appear so extraordinary,

were it not for his *bow-wow way*.''' Explain what you think Lord Pembroke meant, giving examples whenever possible.

3. Dr. Johnson was one of the most famous literary critics of the eighteenth century ; that is to say, he was so regarded by his contemporaries. But later generations have not subscribed to this view. They think that Dr. Johnson's literary criticism is often faulty, and even radically unsound.—What are the definite faults charged against Johnson's criticism, and how is this change of opinion to be explained ?

4. Name three or four of Dr. Johnson's most important works, and give a short account of any one of them.

(g) EXERCISE IN THINKING

The purchasing power of money varies considerably from time to time ; for instance, it was possible to buy much more for ten shillings before the war than it is now.—Carefully explain some of the serious consequences that may result from this variation in the value of money, especially when the variation is sudden and violent. Give examples whenever you can.

LESSON TWENTY-THREE

(a) VERSE FOR STUDY

CLARENCE'S DREAM

London. The Tower. Enter Clarence and Brakenbury.

Brak. Why looks your grace so heavily to-day ?

Clar. O, I have pass'd a miserable night,
So full of ugly sights, of ghastly dreams,
That, as I am a Christian faithful man,
I would not spend another such a night,
Though 'twere to buy a world of happy days,
So full of dismal terror was the time !

Brak. What was your dream ? I long to hear you tell it.

Clar. Methought that I had broken from the Tower,
And was embark'd to cross to Burgundy ;
And, in my company, my brother Gloucester ;
Who from my cabin tempted me to walk
Upon the hatches : thence we look'd toward
England,
And cited up a thousand fearful times,
During the wars of York and Lancaster,
That had befallen us. As we paced along
Upon the giddy footing of the hatches,
Methought that Gloucester stumbled ; and, in
falling,
Struck me, that thought to stay him, overboard,
Into the tumbling billows of the main.

Lord, Lord ! methought, what pain it was to
drown !

What dreadful noise of waters in mine ears !
What ugly sights of death within mine eyes !
Methought I saw a thousand fearful wrecks ;
Ten thousand men that fishes gnaw'd upon ;
Wedges of gold, great anchors, heaps of pearl,
Inestimable stones, unvalued jewels,
All scattered in the bottom of the sea :
Some lay in dead men's skulls ; and in those
holes

Where eyes did once inhabit, there were crept,
As 'twere in scorn of eyes, reflecting gems
Which woo'd the slimy bottom of the deep,
And mock'd the dead bones that lay scattered
by.

Brak. Had you such leisure in the time of death
To gaze upon the secrets of the deep ?

Clar. Methought I had ; and often did I strive
To yield the ghost : but still the envious flood
Kept in my soul, and would not let it forth
To seek the empty, vast, and wandering air
But smothered it within my panting bulk,
Which almost burst to belch it in the sea.

Brak. Awaked you not with this sore agony ?

Clar. O no, my dream was lengthened after life ;
O, then began the tempest of my soul,
Who pass'd, methought, the melancholy flood,
With that grim ferryman which poets write of,
Unto the kingdom of perpetual night.
The first that there did greet my stranger soul,
Was my great father-in-law, renowned Warwick ;
Who cried aloud, " What scourge for perjury
Can this dark monarchy afford false Clarence ? "
And so he vanished : then came wandering by

A shadow like an angel, with bright hair
 Dabbled in blood; and he squeaked out aloud,
 " Clarence is come; false, fleeting, perjured

Clarence,

That stabb'd me in the field of Tewkesbury:
 Seize on him, Furies, take him to your tor-
 ments! "

With that, methought, a legion of foul fiends
 Environ'd me about, and howled in mine ears
 Such hideous cries, that with the very noise
 I trembling waked, and for a season after
 Could not believe but that I was in hell,
 Such terrible impression made the dream.

WILLIAM SHAKESPEARE:

King Richard the Third.

(b) SUBJECTS FOR CLASS STUDY

I

Verse Composition.

It was suggested in Part Two of the Course that after you had gained some knowledge of the structure of verse, you should try to write little verses of your own, and that the best way to begin was, in the first place, to attempt the octosyllabic couplet as used by Scott, and then to go on to the four-lined stanza as used by Gray. It was also suggested that, when choosing your rime words, you should choose those for which there were plenty of rimes, and that you should try to give as much variety as possible to the metre in which your verses were written.

Hence, if you have any aptitude for verse-making, you will probably by now have acquired some facility in the process; and although you will realise that what you write is not poetry, you will find verse com-

position of the greatest benefit in teaching you the exact use of words, and in training your ear to appreciate the subtle cadences of prose. You are therefore strongly urged to persevere.

Hitherto, however, you have practised writing only isolated stanzas, and consequently the time has now arrived when you should attempt something rather more ambitious: in other words, a complete poem. For this purpose we recommend the ballad. We have already explained to you what is meant by "ballad metre," and you will find there is no better practice than to attempt a short ballad. Ballad metre is not difficult, as there are only four lines to the stanza and only the second and fourth of these are rimed.

Before you begin to write, study a few of the most famous English ballads, as this will give you a good idea of exactly what is required: ballads such as Cowper's *John Gilpin*, Goldsmith's *Edwin and Angelina*, Scott's *Gray Brother*, or any of the Old English ballads. From these you will gather that a ballad must tell a plain, straightforward story in a simple style, and that all elaboration and ornament is entirely out of place. You will observe, moreover, that the language is sometimes archaic, and the metre verging on the rugged, so that, in order to create the right atmosphere, these characteristics should, so far as possible, be reproduced.

II

Common Errors (iii).

Perhaps no two words are more frequently confused than *lie* and *lay*. Here are one or two examples:

1. She *lays* down for an hour every afternoon.
2. Why don't you go and *lay* down.
3. *Lay* down, Spot, lay down!

4. There let him *lay*.
5. He *laid* down for a couple of hours this morning.
6. The hen has just *lain* an egg.

This confusion, however, is not likely to arise if you remember the following simple facts.—There are two distinct verbs which are somewhat alike in form: *lay*, which is transitive, and *lie*, which is intransitive. The principal parts of these two verbs (that is, the present tense, the past tense, and the past participle) are: *lay*, *laid*, *lain*, and *lie*, *lay*, *lain*. Thus, we say: “She *lies* down for an hour every afternoon”; “She *lay* down for an hour yesterday morning”; “She *has lain* down for an hour this morning.” But, “The hen *lays* an egg every day”; “The hen *laid* an egg yesterday”; “The hen *has* just *laid* an egg.” The mistake people usually make is that of using *lay* for *lie*; that is, the present tense of the transitive verb *lay*, instead of the present tense of the intransitive verb *lie*.

Another common error is the use of *without* or *except* for *unless*; as, “They won’t give me the books *without* (or *except*) I first pay the money for them.” *Except*, however, is a preposition, and *without* a preposition or an adverb, and neither can be used as a conjunction. The sentence should therefore read, “They won’t give me the books *unless* I first pay the money for them.”

Again, we often find the interrogative pronoun put in the wrong case; as, “*Who* did you give the message to?” This, of course, should be, “*Whom* did you give the message to?” or, better, “To *whom* did you give the message?” as the interrogative pronoun is here governed by the preposition *to*, and all prepositions in English take the accusative case.

Lastly, we sometimes find a curious misuse of the comparative; as, "The *Daily Mercury* has a larger circulation than *any paper* in the kingdom." A moment's consideration, however, will show you that this is wrong, for the *Daily Mercury* itself is here included in the comparison; and this makes the whole statement meaningless. We must therefore insert the word *other* after *any*, and write, "The *Daily Mercury* has a larger circulation than *any other* paper in the kingdom."

(c) EXERCISES IN THE USE OF REFERENCE BOOKS

1. Look up the meanings of the following words, as used in the extract given: *heavily, ghastly, methought, embarked, hatches, cited, fearful, main, inestimable, unvalued, perjury, scourge, dabbled, fleeting, legion, environed.*

2. With the aid of the right reference books, explain the following allusions:

- (a) Methought that I had broken from *the Tower*,
And was embark'd to cross to *Burgundy*;
And in my company, *my brother Gloucester*.
- (b) During *the Wars of York and Lancaster*.
- (c) Who pass'd, methought, *the melancholy flood*,
With *that grim ferryman* that poets write of.
- (d) My great father-in-law, *renowned Warwick*.
- (e) "Clarence is come; *false, fleeting, perjured*
Clarence,
That stabb'd me in *the field of Tewkesbury*.

3. Collect some information on each of the following topics:

- (a) The reign of Richard the Third.
- (b) The plot of Shakespeare's *Richard the Third*.
- (c) The Wars of the Roses.
- (d) The character of Richard the Third.
- (e) The influence of Marlowe on Shakespeare.

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(d) EXERCISES IN WRITTEN ENGLISH

1. Give from the extract examples of six words that have changed their meaning since Shakespeare's day. Explain the meaning that they had then and that they have now.

2. Explain, with examples, the distinction between the verbs *lie* and *lay*.

3. Write ten or twelve lines of verse on *Autumn, Evening, Shakespeare*, or any other subject you like to choose. State the metre in which you have written the verses, and scan one or two lines.

4. Turn into good readable prose Clarence's second speech, taking care to avoid all poetical words and expressions.

5. Fill in the blanks in the following :

I remember, I remember

Where I was used to

And thought the must rush as fresh

As on the wing ;

My spirit in feathers then

That is so now,

And summer pools could hardly

The fever on my

6. Sketch the character of Richard the Third.

(e) EXERCISES IN SPOKEN ENGLISH

1. Use the following words and expressions in sentences of your own making : *ghastly, embarked, inestimable, perjury, legion, environed, ugly sights, in my company, the tumbling billows of the main, wedges of gold, bottom of the deep, this sore agony, perpetual night, the field of Tewkesbury.*

2. Give a short account of the Wars of the Roses.

3. Pronounce the following words correctly : *biography, diocesan, clarionet, chevalier, European, Asian, flageolet, insignia, iniquity, petroleum, mountainous, reverend, reverent, conjugal, apologise.*

Explain the meaning of these words. (Use your dictionary, if necessary.)

4. Mention a few of the chief events in the reign of Richard the Third.

5. Analyse into clauses Clarence's first speech.

6. Complete the following incomplete sentences :

- (a) I have passed
- (b) I would not spend
- (c) Some lay in
- (d) Then began the

7. Complete the following advertising "slogans" ; or if the slogan is complete, say to what article it refers :

- (a) I hear they want
- (b) Get it at
- (c) Stop me and buy one.
- (d) It's the little daily dose that does it.
- (e) Worth a guinea a box.
- (f) Great stuff
- (g) High o'er the fence leaps Sunny Jim
- (h) I'm plain Mr. York of York, Yorks.

Describe in detail any one of these advertisements.

(f) EXERCISES IN THE APPRECIATION OF LITERATURE

1. Give an outline of the plot of *Richard the Third*, and the names of the chief characters.

2. What was Marlowe's influence upon this particular play of Shakespeare's. Mention some definite points.

3. State your opinion of the *style* in which this extract is written, giving examples.

4. Name three or four other historical plays that Shakespeare wrote, and say what you know of any one of them. (Consult reference books, if necessary.)

(g) EXERCISE IN THINKING

Some people think that, in matters of criticism, the best judge of poetry is a poet, the best judge of painting a painter, the best judge of playwriting a playwright, and so on. Others deny this, and say that a man can be an

excellent critic, although he may not be able to practise what he preaches. William Hazlitt, for instance, in his essay *On Judging of Pictures*, says : “ I deny *in toto* and at once the exclusive right and power of painters to judge of pictures. What is a picture made for ? To convey certain ideas to the mind of a painter—that is, of one man in ten thousand ? No, but to make them apparent to the eye and mind of all. If a picture be admired by none but painters, I think it is a strong presumption that the picture is bad. A painter is no more a judge, I suppose, than another man of how people feel and look under certain passions and events. Everybody sees as well as he whether certain figures on the canvas are like such a man, or like a cow, a tree, a bridge, or a windmill.”

(a) What are your own views on the subject ? Explain them as fully as you can, giving definite examples wherever possible.

(b) Assuming that Hazlitt's *point of view* is correct, do you consider his *argument* in all respects a sound one ?

LESSON TWENTY-FOUR

(a) PROSE FOR STUDY

LONDON ANTIQUES

I had been wandering for some time through dull, monotonous streets, destitute of anything to strike the eye or excite the imagination, when I beheld before me a Gothic gateway of mouldering antiquity. It opened into a spacious quadrangle, forming the courtyard of a stately Gothic pile, the portal of which stood invitingly open. It was apparently a public edifice, and as I was antiquity-hunting, I ventured in, though with dubious steps. Meeting no one either to oppose or rebuke my intrusion, I continued on until I found myself in a great hall, with a lofty arched roof and oaken gallery, all of Gothic architecture. At one end of the hall was an enormous fireplace, with wooden settles on each side ; at the other end was a raised platform or dais, the seat of state, above which was the portrait of a man in antique garb, with a long robe, a ruff, and a venerable grey beard.

The whole establishment had an air of monastic quiet and seclusion, and what gave it a mysterious charm was that I had not met with a human being since I had passed the threshold. Encouraged by this loneliness, I seated myself in a recess of a large bow-window, which admitted a broad flood of yellow sunshine, checkered here and there by tints from panes of coloured glass, while an open casement let in the

soft summer air. Here, leaning my head on my hand and my arm on an old oaken table, I indulged in a sort of reverie about what might have been the ancient uses of this edifice. It had evidently been of monastic origin ; perhaps one of those collegiate establishments built of yore for the promotion of learning, where the patient monk, in the ample solitude of the cloister, added page to page and volume to volume, emulating in the productions of his brain the magnitude of the pile he inhabited.

As I was seated in this musing mood, a small panelled door in an arch at the upper end of the hall was opened, and a number of grey-headed old men, clad in long black cloaks, came forth one by one, proceeding in that manner through the hall, without uttering a word, each turning a pale face on me as he passed, and disappearing through a door at the lower end.

I was singularly struck with their appearance. Their black cloaks and antiquated air comported with the style of this most venerable and mysterious pile. It was as if the ghosts of the departed years about which I had been musing were passing in review before me. Pleasing myself with such fancies, I set out, in the spirit of romance, to explore what I pictured to myself a realm of shadows existing in the very centre of substantial realities.

My ramble led me through a labyrinth of interior courts and corridors and dilapidated cloisters ; for the main edifice had many additions and dependencies built at various times and in various styles. In one open space a number of boys, who evidently belonged to the establishment, were at their sports ; but everywhere I observed those mysterious old grey men in black mantles, sometimes sauntering alone, sometimes conversing in groups. They appeared to be the per-

vading genii of the place. I now called to mind what I had read of certain colleges in old times, where judicial astrology, geomancy, necromancy, and other forbidden and magical sciences were taught. Was this an establishment of the kind, and were these black-cloaked old men really professors of the black art ?

These surmises were passing through my mind as my eye glanced into a chamber hung round with all kinds of strange and uncouth objects—implements of savage warfare, strange idols and stuffed alligators ; bottled serpents and monsters decorated the mantelpiece ; while on the high tester of an old-fashioned bedstead grinned a human skull, flanked on either side by a dried cat.

I approached to regard more narrowly this mystic chamber, which seemed a fitting laboratory for a necromancer, when I was startled at beholding a human countenance staring at me from a dusky corner. It was that of a small, shrivelled old man, with thin cheeks, bright eyes, and grey, wiry, projecting eyebrows. I at first doubted whether it were not a mummy curiously preserved, but it moved, and I saw that it was alive. It was another of these black-cloaked old men, and as I regarded his quaint physiognomy, his obsolete garb, and the hideous and sinister objects by which he was surrounded, I began to persuade myself that I had come upon the archmago who ruled over this magical fraternity.

Seeing me pausing before the door, he rose and invited me to enter. I obeyed with singular hardihood ; for how did I know whether a wave of his wand might not metamorphose me into some strange monster, or conjure me into one of the bottles on his mantelpiece ?

WASHINGTON IRVING : *The Sketch Book*.

(b) SUBJECTS FOR CLASS STUDY

I

Literary Appreciation (ii).

Style in literature is the manner in which a writer expresses his thoughts ; his particular and individual way of looking at things. It is not something that can be copied, but a personal quality—a part of the writer himself. There are consequently almost as many styles as there are writers, but, none the less, amidst all these various styles, it is possible to recognise and classify a few broad types of expression.

The Plain Style.

One of these is the Plain Style. The Plain Style is simple, easy, and straightforward. Little or no ornament is used, the form of sentence favoured is mainly the Simple or the Double sentence of medium length, and the words chosen are the short, everyday words which are known to us all. It is the style in which Malory's *Morte d'Arthur*, Defoe's *Robinson Crusoe*, Swift's *Gulliver's Travels*, and many other well-known books are written.—Here is an example :

After about two hours the court retired, and I was left with a strong guard, to prevent the impertinence, and probably the malice, of the rabble, who were very impatient to crowd about me as near as they durst ; and some of them had the impudence to shoot their arrows at me, as I sat on the ground by the door of my house, whereof one very narrowly missed my right eye. But the colonel ordered six of the ringleaders to be seized, and thought no punishment so proper as to deliver them bound into my hands.

SWIFT : *Gulliver's Travels*.

The Terse Style.

Another is the Terse Style. The Terse Style, notable examples of which are to be found in the prose of Bacon and the verse of Pope, is brief, crisp, and highly condensed. No thought is admitted that is not to the point, and no word is used that is merely ornamental or redundant. If, however, this terseness is carried to excess, the style becomes harsh and obscure, and the meaning difficult to grasp. The following is from Bacon's *Essay on Travel* :

Travel, in the younger sort, is a part of education; in the elder, a part of experience. He that travelleth into a country before he hath some entrance into the language, goeth to school, and not to travel. That young men travel under some tutor, or grave servant, I allow well; so that he be such a one that hath the language, and hath been in the country before; whereby he may be able to tell them what things are worthy to be seen in the country where they go; what acquaintances they are to seek; what exercises or discipline the place yieldeth.

The Vigorous Style.

A third kind is the Vigorous Style. This is vivacious, pointed, stimulating, and forcible. Hence we find that the Vigorous Style is characterised by the frequent use of contrast, balance, intentional repetition, striking examples, apt illustration, and other vivid rhetorical devices, such as, antithesis, paradox, climax, metaphor, and simile.—Among our most vigorous writers are Hazlitt, Macaulay, Froude, G. K. Chesterton, Hilaire Belloc, and Bernard Shaw. The example we give is from Hazlitt :

Puck, or Robin Goodfellow, is the leader of the fairy band. He is the Ariel of *The Midsummer Night's Dream*; and yet as unlike as can be to the Ariel in *The Tempest*. No other poet could have made two such different characters out of the same fanciful materials and situations. Ariel is a minister of retribution who is touched with a sense of pity at the woes he inflicts. Puck is a madcap sprite, full of wantonness and mischief, who laughs at those whom he misleads—"Lord, what fools these mortals be!" Ariel cleaves the air, and executes his mission with the zeal of a winged messenger; Puck is borne along on his fairy errand like the light and glittering gossamer before the breeze.

II

*Figures of Speech (i).

A **Figure of Speech** is the use of a word in a special sense with the object of heightening the effect of what we say.

The following is a summary of the figures of speech which have been already explained :

Figures based on Likeness.

1. A **Simile** is a comparison between two things which differ in kind, but are alike in the particular point to which attention is directed; as, "He wrote *like an angel*, but talked *like poor poll*." A simile is usually introduced by a word of comparison such as *like*, *so*, *as*.

2. A **Metaphor** is a condensed or implied simile; that is to say, a simile in which one side of the com-

parison has been suppressed ; as, " They carefully *sifted* the evidence."—**Mixed Metaphor** consists in combining in the same subject metaphors taken from different sources ; as, " This repressive government *kindled* the *seed* of rebellion."

3. **Personification** means the attribution of life or feeling to lifeless objects or abstract qualities ; as, " *Spring* had come in all *her* matchless beauty."

4. **Apostrophe** is an exclamatory address made in the course of a public speech, or in a poem, either to a personified object, or to an absent person as though present ; as, " Hail, holy *Light*, offspring of Heaven first-born ! "

Figures based on Contrast.

1. **Antithesis** is the figure in which one word or idea is set against another ; as, *God* made the *country*, and *man* made the *town*."

2. **Epigram** is a short witty saying, sometimes involving an apparent contradiction ; as, " Our *enemies* are often our *truest friends*."

3. **A Pun** is a play upon words ; as, " These are rightly called *rock* cakes."

4. **Hyperbole** is a greatly exaggerated statement, not intended to be taken literally, but used mainly for effect ; as, " I must have spent *hundreds* of *Christ-mases* at home."

5. **Irony** consists in saying, under the guise of a compliment, the opposite of what is meant, but with an accompanying indication, either in tone or manner, that the words are not intended to be taken literally ; as, " This *even-tempered philosopher* was rarely angry more than once a day."

6. **Euphemism** is a figure in which we speak of harsh and unpleasant things in a mild and pleasant

manner; as, "He has now become *His Majesty's guest* (that is, gone to prison) for five years."

(c) EXERCISES IN THE USE OF REFERENCE BOOKS

1. Look up the meanings of the following words : *monotonous, destitute, Gothic, mouldering, antiquity, quadrangle, pile, portal, edifice, dubious, rebuke, intrusion, settles, dais, garb, ruff, monastic, recess, casement, reverie, collegiate, yore, monk, cloister, emulating, magnitude, inhabited, comported, tester, flanked, labyrinth, dilapidated, dependencies, sauntering, pervading, genii, astrology, geomancy, necromancy, surmises, uncouth, laboratory, shrivelled, mummy, physiognomy, obsolete, sinister, archmago, fraternity, hardihood, metamorphose.*

2. Collect some information about each of the following topics :

- (a) The difference between astrology and astronomy.
- (b) One or two more "London Antiques"; that is, picturesque remnants of old times, which are little known to the general public.
- (c) The main features of Gothic architecture.
- (d) The Charter House.

3. Derive : *monotonous, quadrangle, portal, yore, cloister, astrology, labyrinth, genii, uncouth, archmago, fraternity, metamorphose.*

(d) EXERCISES IN WRITTEN ENGLISH

1. Rewrite the following passages, substituting, where possible, Saxon words for those borrowed from Latin and Greek :

- (a) It was apparently a public edifice, and as I was antiquity-hunting, I ventured in, though with dubious steps.
- (b) It had evidently been of monastic origin; perhaps one of those collegiate establishments built of yore for the promotion of learning, where the patient monk, in the ample solitude of the

cloister, added page to page and volume to volume, emulating in the productions of his brain the magnitude of the pile he inhabited.

- (c) I was singularly struck with their appearance. Their black cloaks and antiquated air comported with the style of this most venerable and mysterious pile.

2. Turn the whole of the second paragraph into Reported Speech.

3. Choose any one of the longer paragraphs, and examine it as regards the observance of the principles of Unity, Emphasis, and Coherence.

4. Describe some other picturesque relic of old London, preferably from personal observation.

5. Summarise this extract, using about two hundred words.

6. Complete the story, suggesting a simple explanation of all these mysterious happenings. Then turn to *London Antiques*, in Washington Irving's *Sketch Book*, and see if you are right.

(e) EXERCISES IN SPOKEN ENGLISH

1. Name a word similar in meaning and a word opposite in meaning to each of the following, and then use each of these groups of three words in sentences of your own making: *monotonous, dubious, inhabited, sauntering, uncouth, obsolete, hardihood*.

Give the meanings of any ten of the remaining words in Section (c), Question 1.

2. Convert these loose sentences into periodic :

- (a) I had been wandering for some time through dull, monotonous streets, destitute of anything to strike the eye or excite the imagination, when I beheld before me a Gothic gateway of mouldering antiquity.

- (b) These surmises were passing through my mind as

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my eye glanced into a chamber hung round with all kinds of strange and uncouth objects.

- (c) I approached to regard more narrowly this mystic chamber, which seemed a fitting laboratory for a necromancer, when I was startled at beholding a human countenance staring at me from a dusky corner.

In which form do you prefer these sentences, the loose or the periodic? Give some reasons.

3. Say what you know about any one of the subjects (a), (c), or (d), in Section (c), Question 2, about which you were told to collect some information.

4. Give the correct pronunciation of the following words : *reconnoitre, alienate, rhetoric, compendious, triennial, arterial, corroborate, annihilate, eradicate, exonerate, itinerate, inebriate, habitual, macaroni, obituary.*

If you do not know the meaning of any of these words, refer to a dictionary. Then use each word in a sentence of your own.

5. Washington Irving says : " I now called to mind what I had read of certain colleges in old times, where judicial astrology, geomancy, necromancy, and other forbidden and magical sciences were taught. Was this an establishment of the kind, and were these black-cloaked old men really professors of the black art ? "

Assume that it was so. Tell, with the right atmosphere, a little story about their " black magic."

(f) EXERCISES IN THE APPRECIATION OF LITERATURE

1. It has sometimes been said that Washington Irving closely imitated the style of Goldsmith and Addison. Read a few pages of the *Vicar of Wakefield*, and of *The Spectator*, and give your own opinion on the subject.

2. Carefully re-read the extract, and then explain the various devices which Washington Irving uses to maintain our interest throughout his narrative.

3. Name the author of each of the following works : *The Faerie Queene, She Stoops to Conquer, Esmond, The Cottar's Saturday Night, The Idylls of the King, Samson Agonistes, Essays of Elia, Marmion, Life of Nelson, The Autocrat of the Breakfast Table.*

Give an account of any one of these works.

4. Explain, with illustrative sentences, what is meant by each of the following : *metaphor, simile, antithesis, irony, euphemism, epigram.*

5. Describe the chief characteristics of the Plain, the Terse, and the Vigorous styles, and give examples of books that are written in each of the three styles mentioned.

(g) EXERCISE IN THINKING

The following is quoted in the *Philadelphia Public Ledger* as Anita Loos' favourite joke :

A friend of my husband's was asked by his bride to copy off a radio recipe that she wanted. He did his best, but got two stations at once, one of which was broadcasting the morning exercises, and the other, the recipe. This is what he took down :

Hands on the hips, place one cup of flour on your shoulder, raise knees and depress toes and mix thoroughly in one-half cupful of milk ; repeat six times. Inhale quickly one-half teaspoonful of baking powder ; lower the legs and mash two hard-boiled eggs in a sieve, exhale, breathe naturally, and sift into a bowl.

Attention ! Lie flat on the floor and roll in the white of an egg backward and forward until it comes to a boil. In ten minutes remove from the fire, and rub smartly with a rough towel. Breathe naturally, dress in warm flannels, and serve with fish soup.

Do your best to disentangle the "recipe" from the "morning exercises," and to fill in the blanks in each. If, after careful consideration, you find it is not possible to fill in all the blanks, explain why you think it cannot be done.

LESSON TWENTY-FIVE

(a) VERSE FOR STUDY

THE BARREL ORGAN

There's a barrel organ carolling across a golden street
In the City as the sun sinks low ;
And the music's not immortal ; but the world has
made it sweet,
And fulfilled it with the sunset glow.
And it pulses through the pleasures of the City and
the 'pain
That surround the singing organ like a large eternal
light ;
And they've given it a glory and a part to play again,
In the Symphony that rules the day and night.

And now it's marching onwards in the realms of old
romance,
And trolling out a fond familiar tune,
And now it's roaring cannon down to fight the King
of France,
And now it's prattling softly to the moon,
And all around the organ there's a sea without a
shore,
Of human joys and wonders and regrets ;
To remember and to recompense the music evermore
For what the cold machinery forgets. . . .

Yes ; as the music changes,
 Like a prismatic glass,
 It takes the light and ranges
 Through all the moods that pass ;

Dissects the common carnival
 Of passion and regrets,
 And gives the world a glimpse of all
 The colours it forgets.

And there *La Traviata* sighs
 Another sadder song ;
 And there *Il Trovatore* cries
 A tale of deeper wrong ;
 And bolder knights to battle go,
 With sword and shield and lance,
 Than ever here on earth below
 Have whirled into—a dance !

Go down to Kew in lilac-time, in lilac-time, in lilac-time ;
 Go down to Kew in lilac-time (it isn't far from London !)
 And you shall wander hand in hand with love in
 summer's wonderland ;
 Go down to Kew in lilac-time (it isn't far from London !)

The cherry-trees are seas of bloom and soft perfume
 and sweet perfume,
 The cherry-trees are seas of bloom (and oh, so near to
 London !)
 And there they say, when dawn is high and all the
 world a blaze of sky,
 The cuckoo, though he's very shy, will sing a song for
 London.

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The nightingale is rather rare and yet they say you'll
hear him there

At Kew, at Kew in lilac-time (and oh, so near to
London !)

The linnet and the throistle, too, and after dark the
long halloo

And golden-eyed *tu whit, tu whoo* of owls that ogle
London.

For Noah hardly knew a bird of any kind that isn't
heard

At Kew, at Kew in lilac-time (and oh, so near to
London !)

And when the rose begins to pout and all the chestnut
spires are out

You'll hear the rest without a doubt, all chorusing
for London :

*Come down to Kew in lilac-time, in lilac-time, in lilac-
time ;*

Come down to Kew in lilac-time (it isn't far from London !)
*And you shall wander hand in hand with love in summer's
wonderland ;*

Come down to Kew in lilac-time (it isn't far from London !)

ALFRED NOYES : from *The Barrel Organ*.

(b) SUBJECTS FOR CLASS STUDY

I

The English Language (iii).

We have seen that English is not a pure language, and that the main sources from which it has borrowed many of its loan-words are Celtic, Scandinavian, Latin (including French), and Greek. Of these, we have

touched upon the Celtic and Latin borrowings, so that the Scandinavian and Greek now remain to be considered.

Scandinavian Loan-Words.

The Scandinavian loan-words in our language were introduced by the Northmen (that is, the inhabitants of Norway, Sweden, and Denmark) who invaded this country during the ninth and tenth centuries ; but it was not until the middle of the thirteenth century that most of these loan-words appeared in the literary language.

Some examples of Danish loan-words are :

Nouns : *fell* (hill), *beck* (brook), *tarn* (pool), *skirt*, *egg*, *harbour*, *brink*, *sky*, *kid*, *tryst*.

Verbs : *skim*, *glint*, *dash*, *take*, *bask*, *whirl*, *thrive*, *droop*, *call*.

Adjectives and Adverbs : *tight*, *harsh*, *sleek*, *both*, *loose*.

Prepositions and Pronouns : *fro*, *till* ; *they*, *their*, *them*.

There are also many Scandinavian place-names, such as *Rei-gate* (*gate*=road), *Whit-by* (*by*=town), *Hol-beck* (*beck*=brook).

Greek Loan-Words.

There has been a constant supply of Greek loan-words in our language for the last fourteen or fifteen hundred years. These have come to us through Latin, through French (having first passed through Latin), to a minor extent through other languages, and direct from Greek itself.

Up to the Renaissance all of these loan-words came to us indirectly through Latin and French, but since about the middle of the sixteenth century we have

taken them straight from the Greek. In fact, nowadays, Greek is almost invariably the source from which we borrow when we wish to coin a word to express a new idea, particularly in the arts and sciences.

Examples of Greek borrowings are :

THROUGH LATIN: *angel* (Gr. angel-os), *apostle* (Gr. apostolos), *Christ* (Gr. Christos), *clerk* (Gr. clericos), *devil* (Gr. diabolos), *dish* (Gr. discos).

THROUGH FRENCH: *dropsy* (Fr. hydropsic, Gr. hydropsis), *ink* (Fr. enque, Gr. encauston), *surgeon* (Fr. chirurgien, Gr. cheirurgion), *palsy* (Fr. paralysie, Gr. paralysis).

DIRECT FROM GREEK: *telegram*, *telephone*, *zoology*, *anthology*, *epidemic*, *utopia*, *kinema*, *monopolist*.

II

Figures of Speech (ii).

In Lesson Twenty-Four we gave you a summary of ten of the chief figures of speech based upon either likeness or contrast. In this lesson we shall tell you something about the remainder of the figures belonging to these two classes.

Figures based on Likeness (continued)

Allegory, Fable, and Parable.

These are not, strictly speaking, figures of speech, but kinds of literature, though it is usual to consider them among the figures. They all three have a strong family resemblance, as each takes the form of a story which while describing one subject suggests another of parallel meaning.

1. An **Allegory** is a sustained metaphor in the form of a story, and is usually intended to illustrate some abstract or moral truth. Some well-known examples of the allegory are Swift's *Gulliver's Travels*, Addison's *Vision of Mirza*, and Bunyan's *Pilgrim's Progress*.

2. A **Fable** is a short allegory in which the characters are animals or inanimate objects; such as the fable of the *Lion and the Mouse*, in *Æsop's Fables*.

3. A **Parable** is an allegory in which familiar objects are designed to typify some moral or spiritual truth; such as the Parable of the Lost Sheep, the Parable of the Sower, the Parable of the Prodigal Son.

Figures based on Contrast (continued)

1. **Innuendo** is the figure in which a speaker's meaning is not plainly stated, but merely implied and insinuated, usually with depreciatory intention; as, "John Smith has been in my service for nearly six years, and I have pleasure in stating that during that time I have found him frequently sober."

2. A **Condensed Sentence** is one in which an absurd effect is produced by shortening the sentence in such a way that two objects are brought under the same verb, although this verb really suits only one of them; as, "Mr. Winkle took his *hat* and his *leave*."

3. **Oxymoron** is the conjunction of two words or expressions that are in apparent contradiction; as, "James the First has been excellently described as 'the *wisest fool* in Christendom.'"

4. **Climax** is the figure in which ideas and expressions are so arranged that they gradually rise in emphasis and intensity throughout the sentence; as, "Some books are to be *tasted*, others *swallowed*, and some few to be *chewed* and *digested*."

5. **Anti-Climax** or **Bathos** is the converse of

Climax, as here we have a fall from a higher to a lower plane, and the effect is often humorous ; as, " He lost everything—his children, his wife, and his watch."

(c) EXERCISES IN THE USE OF REFERENCE BOOKS

1. Look up the meanings of the following words, as used in the poem given : *carolling, fulfilled, pulses, symphony, realms, romance, trolling, prattling, recompense, prismatic, moods, dissects, carnival, lilac, ogle, spires.*

2. With the aid of the right reference books, collect some information about each of these subjects :

- (a) The literary work of Alfred Noyes.
- (b) Kew Gardens.
- (c) The composer of *La Traviata* and *Il Trovatore*.
- (d) The various birds mentioned ; viz. the cuckoo, the nightingale, the linnet, the throstle, and the owl.

(d) EXERCISES IN WRITTEN ENGLISH

1. Write sentences which show the difference in meaning between the words in each of the following groups :

- (a) Renowned, noble, famous.
- (b) Postpone, defer, delay.
- (c) Desirable, necessary, indispensable.

2. Take down from dictation and punctuate the first stanza.

3. Divide the second stanza into feet, mark the stressed syllables in the first four lines, say in what metre the poem is written, and give the rime scheme of the stanza used.

4. Write a paragraph describing any one of the birds mentioned in Section (c), Question 2.

5. Imagine that you are in a side-street one misty autumn afternoon watching the children dancing to the music of a barrel organ ; describe the whole scene in detail : the houses, the people, the organ-grinder, the dancing children, and so on.

(e) EXERCISES IN SPOKEN ENGLISH

1. Use the following words and phrases in sentences of your own making : *pulses, symphony, prattling, recompense, ogle, dissects, the pleasures of the City, the realms of old romance, a sea without a shore, as the music changes, a tale of, deeper wrong, so near to London, a blaze of sky.*

2. Give the correct pronunciation of the following words : *manifesto, fragile, accelerate, accomplishment, alligator, dilemma, hydraulics, espionage, erysipelas, escriptoire, eulogium, acoustics, archives, aborigines.*

(If you do not know the meaning of any of these words, consult a dictionary.)

3. Describe as picturesquely as you can a walk through Kew Gardens on a summer's day.

4. Say what you know of Greek and Scandinavian loan-words in the English language, giving half a dozen examples of each.

5. Give a full definition, with an example in each case, of *innuendo, condensed sentence, oxymoron, climax, anti-climax.*

(f) EXERCISES IN THE APPRECIATION OF LITERATURE

1. Explain the general meaning of this poem.

2. Give some account of the literary work of Alfred Noyes. Mention five or six of his most important poems, and the general characteristics of his works, quoting wherever possible.

3. Say whom you consider to be the greatest living English :

- (a) Novelist.
- (b) Poet.
- (c) Dramatist.
- (d) Essayist.

Mention three works written by each, and give an account of any one of these works.

4. Point out and classify the various devices of style, including figures of speech, which are to be found in the first two stanzas of the poem.

5. Do you consider that this poem is a good example of the successful poetic treatment of an essentially commonplace subject? Discuss the question at some little length, supporting the view you take by quotation from the poem.

(g) EXERCISE IN THINKING

What *is* History? To this question many answers have been given, including the following :

(a) A kind of almanack-making.—DR. JOHNSON.

(b) A treasure-house of human biography, and therefore of noble models and splendid inspiration.

LORD ROSEBERRY.

(c) A true epic poem and universal divine scripture.

THOMAS CARLYLE.

(d) A compound of poetry and philosophy, imposing general truths on the mind by a vivid representation of characters and incidents.

LORD MACAULAY.

(e) The story of Kings and Queens.

(f) The story of a nation's life.

Which of these definitions do you prefer?—Explain, so far as you can, what each of them means, and if you think that none is quite satisfactory, suggest your own definition.

LESSON TWENTY-SIX

(a) PROSE FOR STUDY

THE EVE OF WATERLOO

Retreat and defeat were the words in every mouth around me ! The Prussians, it was asserted, were completely vanquished on the 15th, and the English on the 16th, while on the day just passed, the 17th, a day of continual fighting and bloodshed, drawn battles on both sides left each party proclaiming what neither party could prove—success.

It was Sunday ; but church service was out of the question, though never were prayers more frequent, more fervent. Form, indeed, they could not have, nor union, while constantly expecting the enemy with fire and sword at the gates. Who could enter a place of worship, at the risk of making it a scene of slaughter ?

Not above a quarter of an hour had I been restored to my sole occupation of solace, before I was again interrupted and startled ; but not as on the preceding occasion by riotous shouts ; the sound was a howl, violent, loud, affrighting, and issuing from many voices. I ran to the window, and saw the *Marché aux Bois* suddenly filled with a populace, pouring in from all its avenues, and hurrying on rapidly, and yet as if unconscious in what direction, while women with children in their arms, or clinging to their clothes, ran screaming out of doors ; and cries, though not a

word was ejaculated, filled the air, and from every house I saw windows closing and shutters fastening ; all this, though long in writing, was presented to my eyes in a single moment, and was followed in another by a burst into my apartment, to announce that *the French were come !*

I know not even who made this declaration ; my head was out of the window, and the person who made it scarcely entered the room and was gone.

How terrific was this moment ! My perilous situation urged me to instant flight ; and, without waiting to speak to the people of the house, I crammed my papers and money into a basket, and throwing on a shawl and bonnet, I flew downstairs and out of doors.

My intention was to go to the Boyds, to partake, as I had engaged, their fate ; but the crowd were all issuing from the way I must have turned to have gained the Rue d'Assault, and I thought, therefore, I might be safer with Madame de Maurville, who, also, not being English, would be less obnoxious to the Bonapartists.

What a dreadful day did I pass ! dreadful in the midst of its glory ; for it was not during those operations which sent details partially to our ears that we could judge of the positive state of affairs, or build upon any permanency of success. Yet here I soon recovered from all alarm for personal safety, and lost the horrible apprehension of being in the midst of a city that was taken, sword in hand, by an enemy.

The *alerte* which had produced this effect, I afterwards learnt, though not till the next day, was utterly false ; but whether it had been produced by mistake or by deceit I never knew. The French, indeed, were coming, but not triumphantly ; they were prisoners,

surprised and taken suddenly, and brought in, being disarmed, by an escort ; and, as they were numerous, and their French uniform was discernible from afar, the almost universal belief at Brussels that Bonaparte was invincible might perhaps, without any intended deception, have raised the report that they were advancing as conquerors.

FANNY BURNEY : *Diary*.

(b) SUBJECTS FOR CLASS STUDY

I

Literary Appreciation (iii).

In Lesson Twenty-Four we explained to you what is meant by Style in literature, and gave you some examples of the Plain, the Terse, and the Vigorous styles. In this lesson we shall touch upon three further varieties of literary style—the Picturesque, the Graceful, and the Sublime.

The Picturesque Style.

This is the style in which a writer tries to make us realise as a whole, and as intensely as possible, some scene he is presenting to our minds in a series of vividly descriptive word-pictures.

Amongst picturesque writers are Spenser, Thomson, Cowper, Coleridge, Keats, Tennyson, and Ruskin. Our example is taken from Tennyson :

At last methought that I had wander'd far
 In an old wood : fresh-wash'd in coolest dew
 The maiden splendours of the morning star
 Shook in the stedfast blue.

Enormous elm-tree-boles did stoop and lean
 Upon the dusky brushwood underneath
 Their broad curved branches, fledged with
 clearest green,
 New from its silken sheath.

The dim red morn had died, her journey done,
 And with dead lips smiled at the twilight
 plain,
 Half-fall'n across the threshold of the sun,
 Never to rise again.

The Graceful Style.

The chief characteristics of this style are refinement of thought and elegance of expression. Hence the subject chosen must be one that the reader is not likely to find in any way coarse or offensive, while the language used must be pleasing, musical, and appropriate.

Beautiful examples of the graceful style are to be found in the writings of Addison, Washington Irving, Goldsmith, and Landor. Our example is from Goldsmith :

As my eldest son was bred a scholar, I determined to send him to town, where his abilities might contribute to our support and his own. The separation of friends and families is, perhaps, one of the most distressful circumstances attendant on penury. The day soon arrived on which we were to disperse for the first time. My son, after taking leave of his mother and the rest, who mingled their tears with their kisses, came to ask a blessing from me. This I gave him with all my heart, and which, added to five guineas, was all the patrimony I had now to bestow. "You are going, my boy," cried I, "to London on foot,

in the manner Hooker, your great ancestor, travelled there before you. Take from me the same horse that was given him by the good bishop Jewel, this staff, and take this book too, it will be your comfort on the way : these two lines in it are worth a million, ' I have been young, and now am old ; yet never saw I the righteous man forsaken, or his seed begging their bread.' "

The Sublime Style.

The Sublime Style is distinguished by the elevation, grandeur, and nobility of both subject and treatment. Consequently nothing familiar or undignified should be allowed to intrude, as, otherwise, bathos is likely to result, and the effect of the whole passage, or the whole poem, may be ruined.

The best example in English of sustained sublimity of style is Milton's *Paradise Lost*, and it is from this that our extract is taken :

High on a throne of royal state, which far
 Outshone the wealth of Ormuz and of Ind,
 Or where the gorgeous East with richest hand
 Showers on her kings barbaric pearl and gold
 Satan exalted sat, by merit raised
 To that bad eminence ; and, from despair
 Thus high uplifted beyond hope, aspires
 Beyond thus high, insatiate to pursue
 Vain war with Heaven.

II

*The Diary and Journal.

Some hints on Keeping a Diary were given in both Part One and Part Two of the Course, so that all that is now necessary is to summarise what was there said.

A Diary is, strictly speaking, a daily record of events, but usually all that you will be able to do is to enter up the most interesting and important things that happen to you from time to time. In keeping a diary we can enjoy a greater degree of freedom than in any other kind of composition, since the entries are presumably intended to be seen by ourselves alone.

Before beginning your diary, study some of the well-known diaries of the past and present—the diaries of Samuel Pepys, John Evelyn, Fanny Burney, and Captain Scott, for example.—Write naturally and simply, just as you would in writing a letter or some dialogue. But remember that although the entries may be in a condensed form that is no reason why they should be made in clipped and slovenly English.

(c) EXERCISES IN THE USE OF REFERENCE BOOKS

1. Look up the meanings of the following words, as used in the extract given : *vanquished, proclaiming, fervent, solace, populace, ejaculated, partake, obnoxious, permanency, partially, apprehension, discernible, invincible.*

2. Find out something about Fanny Burney and her work.

3. Collect some information on each of the following topics :

(a) The Battle of Waterloo.

(b) Napoleon Bonaparte.

(c) The Prussians.

4. Derive these words : *proclaiming, church, solace, populace, obnoxious.*

(d) EXERCISES IN WRITTEN ENGLISH

1. (a) Express in one word the meaning of each of the following :

- (i) Systematic and formulated knowledge.
- (ii) Thing that has served its primary use and to which servant or subordinate has then customary right.
- (iii) Puppet worked by strings, representing person, etc.
- (iv) Relating to one as distinguished from others.

(b) Rewrite the first paragraph as a series of simple sentences, and then combine these simple sentences into one longer sentence.

2. Summarise this extract, using about 150 words.

3. Examine the first three paragraphs as regards Unity, Emphasis, and Coherence. State the theme or the topic sentence of each.

4. Punctuate the following passage :

the cavalier lingered for some time about the place and sang several other tender airs with a taste and feeling that made antonios heart ache at length he slowly retired the student remained with folded arms leaning against the ruined arch endeavouring to summon up resolution enough to depart but there was a romantic fascination that still enchained him to the place it is the last time said he willing to compromise between his feelings and his judgment it is the last time then let me enjoy the dream a few moments longer.

5. Suppose yourself to be one of those besieged in a town. Give, in diary form, your impressions of the siege from day to day, covering a period of about a week.

6. Point out what is wrong in each of the following sentences :

- (a) A convoy is a collection of partridges.
- (b) " MSS " means, Mother Seigel's Syrup.
- (c) Cassius was a vile selfish man who was always doing his best to make his own ends meet.
- (d) If Bismarck had lived till now he would have been dead more than ten years.

(e) EXERCISES IN SPOKEN ENGLISH

1. Use the following words and phrases in sentences of your own making : *proclaiming, fervent, populace, obnoxious, discernible, continual fighting and bloodshed, my sole occupation, pouring in from all its avenues, ran screaming out of doors, in a single moment, not being English.*

2. Say what you know of any one of the subjects mentioned in Section (c), Question 3.

3. Tell in your own words the story of the "Eve of Waterloo."

4. Give the correct pronunciation of the following words : *chameleon, diæresis, auxiliary, schismatic, synonymous, epicurean, ludicrous, paralytic, obsequious, nauseous, honorary, reciprocal, surreptitious, sententious.*

Explain the meanings of these words. (Consult a dictionary, if necessary.)

5. Expand each of the following sentences by inserting or adding a clause :

(a) Church service was out of the question.

(b) The Prussians were completely vanquished on the 15th.

(c) The person scarcely entered the room and was gone.

(d) I thought, therefore, I might be safer with Madame de Maurville.

6. Point out and describe any figures of speech that you may find in the following :

(a) Let laws and learning, arts and commerce die,
But leave us still our old nobility.

POPE.

(b) His honour rooted in dishonour stood,
And faith unfaithful kept him falsely true.

TENNYSON.

(c) Miss Bolo returned in a flood of tears and a Sedan chair.

- (d) Words are the counters of wise men, and the money of fools.

HOBBS.

- (e) Curses are like chickens : they come home to roost.

SHAKESPEARE.

(f) EXERCISES IN THE APPRECIATION OF LITERATURE

1. Say what you know of Fanny Burney and her work, describing her *Diary* in some detail.

2. Compare this as a piece of narrative composition with the extract given in Lesson Six. Say which style of narrative you prefer and why you prefer it.

3. State in which of Shakespeare's plays the following characters appear : *Quince*, *Prospero*, *Wolsey*, *Polonius*, *Cordelia*, *Banquo*, *Perdita*, *Goneril*, *Touchstone*, *Iago*, *Rosalind*, *Jessica*.

Describe any one of these characters, and the part he or she takes in the play.

4. Explain, with an example in each case, what is meant by the Picturesque, the Graceful, and the Sublime style in literature.

(g) EXERCISE IN THINKING

What is the "League of Nations" ? Say as much about it as you can, explaining its origin, its objects, and the work that you think it has already accomplished.

LESSON TWENTY-SEVEN

(a) PROSE FOR STUDY

FREDERIC THE GREAT AS AN ADMINISTRATOR

Considered as an administrator, Frederic had undoubtedly many titles to praise. Order was strictly maintained throughout his dominions. Property was secure. A great liberty of speaking and writing was allowed. Confident in the irresistible strength derived from a great army, the King looked down on malcontents and libellers with a wise disdain; and gave little encouragement to spies and informers. When he was told of the disaffection of one of his subjects, he merely asked, "How many thousand men can he bring into the field?" He once saw a crowd staring at something on a wall. He rode up and found that the object of curiosity was a scurrilous placard against himself. The placard had been posted up so high that it was not easy to read it. Frederic ordered his attendants to take it down and put it lower. "My people and I," he said, "have come to an agreement which satisfies us both. They are to say what they please, and I am to do what I please."

It is due to the memory of Frederic to say that he earnestly laboured to secure to his people the great blessing of cheap and speedy justice. He was one of the first rulers who abolished the cruel and absurd practice of torture. No sentence of death, pronounced by the ordinary tribunals, was executed

without his sanction ; and his sanction, except in cases of murder, was rarely given. Towards his troops he acted in a very different manner. Military offences were punished with such barbarous scourging that to be shot was considered by the Prussian soldier as a secondary punishment. Indeed, the principle which pervaded Frederic's whole policy was this, that the more severely the army is governed, the safer it is to treat the rest of the community with lenity.

Most of the vices of Frederic's administration resolve themselves into one vice, the spirit of meddling. The indefatigable activity of his intellect, his dictatorial temper, his military habits, all inclined him to this great fault. He drilled his people as he drilled his grenadiers. Capital and industry were diverted from their natural direction by a crowd of preposterous regulations. There was a monopoly of coffee, a monopoly of tobacco, a monopoly of refined sugar. The public money, of which the King was generally so sparing, was lavishly spent in ploughing bogs, in planting mulberry trees amidst sand, in bringing sheep from Spain to improve the Saxon wool, in bestowing prizes for fine yarn, in building manufactories of porcelain, manufactories of carpets, manufactories of hardware, manufactories of lace. Neither the experience of other rulers, nor his own, could ever teach him that something more than an edict and a grant of public money was required to create a Lyons, a Brussels, or a Birmingham.

The same passion for directing and regulating appeared in every part of the King's policy. Every lad of a certain station in life was forced to go to certain schools within the Prussian dominions. If a young Prussian repaired, though but for a few weeks, to Leyden or Göttingen for the purpose of study, the

offence was punished with civil disabilities, and sometimes with the confiscation of property. Nobody was to travel without the royal permission. If the permission were granted, the pocket-money of the tourist was fixed by royal ordinance. A merchant might take with him two hundred and fifty rix-dollars in gold, a noble was allowed to take four hundred ; for it may be observed, in passing, that Frederic studiously kept up the old distinction between the nobles and the community. In speculation, he was a French philosopher, but in action a German prince. He talked and wrote about the privileges of blood in the style of Sieyès ; but in practice no chapter in the empire looked with a keener eye to genealogies and quarterings.

Such was Frederic the Ruler.

THOMAS BABINGTON MACAULAY :

Frederic the Great.

(b) SUBJECTS FOR CLASS STUDY

I

Revision.

In this revision lesson we give a summary of the subjects discussed in Lessons Nineteen to Twenty-Six.

Modernising Old Prose.

You will find modernising old prose a useful exercise in helping you to write good English, while at the same time it will give you an insight into some of our earlier forms of expression. Old prose differs so greatly in style from modern prose that the whole passage will usually have to be remodelled : long paragraphs broken up into shorter paragraphs, sentences carefully

reconstructed, and all obsolete and archaic words replaced by their modern equivalents.

Metre and Verse.

Metre is rhythm with a regular beat. A combination of stressed and unstressed syllables is called a **foot** ; a succession of a definite number of feet is called a **line** ; and a group of lines forming a complete division of a poem is called a **stanza**.—There are four main kinds of feet in English verse : **iambus**, **trochee**, **anapæst**, and **dactyl**.—Lines are of various lengths : **trimeters** (three feet), **tetrameters** (four feet), **pentameters** (five feet), **hexameter** (six feet). Three of the commonest metres are the **iambic tetrameter**, the **iambic pentameter**, and the **anapæstic tetrameter**.—Rime is the repetition of the same sound at the end of lines of verse.—To scan a line of verse is to examine it with a view to ascertaining the exact metre in which it is written. The main rules of scansion are given in Lesson Twenty-One.—Some of the chief stanzas used in English are the Heroic Couplet, the Octosyllabic Couplet, the Heroic Quatrain, Ballad Metre, and Blank Verse.

Dialogue and Dialect.

Good dialogue should be easy, light, and natural, and help to reveal the character of the person speaking. There was perhaps no greater master of the art of revealing character through dialogue than Thomas Hardy, and his methods should be closely studied.

Parsing.

In Parsing we examine the exact function of every word in a sentence, describe the word grammatically, and consider its relations to other words in the sentence. A detailed Parsing Scheme is given in Lesson Twenty.

Class Discussion.

A Class Discussion is not quite the same thing as a debate, as it is more free and informal, but it affords an excellent preliminary training to the debate's more exacting requirements. You will appreciate the fact that much of the work that has been done in connection with Exposition, Argument, and Reading a Paper, will here be of the greatest assistance, as these all have a direct bearing on the subject.

The Character-Sketch.

There are few forms of composition more interesting and instructive than that of making a character-sketch, for it tests your powers of observation, exercises your descriptive ability, and disciplines your judgment.—When you are attempting a character-sketch, close and accurate observation is all-important, as upon this will depend the essential truth of your portrait. It is, of course, possible to make a character-sketch of people that you have not actually known, but you are strongly recommended to begin by describing only those people with whom you are personally acquainted.

Common Errors.

Perhaps no two words are more frequently confused than *lie* and *lay*. Remember, however, that *lie* is intransitive (*lie, lay, lain*), and that *lay* is transitive (*lay, laid, laid*). *Without* and *except* cannot be used as conjunctions. *Without* is a preposition or an adverb, and *except*, a preposition. The conjunction which should be used is *unless*. Another common error is that of putting the interrogative pronoun in the wrong case, as in, "*Who* did you give the message to?" The pronoun *who*, however, is here governed by the

preposition *to*, and should therefore be in the accusative case. Lastly, we find a curious misuse of the comparative in such a sentence as, "*The Daily Mercury* has a larger circulation than any paper in the kingdom." This should be, "than *any other* paper in the kingdom."

Literary Appreciation.

Style in literature is the manner in which a writer expresses his thoughts; his particular and individual way of looking at things. There are consequently almost as many styles as there are writers; but none the less amidst all these various styles it is possible to recognise and classify a few broad types of expression. These include the Plain Style, the Terse Style, the Vigorous Style, the Picturesque Style, the Graceful Style, and the Sublime Style, all of which are explained and exemplified in Lessons Twenty-Four and Twenty-Six.

Figures of Speech.

A figure of speech is the use of a word in a special sense with the object of heightening the effect of what is said. The main figures of speech based on **likeness** are: simile, metaphor, personification, apostrophe, allegory, fable, and parable; and on **contrast**: antithesis, epigram, pun, hyperbole, irony, euphemism, innuendo, condensed sentence, oxymoron, climax, and anti-climax.

The English Language.

The Scandinavian loan-words in our language were introduced by the Northmen who invaded this country in the ninth and tenth centuries, but it was not until the middle of the thirteenth century that most of these words appeared in the literary language.—As

regards our Greek loan-words, there has been a constant supply of these for the last fourteen or fifteen hundred years, some having come to us through Latin, some through French, and some direct from the Greek.

(c) EXERCISES IN THE USE OF REFERENCE BOOKS

1. Look up the meanings of the following words, as used in the extract given : *administrator, dominions, irresistible, malcontents, disdain, disaffection, scurrilous, tribunals, sanction, barbarous, scourging, pervaded, policy, community, indefatigable, dictatorial, grenadiers, diverted, preposterous, monopoly, lavishly, bestowing, repaired, disabilities, confiscation, ordinance, rix-dollars, studiously, speculation, philosopher, genealogies, quarterings.*

2. Collect some information about each of the following :

(a) The life and work of Frederic the Great.

(b) The arguments for and against granting monopolies.

3. Consult the right reference books to help you to explain the following allusions :

(a) Neither the experience of other rulers, nor his own, could ever teach him that something more than an edict and a grant of public money was required to create a *Lyons*, a *Brussels*, or a *Birmingham*.

(b) If a young *Prussian* repaired, though but for a few weeks, to *Leyden* or *Göttingen* for the purpose of study, the offence was punished with *civil disabilities*, and sometimes with confiscation of property.

(c) In speculation he was a *French philosopher*, but in action a *German prince*. He talked and wrote about the privileges of blood in the style of *Sieyès* ; but in practice no chapter in *the empire* looked with a keener eye to *genealogies and quarterings*.

4. Derive these words : *malcontents, tribunals, barbarous, speculation, dictatorial, ordinance, genealogies.*

(d) EXERCISES IN WRITTEN ENGLISH

1. Reproduce this extract in your own way, using as many as possible of the words given in Section (c), Question 1.
2. Examine the extract as an example of exposition, analysing in detail the devices Macaulay adopts to make his explanation interesting, clear, and convincing.
3. Make a summary of the passage beginning, "Most of the vices of Frederic's administration," and ending, "genealogies and quarterings." Use not more than 150 words.
4. Write the complete dialogue which you think might have taken place between Frederic and his attendants when he saw the crowd staring at something on a wall, and found that it was a scurrilous placard against himself.
5. Give, in diary form, the observations of one of Frederic the Great's subjects on Frederic's mania for meddling.
6. Take down from dictation and punctuate the second paragraph of the extract.

(e) EXERCISES IN SPOKEN ENGLISH

1. Use the following phrases in sentences of your own making : *throughout his dominions, my people and I, what I please, the great blessing of cheap and speedy justice, Frederic's whole policy, the spirit of meddling, capital and industry, a grant of public money, civil disabilities, fixed by royal ordinance, the old distinction.*
2. Discussion on, "Can monopolies ever be defended?"
3. Sketch the character of Frederic the Great, making use of the various details contained in the extract and of some of the additional information you were told to collect.
4. Give the correct pronunciation of the following words, all of which occur in the preceding lessons : *usurious, municipal, Belial, Lilliputian, mausoleum, volatile, spinach,*

reconnoitre, obituary, espionage, escriptoire, schismatic, chalybeate, sycophant.

Use each of these words in a sentence which clearly shows that you understand the meaning of the word.

5. Name and explain the following figures of speech :

- (a) James the First has been called the wisest fool in Christendom.
- (b) Mr. Jackson took his hat and his leave.
- (c) Still, where rosy Pleasure leads,
See a kindred Grief pursue.
- (d) I first besiege their hearts with flattery, and then
pour in my proposals at the breach.
- (e) The best way to learn a language is to speak it.
- (f) The French fleet consisted of fifty sail.

6. Turn the following passage into modern English :

There were certain burgesses of the city saw how their goods went to waste both without and within, and had of their children and friends in prison, and doubted that worse should come to them after, then they advised and spake together secretly, so that finally they concluded to treat with the lords of France, so that they might come to have peace and to have their children and friends clearly delivered out of prison.

FROISSART.

f) EXERCISES IN THE APPRECIATION OF LITERATURE

1. Describe the style in which each of the following passages is written :

- (a) The joys of parents are secret, and so are their griefs and fears. They cannot utter the one, nor will they utter the other. Children sweeten labours, but they make misfortunes more bitter ; they increase the cares of life, but they mitigate the remembrance of death.

BACON.

- (b) A Chieftain to the Highlands bound
 Cries, "Boatman, do not tarry!
 And I'll give thee a silver pound
 To row us o'er the ferry!"

CAMPBELL.

- (c) Where lies the land to which the ship would go?
 Far, far ahead, is all her seamen know.
 And where the land she travels from? Away,
 Far, far behind, is all that they can say.

A. H. CLOUGH.

- (d) In thoughts from the visions of the night, when
 deep sleep falleth on men, fear came upon me,
 and trembling which made my bones to shake.
 Then a spirit passed before my face; the hair
 of my flesh stood up: it stood still, but I could
 not discern the form thereof.

2. Name the authors of the following: *The Scarecrow*,
The Donkey, *Strife*, *Journey's End*, *Quality Street*, *The*
Everlasting Mercy, *Eminent Victorians*, *Fanny's First Play*.
 Give a short account of any one of these works.

(g) EXERCISE IN THINKING

"Will the influence of broadcasting," says the *Daily Express*, "and the teaching of a general standard of pronunciation one day render indistinguishable the accents of the Mile End costermonger from the marquis in Mayfair? Will all Mr. Bernard Shaw's Eliza Doolittles become duchesses—over the telephone?"

Give your own opinion. Do you think that a standard accent is possible, and that Mayfair and Mile End will ever talk alike? Discuss the matter as fully as you can.

APPENDIX

SUMMARY OF THE MAIN RULES OF GRAMMAR GIVEN IN PARTS ONE AND TWO OF THE COURSE

Sentence, Phrase, and Clause.

A **sentence** is a group of words that makes complete sense ; a **clause** is a sentence that forms part of a larger sentence ; a **phrase** is a group of words that makes sense up to a point, but not complete sense.

Subject and Predicate.

Every sentence can be divided into two parts ; namely, Subject and Predicate. The Subject is the group of words or the single word which denotes the person or thing of which something is said, and the Predicate is all that is said of the person or thing denoted by the subject.

The Parts of Speech.

All the words of a language can be divided into eight classes, according to the particular work they do in a sentence. These classes are known as the **Parts of Speech**. There are eight parts of speech : the **Noun**, **Pronoun**, **Adjective**, **Verb**, **Adverb**, **Preposition**, **Conjunction**, and **Interjection**. The special work that each of these does is explained below.

The Noun.

A **Noun** is a word that names.—There are two main classes of nouns : (1) **Abstract**, (2) **Concrete** ; con-

crete nouns being sub-divided into **Proper, Common,** and **Collective Nouns.**

A **Concrete Noun** is the name of a whole thing; that is, it denotes an object that actually exists; as *bag, slate, chair*. An **Abstract Noun** is the name of a quality, attribute, or circumstance of a thing; as *truthfulness, bondage, boyhood*. A **Proper Noun** is a name used to denote an individual object, as distinct from all other objects; as *Richard, Teignmouth, Magdalen College*. A **Common Noun** is a name that can be applied in the same sense to any one of an indefinite number of similar things; as *picture, garden, street*. A **Collective Noun** is a name of a group of similar units regarded as forming a whole; as *mob, navy, library*.

Inflection is the form that a word assumes to denote grammatical relation or change of meaning. Nouns are inflected for **Number, Gender, and Case.**

Number is the change that a word undergoes to denote whether we are referring to one thing or to more than one. If a noun refers to only one thing, it is said to be in the **singular**. If it refers to more than one, it is said to be in the **plural**. The plural is usually formed by adding *s* to the singular; but *es* is added (a) after *s, x, z, ch*, and *sh*: *losses, foxes, topazes, churches, brushes*; (b) after *f* when this is preceded by a long vowel (except *oo*), the *f* being changed to *v*: *wolves, thieves, sheaves, roofs*; (c) after *y* preceded by a consonant, the *y* being changed to *i*: *ladies, armies, duties*. But if *y* is preceded by a vowel, *s* only is added: *monkeys*.

Gender is the grammatical classification of objects according to their sex. There are four genders: **Masculine**, the names of males; **Feminine**, the names of females; **Common**, names which denote either male

or female ; **Neuter**, names of inanimate objects. There are three modes of showing the gender of a noun : (a) by the use of a suffix : *heir, heiress ; hero, heroine ; testator, testatrix* ; (b) by change of word : *father, mother ; uncle, aunt* ; (c) by use of compound words, one of which denotes the gender : *he-goat, she-goat ; man-servant, maid-servant*.—When the question of sex is not emphasised, certain nouns can be used to denote either sex : *dog, horse, duck, goose*, for example.

Case is the relation in which a noun or pronoun stands to some other word or words in a sentence. In inflected languages this relation is denoted by a change in the form of the word. There are five cases : **Nominative, Vocative, Accusative, Genitive, Dative**, the uses of which are fully explained in Lesson Four.

The Pronoun.

A Pronoun is a word used instead of a noun. There are four classes of pronouns : (a) **Personal** ; as *I, you, they* ; (b) **Demonstrative** ; as *this, that, those* ; (c) **Interrogative** ; as *who ? which ? what ?* (d) **Relative** ; as *who, which, that, as*. Pronouns are inflected for **gender, number, person, and case**.

The personal pronoun has two genitive forms. Of these, the forms *my, our, thy, your, her*, are used as **Possessive Adjectives**, and the forms *mine, ours, thine, yours, hers, theirs*, as **Possessive Pronouns**.

Reflexive Pronouns and Emphasising Pronouns are strengthened forms of the personal pronouns. They should be carefully distinguished. Reflexive Pronouns indicate that the agent acts upon himself ; as, *He shaved himself*, the pronoun always being in the accusative case. Emphasising Pronouns are used to emphasise a noun or its equivalent ; as, “ *They them-*

selves did it," the emphasising pronoun usually being in apposition to the noun.

The relative pronouns *that*, *who*, *which*, *what*, and sometimes *as*, are combined pronouns and conjunctions ; that is to say, they are substitutes for a preceding noun and they join together sentences.—Of the relative pronouns *who*, *which*, and *that* ; *who* is used of persons only, *which* of things only, *that* of both persons and things.

The Adjective.

An Adjective is a word used to limit the application of a noun or a noun equivalent.—There are three main classes of adjectives : (a) **Qualitative** : *blue*, *rough*, *calm* ; (b) **Quantitative** : *three*, *four*, *most*, *few* ; (c) **Pronominal**. Pronominal Adjectives are usually subdivided into : **Demonstrative** : *this*, *that*, *the* ; **Indefinite** : *a*, *other*, *certain* ; **Interrogative** : *what* ? *which* ? **Relative** : *which*, *what*, *whichever*, *whatever* ; **Possessive** : *my*, *his*, *their* ; **Distributive** : *every*, *each*, *either*.

When an adjective forms part of the predicate, it is called a **Predicative Adjective**. When it stands next to the noun it limits, it is called an **Epithet Adjective**. For example, in, "This flower *is red*," the adjective *red* is a predicative adjective ; in, "This is a *red flower*," it is an epithet adjective.

Adjectives have three degrees of comparison : **Positive**, **Comparative**, and **Superlative**. The comparative is usually formed by adding -er to the positive, and the superlative by adding -est. Most adjectives of two or more syllables, however, form the comparative by prefixing *more*, and the superlative by prefixing *most*, to the positive.—The comparison of some adjectives is very irregular, and the following

should be noted : good, *better*, *best* ; bad, *worse*, *worst* ; much, *more*, *most* ; little, *less*, *least* ; old, *older* or *elder*, *oldest* or *eldest* ; far, *farther*, *farthest* ; forth, *further*, *furthest* ; fore, *former*, *foremost*, or *first*.

The Verb.

A Verb is a word which enables us to make a statement about a thing.—Verbs can be divided into two classes—Transitive and Intransitive. A verb is used transitively when it expresses an action exercised by the doer upon some object ; as, “ He shot the *bird*.” A verb is used intransitively when it expresses an action that is confined to the doer ; as, “ This dog barks all day long.” A transitive verb may take both a **direct** and an **indirect object**. The direct object of a verb is the word or the group of words directly affected by its action ; as, “ They gave him a *present* ” ; and the indirect object denotes the person *to* or *for* whom an action is done ; as, “ They gave *him* a present.”

An Auxiliary Verb is one used to form the tenses, moods, and voices of other verbs ; as, “ We *are* going there next week.” These auxiliary verbs are six in number ; namely, *be*, *have*, *may*, *shall*, *will*, *do*.—Verbs that are not auxiliary are called **verbs of full meaning**.

An Impersonal Verb is one in which the source of the action is not indicated, the grammatical subject of the verb being the pronoun *it* used indefinitely ; as, “ It freezes,” “ It appears to me.”

Conjugation : Verbs are inflected for **Voice**, **Mood**, **Tense**, **Number**, and **Person**, and the sum-total of the changes that a verb undergoes to mark these distinctions is called **conjugation**.

Voice is the form of the verb which shows whether

the subject of the verb does the action or suffers the action. There are two voices, **Active** and **Passive**. When the subject of the verb does the action, the verb is in the active voice ; as, " I *bought* this dog last week." When the subject of the verb suffers the action, the verb is in the passive voice ; as, " This dog *was bought* by me last week." Since the subject of the verb in the passive voice is the object of the verb in the active voice, it will be obvious that intransitive verbs cannot be used in the passive.—It was pointed out above that some verbs take both a direct and an indirect object. This is, of course, in the active voice. In the passive voice one of these two objects can be retained, and it is then called the **retained object**. For example, " They gave him a present," becomes in the passive, either, " A present was given *him* by them," or " He was given a *present* by them." In the former, the indirect object *him* is retained, and in the latter, the direct object *present*.

Mood is the form of the verb which shows the mode or manner in which a statement is made. There are four moods : **Indicative**, **Imperative**, **Subjunctive**, **Infinitive**. The **Indicative** is used when a statement is made as a fact, as a question, or as a supposition regarded as a fact ; as, " They returned home yesterday " ; " When will you come to dinner ? " " If, as you say, he has done this, he shall certainly be punished." The **Imperative** is used to express commands ; as, " *Tell* that to the horse-marines." The **Subjunctive** is used to express a wish, purpose, or condition ; as, " Long *live* the King ! " " I should not buy it, if I *were* you." The **Infinitive Mood** is used to express the verbal notion without asserting it of any subject ; as, " *To think* that it should have come true after all ! "

Tense is the form taken by a verb to show the time at which the action takes place, and its completeness or incompleteness at that time. There are three main divisions of time: **Present**, **Past**, and **Future**, each of which is represented by a special tense, similarly named. To these we must add another tense, called the **Future in the Past**, used to describe an action that at some time in the past was regarded as future. Each of these tenses has a corresponding tense denoting that the action is perfect or complete. These are called the **Present Perfect**, the **Future Perfect**, and the **Future Perfect in the Past**. Further, each of these eight tenses has a continuous form, showing the action as progressive or continuous. We thus have the following scheme of tenses:

Present	<i>I move.</i>
Present Continuous	<i>I am moving.</i>
Present Perfect	<i>I have moved.</i>
Present Perfect Continuous	<i>I have been moving.</i>
Past	<i>I moved.</i>
Past Continuous	<i>I was moving.</i>
Past Perfect	<i>I had moved.</i>
Past Perfect Continuous	<i>I had been moving.</i>
Future	<i>I shall move.</i>
Future Continuous	<i>I shall be moving.</i>
Future Perfect	<i>I shall have moved.</i>
Future Perfect Continuous	<i>I shall have been moving.</i>
Future in the Past	<i>I should move.</i>
Future in the Past Continuous	<i>I should be moving.</i>
Future Perfect in the Past	<i>I should have moved.</i>
Future Perfect in the Past Continuous	<i>I should have been moving.</i>

Number is the form that a verb assumes to denote whether we are speaking of one thing or more than one. When the subject of the verb is in the singular, the verb is in the singular; and when the subject of the verb is in the plural, the verb is in the plural,

Person is the form taken by a verb to show whether the subject denotes the person speaking, the person spoken to, or the person spoken of; that is, the first person, the second person, or the third person.

The Verb Infinitive comprises those forms of the verb which cannot take a subject. It consists of the **Infinitive Mood**, the **Gerund**, and the **Participles**. The uses of the Verb Infinitive are discussed at some length in Lesson Nineteen, to which reference should be made.

The Adverb.

The Adverb is a word which modifies or limits a verb, adjective, adverb, preposition, or conjunction. There are two classes of adverbs: **Simple** and **Connective**. **Simple Adverbs** are those whose sole function it is to modify or limit the meaning of a word. They are classified according to their meaning as adverbs of: Time (*now, then, soon*); Place (*here, hence, thirdly*); Manner (*well, ill, quickly*); Quantity or Degree (*quite, very, little*); Certainty (*not, perhaps, certainly*); Reason and Consequence (*thus, why, wherefore*). — **Connective Adverbs** are those which, besides modifying the meaning of a word, join clauses together, and are therefore combined adverbs and conjunctions; as, "It shall certainly be done, *when* I have time to do it." In this sentence, *when*, in addition to the modifying work it does, joins together the clauses, "It shall certainly be done," and "I have time to do it."

Adverbs have three degrees of comparison : **positive**, **comparative**, and **superlative**. Some adverbs are compared by adding the suffix *-er* to the positive to form the comparative, and *-est* to form the superlative ; but the greater number take *more* and *most*. The following irregular comparisons are important : well, *better*, *best* ; ill, *worse*, *worst* ; much, *more*, *most* ; far, *farther*, *farthest* ; forth, *further*, *furthest* ; late, *later*, *last*.

Adverbs are formed in the following ways : (a) From adjectives, by the addition of *-ly* : *sad*, *sadly* ; (b) From pronouns : *here*, *hither*, *thither* ; (c) From nouns : *needs*, *unawares* ; (d) By combination—compound adverbs : *meanwhile* ; *thereupon*, *herein*.—An adverb is often of the same form as the corresponding adjective ; as, “ He works *hard*.”

The Preposition.

A Preposition is a word used to mark the relation of the noun or pronoun it governs to some other word in the sentence, as, “ The book is *on* the desk,” where the preposition *on* shows the relation of the noun *book* to the noun *desk*. There are three classes of prepositions : (a) Simple : *on*, *to*, *up* ; (b) Compound : *into*, *throughout*, *behind* ; (c) Participial : *regarding*, *considering*, *notwithstanding*.—Prepositional Phrases and Double Prepositions also occur : *on account of*, *from behind*.

The Conjunction.

A Conjunction is a word that joins words and sentences. Conjunctions are divided into two classes : (a) **Co-ordinating** ; (b) **Subordinating**. A co-ordinating conjunction is one that joins two co-ordinate clauses ; that is, two clauses neither of which is dependent on the other.—Co-ordinating conjunctions

are of the following kinds: (a) **Copulative**: *and, both, as well as*; (b) **Adversative**: *yet, but, still*; (c) **Alternative or Disjunctive**: *else, or, otherwise*; (d) **Illative** (that is, those introducing an inference): *as then, for, therefore*.—A subordinating conjunction is one that joins a dependent clause to a principal clause. Subordinating conjunctions are of the following kinds: (a) Those introducing adverb clauses of—**Time**: *when, while, before*; **Place**: *where, whence, whither*; **Cause**: *because, as, since*; **Purpose**: *in order that, so, lest*; **Result**: *that, so that*; **Condition**: *if, provided, unless*; **Concession**: *though*; **Comparison**: *than, as*; (b) Those introducing noun clauses: *that*.

Interjections.

Interjections are sounds which express emotion, but which rarely enter into the grammatical structure of a sentence; as "*Pooh!* don't talk nonsense." "*Alas!* my poor brother." They vary greatly in type from age to age, ranging from the *Zounds!* of Queen Elizabeth to Mr. George Robey's *Swish!* Some of them are corruptions of actual words or expressions, such as, *hail!* ("be healthy"), and *good-bye* ("God be with you"). But the majority are mere sounds, such as, *Oh! Ah! Pooh! Bah! Ho!*

