"A PROGRESSIVE ENGLISH COURSE"

PART II

SECTION ONE

LESSON ONE

(a) Reading Exercise

MOSES AT THE FAIR

All this conversation, however, was only preparatory to another scheme; and indeed I dreaded as much. This was nothing less than that, as we were now to hold up our heads a little higher in the world, it would be proper to sell the colt, which was grown old, at a neighbouring fair, and buy us a horse that would carry a single or double upon an occasion, and make a pretty appearance at church, or upon a visit. This at first I opposed stoutly; but it was stoutly defended. However, as I weakened, my antagonist gained strength, till at last it was resolved to part with him.

As the fair happened on the following day, I had intentions of going myself; but my wife persuaded me that I had got a cold, and nothing could prevail upon her to permit me from home. "No, my dear," said she, "our son Moses is a discreet boy, and can buy and sell to a very good advantage: you know all our great..."
bargains are of his purchasing. He always stands out and higgles, and actually tires them till he gets a bargain."

As I had some opinion of my son's prudence, I was willing enough to entrust him with this commission; and the next morning I perceived his sisters mighty busy in fitting out Moses for the fair; trimming his hair, brushing his buckles, and cocking his hat with pins. The business of the toilet being over, we had at last the satisfaction of seeing him mounted upon the colt, with a deal box before him to bring home groceries in. He had on a coat made of that cloth they call thunder-and-lightning, which, though grown too short, was much too good to be thrown away. His waistcoat was of gosling green, and his sisters had tied his hair with a broad black riband. We all followed him several paces from the door, bawling after him, "Good luck! good luck!" till we could see him no longer.

(To be continued.)

(b) Subjects for Class Study

I

A Little Talk on Learning English.

When you open this book you will already have had some practice in speaking and writing English. We can therefore assume that, as this preliminary stage is over, you are now prepared to go ahead "with a fixed determination to succeed or fail," as a young essayist once put it.

Let us talk to you for a few moments about how to succeed. To begin with, there is the question of grammar. How will grammar help you? Well, to be quite frank, it will not help you very much at first;
at all events, not while you are engaged in actually speaking and writing English. But it will help you a great deal afterwards. For grammar is a record of the way in which most educated people speak and write, and the rules of grammar will consequently enable you to gain a clear idea about language, and to check the accuracy of what you have written if you wish to do so.

But that is not all. Grammar will help you in two other directions: it will help you to understand the exact meaning of great English writers, and thus more fully to appreciate their work; and, what is perhaps of equal importance, it will also help you very considerably when you come to learn a foreign tongue. But remember that grammar was made for man, and not man for grammar.

If, then, grammar is not the main avenue to success, what is? The answer is simple—Reading English and writing English. If you wish to write and to appreciate good English you must read and study the books where good English is to be found. There—in the great books of the past and the present—you will find the best possible models: words used as only great craftsmen know how to use them, thoughts expressed in clear and beautiful English, and stories of sublime achievements and heroic deeds that hold children from play and old men from the chimney corner. All this will fire your imagination and stir your enthusiasm for great literature; and once that has happened your difficulties will almost have ceased.

Almost, but not quite. For if you wish to write good English, as well as to appreciate it, reading is not enough; you must also practise—doggedly and incessantly practise. Hence write something every day. Write as much and as often as possible. Model
your work on passages from some of the great books you have read. Study their effects—slavishly imitate them if you like, just for the time being; you will soon find a style of your own. But write, write, write.

And at that we can leave it.

II

*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 so far as it goes, but not complete sense.

For example, “As I weakened, my antagonist gained strength,” is a sentence; “As I weakened,” and “my antagonist gained strength,” are clauses; and “my antagonist” is a phrase.

*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 that denotes the person or thing of which something is said. The Predicate is all that is said of the person or thing denoted by the Subject.

In the sentence, “All our great bargains are of his purchasing,” the Subject is “All our great bargains,” and the Predicate, “are of his purchasing.”

*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.

The two most important Parts of Speech are the
Noun, whose work it is to name the thing of which we are speaking; and the Verb, whose work it is to denote what we are saying about that thing.

If, however, we were obliged to use nothing but nouns and verbs, we could not express our thoughts very exactly. We therefore need some word or words to make the meaning of other words more precise. There are two kinds of words that help us to do this: Adjectives, whose work it is to limit the application of a noun or its equivalent; and Adverbs, whose work it is to limit the application of any of the other parts of speech, the Interjection excepted.

Thus, these four parts of speech—the Noun, the Verb, the Adjective, and the Adverb—enable us to make a statement and to qualify it. But if we are to express our thoughts with smoothness and ease, we also need certain connectives to link up words and sentences. These connectives form two additional parts of speech called Prepositions and Conjunctions.

Again, to avoid the constant repetition of nouns, we need some words that can be used instead of nouns; and these we have in the class known as Pronouns.

Lastly, as the eighth part of speech we have the Interjection. Words falling into this class are merely exclamations which express emotion.

(c) Exercises in the Use of Reference Books

1. For what special purposes are Reference Books used?

2. In what places open to the public are Reference Books usually to be found?

3. Put down the names of all the different kinds of Reference Books that you have ever heard of, and say in a word or two what sort of information you would expect to find in each.

4. Look up the meanings of the following words: pre-
paratory, scheme, colt, fair, antagonist, prevail, discreet, higgles, bargain, commission, perceived, bawling.

(d) Exercises in Written English

1. Explain the meaning of each of the following expressions: to hold up our heads a little higher in the world, a horse that would carry a single or double upon an occasion, he always stands out and higgles, cocking his hat with pins, his waistcoat was of gosling green.

2. What kind of fair was it that Moses visited? In what respects do you think that it differed from a modern fair?

3. Describe in your own way the appearance of Moses after he had been fitted out for the fair.

4. Divide the following sentences into subject and predicate:
   
   (a) My wife persuaded me that I had got a cold.
   
   (b) Our son Moses is a discreet boy.
   
   (c) His waistcoat was of gosling green.
   
   (d) All this conversation was only preparatory to another scheme.

5. Say what special work each word does in the following sentence: "Our son Moses is a discreet boy, and can buy and sell to a very good advantage."

(e) Exercises in Spoken English

1. Make sentences which show that you know the true meaning of any six of the words given in Section (c), Question No. 4.

2. Give a short account of any fair that you yourself have visited.

3. Point out anything unusual in the wording of the following expressions, and say what each would be in present-day English:
   
   (a) It would be proper to sell the colt and buy us a horse.
   
   (b) This at first I opposed stoutly.
(c) Nothing could prevail upon her to permit me from home.
(d) I perceived his sisters mighty busy in fitting out Moses for the fair.
(e) As I had some opinion of my son's prudence, I was willing enough to entrust him with this commission.

4. Give two words similar in meaning to each of the following: scheme, neighbouring, antagonist, discreet, prudence, dreaded, perceived, bawling, satisfaction.

5. Give the correct pronunciation of the following words: forehead, cinema, threshold, respite, gauge, potato, predict, indict, fifth, gnome, ghoul, anemone.

(f) Exercises in the Appreciation of Literature

1. Point out some of the touches of quiet humour that are to be found in this passage.

2. What was Goldsmith's object, do you think, in introducing conversation into the piece?

3. Give the name of a well-known poem and a well-known play that Goldsmith wrote, and briefly describe one of them.

(g) Exercise in Thinking

Say, with some reasons, what opinion you can form as to the character of the people who spend their spare time in the following different ways:

(a) Helping their mother.
(b) Watching a football match or cricket match.
(c) Reading a novel.
(d) Going to a dance.
(e) Lying on their backs in the sun, and doing nothing.
(f) Studying at an Evening School for an examination.
(g) Trying to break a speed record.
(h) Going to the local cinema.
LESSON TWO

(a) Reading Exercise

MOSES AT THE FAIR (continued)

(Moses was so long absent at the fair, that, towards nightfall, the Vicar began to wonder what could be keeping him.)

"Never mind our son," cried my wife; "depend upon it he knows what he is about. I'll warrant we'll never see him sell his hen of a rainy day. I have seen him buy such bargains as would amaze one. I'll tell you a good story about that, that will make you split your sides with laughing.—But, as I live, yonder comes Moses, without a horse, and the box at his back."

As she spoke, Moses came slowly on foot, and sweating under the deal box, which he had strapped round his shoulders like a pedlar. "Welcome, welcome, Moses! well, my boy, what have you brought us from the fair?"—"I have brought you myself," cried Moses, with a sly look, and resting the box on the dresser—"Ay, Moses," cried my wife, "that we know; but where is the horse?"—"I have sold him," cried Moses, "for three pounds five shillings and twopence."—"Well done, my good boy," returned she; "I knew you would touch them off. Between ourselves, three pounds five shillings and twopence is no bad day's work. Come, let us have it then."—"I have brought back no money," cried Moses again. I have laid it all out in a bargain, and here it is,"
pulling out a bundle from his breast: "here they are; a gross of green spectacles, with silver rims and shagreen cases."—"A gross of green spectacles!" repeated my wife, in a faint voice. "And you have parted with the colt, and brought us back nothing but a gross of green paltry spectacles!"—"Dear mother," cried the boy, "why won't you listen to reason? I had them a dead bargain, or I should not have brought them. The silver rims alone will sell for double the money."—"A fig for the silver rims," cried my wife, in a passion: "I dare swear they won't sell for above half the money at the rate of broken silver, five shillings an ounce."—"You need be under no uneasiness," cried I, "about selling the rims, for they are not worth sixpence; for I perceive they are only copper varnished over."—"What!" cried my wife, "not silver! the rims not silver?"—"No," cried I, "no more silver than your saucepan."—"And so," returned she, "we have parted with the colt, and have only got a gross of green spectacles, with copper rims and shagreen cases? A murrain take such trumpery! The blockhead has been imposed upon, and should have known his company better."—"There, my dear," cried I, "you are wrong; he should not have known them at all."—"Marry, hang the idiot!" returned she, "to bring me such stuff: if I had them I would throw them in the fire."—"There again you are wrong, my dear," cried I; "for though they be copper, we will keep them by us, as copper spectacles, you know, are better than nothing."

Oliver Goldsmith:
The Vicar of Wakefield.
(b) Subjects for Class Study

I

Literary Appreciation.

As every lesson in this book contains one or more exercises in literary appreciation, or literary criticism, as it is sometimes called, let us first of all explain to you what these terms mean.

The word "appreciation," in one of its senses, conveys an idea or suggestion of approval, and this has led many young people to imagine that what is required in literary appreciation is lavish and unqualified praise, no matter what their true opinion of the work may be. On the other hand, when they are asked for literary criticism, the word "criticism" seems to suggest hostility and attack, and they then appear to think that the object of literary criticism is to find as many faults as possible.

Both these views are of course quite wrong. "Literary appreciation" or "literary criticism" means "literary judgment," and what is required of you is not lavish praise or petty fault-finding, but a candid and fearless statement of your real opinion of a book or a poem or a piece of prose, after you have carefully considered all that you think can be said both for it and against it.

This opinion it is not always very easy to form, because there are few definite rules of criticism by which you can be guided. Literary appreciation is mainly a matter of sound personal judgment, and you must therefore do your best to cultivate this judgment by reading good literature. You will thus acquire some permanent standards of taste which will enable you, by comparing one work with another, to tell the false from the true, the dross from the gold.
*About Nouns.

A Noun is a word that names. As the subject of a
sentence it is the word that denotes the person or
thing of which something is said.

*Classes of Nouns.

Nouns are usually classified as Abstract and Con-
crete, Concrete Nouns being sub-divided into Proper,
Common, and Collective Nouns.

An Abstract Noun is the name of the quality,
attribute, or circumstance of a thing; as artfulness,
beauty, courage.

A Concrete Noun is the name of a whole thing;
that is, it denotes an object that actually exists; as
chair, room, blackboard.

A Proper Noun is a name used to denote an indi-
vidual object as distinct from all other objects; as
William, Liverpool, Buckingham Palace.

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 cinéma, microphone, cricket-bat.

A Collective Noun is a name of a group of similar
units regarded as forming a whole; as committee,
navy, library.

(c) Exercises in the Use of Reference Books

1. Look up the meanings of the following words: warrant,
amaze, yonder, pedlar, dresser, shagreen, paltry, varnished,
murrain, trumpery, Marry, stuff.

2. What kind of reference book would you consult to
find some information about each of the following:

(a) The year in which Goldsmith was born, his nation-
ality, some particulars of his life, the names of
the chief books he wrote.
(b) The situation, population, and importance of Dublin.
(c) The derivation of the words neuralgia, rhinoceros, and thermometer.
(d) The correct way of eating duck and green peas—especially the peas.
(e) What words there are in the English language which rhyme with tenderly, beautiful, and family.
(f) The name of the author who wrote: "Where ignorance is bliss, 'tis folly to be wise."
(g) The plot of The Vicar of Wakefield.

(d) Exercises in Written English

1. Explain the meaning of each of the following expressions:
   (a) We'll never see him sell his hen of a rainy day.
   (b) I knew you would touch them off.
   (c) I had them a dead bargain.
   (d) A fig for the silver coins.
   (e) A murrain take such trumpery.
   (f) Marry, hang the idiot! to bring me such stuff.
   (g) I dare swear they won't sell for above half the money at the rate of broken silver.

2. Draw a careful word-portrait of the Vicar's wife, illustrating the view you take by reference to the extract.

3. Take down from dictation the following passage:

   All that day, from morning until past sunset, the cannon never ceased to roar. It was dark when the cannonading stopped all of a sudden.

   All of us have read of what occurred during that interval. The tale is in every Englishman's mouth; and you and I, who were children when the great battle was won and lost, are never tired of hearing and recounting the history of that famous action.

   Thackeray.

4. Tell, in the form of a little story, all about the trick which was played upon Moses to induce him to part with the money he had obtained for the horse.
5. Write down a word opposite in meaning to each of the following: rainy, laughing, resting, brought, faint, keep, nothing, yonder, company, better, parted, passion.

(e) Exercises in Spoken English

1. Use the following words and phrases in sentences of your own: paltry, without a horse, with a sly look, pedlar, amaze, between ourselves, a good story, in a faint voice, been imposed upon.

2. Complete in your own words the following incomplete sentences:
   
   (a) I'll warrant we'll never .......
   (b) I have seen him buy .......
   (c) But, as I live .......
   (d) The silver rims alone .......
   (e) I perceive they are only .......
   (f) If I had them I would .......

3. Let the Vicar's wife tell this story to a friend of hers, exactly as you think she would have told it.

4. Give the correct pronunciation of the following words: obdurate, telegraph, pass, lucid, one, lone, gone, illumine, furry, flurry, erring, concurrence.

5. What insight do we get into the character of the Vicar, his wife, and Moses, from the individual manner in which each is made to speak?

(f) Exercises in the Appreciation of Literature

1. Describe as clearly and fully as you can the style in which this passage is written, illustrating your remarks by quotations from the extract, and, if possible, from any other passages you have read.

2. Say in what books the following characters occur: Wackford Squeers, Tiny Tim, Tony Lumpkin, Becky Sharp, Portia, Mrs. Malaprop, Dr. Primrose, Christopher Robin, Captain Kettle, Dr. Watson, Brigadier Gerard.

   Give a short description of any one of these characters.
(g) Exercises in Thinking

Point out what is wrong in each of the following arguments:

(a) As all Englishmen are Europeans and all Londoners are Europeans, it follows from this that all Londoners are Englishmen.

(b) All Americans love liberty, but as no Englishmen are Americans, it is obvious that no Englishmen love liberty.
LESSON THREE

(a) Reading Exercise

A PASSER-BY

Whither, O splendid ship, thy white sails crowding,
Leaning across the bosom of the urgent West,
That searest nor sea rising, nor sky clouding,
Whither away, fair rover, and what thy quest?

Ah! soon, when Winter has all our vales opprest,
When skies are cold and misty, and hail is hurling,
Wilt thou glide on the blue Pacific, or rest
In a summer haven asleep, thy white sails furling.


I there before thee, in the country that well thou knowest,
Already arrived am inhaling the odorous air:
I watch thee enter unerringly where thou goest,
And anchor queen of the strange shipping there,
Thy sails for awnings spread, thy masts bare;
Nor is aught from the foaming reef to the snow-capp’d, grandest
Peak, that is over the feathery palms more fair
Than thou, so upright, so stately, and still thou standest.

And yet, O splendid ship, unhail’d and nameless,
I know not if, aiming a fancy, I rightly divine;
That thou hast a purpose joyful, a courage blameless,
Thy port assured in a happier land than mine.
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But for all I have given thee, beauty enough is thine,
As thou, aslant with trim tackle and shrouding,
From the proud nostril curve of a prow's line
In the offing scatterest foam, thy white sails crowding

ROBERT BRIDGES.

(b) SUBJECTS FOR CLASS STUDY

I

A FEW HINTS ON SPELLING.

The best way to learn how to spell correctly is to read as widely and carefully as possible. When you come upon a word which is new to you, or which you find some difficulty in spelling, spell it aloud and then write it down several times. In this way you will have the aid of both ear and eye in impressing the word on your memory.

Generally speaking, rules for spelling are of very little use, but the following are a few exceptionally important rules which you should find helpful:

1. Of the combinations *ie* and *ei*, use *ie*, except after *c*; as *achieve, niece, fiend, believe*; but *receive, deceive, ceiling, perceive.*—To this rule there are some notable exceptions: *neighbour, heir, leisure, seize, reign,* for example. These, you will observe, are all cases where, according to the rule, we should expect *ie.* *c,* however, is always followed by *ei.*

2. Some words have very nearly the same form for both noun and verb. The commonest of these are *practice* and *practise,* *licence* and
license, advice and advise, prophecy and prophesy.—In such words, the noun ends in ce or cy, and the verb in se or sy.

8. The endings us and ous are often confused. You should therefore note that nouns end in us and adjectives in ous; as genius, focus, phosphorus, fungus, census; jealous, grievous, wondrous, miraculous, rigorous.

4. Final e is usually dropped before the endings ing, dge, and able; as loving, placing, grazing; judgment, acknowledgment, abridgment; movable, desirable, valuable. The e, however, is retained in dyeing and singeing. Why?

5. When ed or ing is added to a word, the final consonant is doubled in words of one syllable, in which the vowel is short; as getting, stopping, batting; and also in words of more than one syllable, if the last syllable is stressed; as referring, incurring, occurring. When, however, the last syllable is not stressed, or is long, doubling does not take place; as benefited, riveting, differing; revealing, regaining, sustaining.—If the last syllable is short, and ends in s or l, then this s or l is doubled whether the last syllable be stressed or unstressed; as tunnelling, travelling, focussing.

II

*About Verbs.

A Verb is a word which enables us to make a statement about a thing. The word "watch," for example in the sentence, "I watch thee enter."
Complement and Object.

Some verbs do not make complete sense until a word or a group of words is added; as in the following:

(a) All this conversation was .... (only preparatory to another scheme).
(b) Our son Moses is .... (a discreet boy).
(c) My antagonist gained .... (strength).
(d) My wife persuaded .... (me).

When, in order to complete the sense, we add a word or a group of words that refers to the same thing as the subject, as in (a) and (b), we have what is called the Complement of the verb. When we add a word or a group of words that refers to a different thing, as in (c) and (d), we have what is called the Object of the verb.

The Transitive and Intransitive Use of Verbs.

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 in, “My wife persuaded me.” A verb is used intransitively when it expresses an action that is confined to the doer; as in, “He always stands out and higgles.”

Thus, verbs that require an object to complete their meaning are said to be used transitively, and those that require a complement, or make complete sense by themselves, are said to be used intransitively.

Direct and Indirect Object.

The Direct Object of a verb is the word or group of words directly affected by its action; as in, “They gave him a present.”

The Indirect Object denotes the person to or for
whom an action is done; as in, "They gave him a present."

Exercises in the Use of Reference Books

1. Find in your dictionary the meanings of these words: urgent, whither, quest, rover, oppressed, hurling, haven, furling, inhaling, odorous, unerringly, evenings, foaming, reef, unailed, aslant, trim, tackle, shrouding, prow, divine.

2. Say what information you would expect to find in each of the following Reference Books:
   (a) Who's Who.
   (b) Bradshaw.
   (c) Brewer's Reader's Handbook.
   (d) The Concise Oxford Dictionary.
   (e) Debrett.
   (f) Who was Who.
   (g) The Dictionary of National Biography.
   (h) The Children's Encyclopaedia.
   (i) A Dictionary of Dates.
   (j) Mrs. Beeton's Cookery Book.
   (k) The Home Doctor.
   (l) Every One His Own Lawyer.

Exercises in Written English

1. Use each of the following phrases in sentences of your own: fair rover, the blue Pacific, summer haven, white sails, foaming reef, feathery palms, happier land, strange shipping, trim tackle, so stately, all our vales.

2. "Whither away, fair rover, and what thy quest?" says the poet. Write a romantic and adventurous little story in which these questions are answered.

3. Fill in all the blanks in the following:

   Once upon a ....... the Wolves sent an embassy to the ....... desiring that there might be ....... between them. "Why," said ....... "should we be for ever ....... this ....... strife? Those ....... Dogs are the ....... of all; they are incessantly ....... at
us, and ...... us. Send them ...... and there will be no longer any ...... to our eternal ...... and ......” The silly ...... listened, the ...... were ......, and the ...... thus ...... of their best ......, became an easy ...... to their ...... enemy. ÆSOP.

4. Give a description of some sailing ship that you yourself have seen, using as many as possible of the words mentioned in Question 1, Section (c).

5. Express in a single word the meaning of each of the following:

(a) Remaining in one place, not moving.
(b) Notepaper and envelopes, and writing materials in general.
(c) Growing in great abundance.
(d) Given to the habitual use of costly food, dress, furniture, etc.
(e) That which can be achieved by means that are readily available.
(f) That which can be turned to definite and direct use.

(These words go in pairs, as indicated by the bracket, and the two words in each pair are very similar in sound and spelling.)

(e) **Exercises in Spoken English**

1. Explain the meaning of each of the following phrases: *thy white sails crowding, the urgent West, when Winter has all our vales oppressed, queen of the strange shipping, thy sails for awnings spread, thy port assured, unhailed and nameless, aiming a fancy.*

2. Mention one word similar in meaning and one word opposite in meaning to each of the following: *splendid, rising, vale, cold, misty, odorous, enter, strange, stately, still.*

3. In the following sentences name the verbs that are used transitively and those that are used intransitively, the complement, the direct object, and the indirect object:
(a) Skies are cold and misty.
(b) Winter has all our vales oppressed.
(c) I watch thee enter unerringly.
(d) Beauty enough is thine.
(e) They gave her a garland of sweet flowers.

4. Tell the story of the greatest surprise that you have ever had in your life.

5. Give the correct pronunciation of the following names of famous musicians, stating where you can the nationality of each: Beethoven, Bach, Mendelssohn, Wagner, Chopin, Gounod, Schubert, Paderewski, Grieg, Strauss, Tchaikowsky, Brahms, Verdi, Paganini, Elgar.

(f) Exercises in the Appreciation of Literature

1. You will know, roughly speaking, what is the difference between verse and prose. Re-read A Passer-By, and then find in the poem examples of six words that would not be used in prose, and of four phrases or sentences in which the words are not arranged in their usual prose order.

2. What is meant by “the Poet Laureate”? Who is the present Poet Laureate? Mention something that he has written. Who was the best-known Poet Laureate we have had?

3. Say, with some reasons, and in as detailed a manner as possible, what impression this poem has made upon you.

(g) Exercise in Thinking

An artist, writing in the Daily Express on “Colours that Stimulate your Appetite,” says:

Appetites are greatly influenced by the colour of food, and even a banquet tastes insipid in darkness. Try to eat a dinner blindfolded and experience it for yourself.

Our senses continually react to colour, which is at the basis of many of our likes and dislikes. Some colours stimulate the appetite, while others definitely do not.
The aversion to grey skies, for example, communicates itself to grey food—Irish stew without the carrots looks a forbidding mess of grey—while the association of fog with peasoup has created a distaste for the soup among many Londoners.

Say, with your reasons, which you regard as the most and which as the least appetising colours, mentioning some particular kinds of food in illustration of what you mean.
LESSON FOUR

(a) Reading Exercise

THE DISCOVERY OF JUDGE JEFFREYS

A scrivener who lived at Wapping, and whose trade it was to furnish men there with money at high interest, had some time before lent a sum on bottomy. The debtor applied to equity for relief against his bond; and the case came before Jeffreys.

The counsel for the borrower, having little else to say, said that the lender was a trimmer.

The Chancellor instantly fired. "A trimmer! Where is he? Let me see him. I have heard of that kind of monster. What is it made like?"

The unfortunate creditor was forced to stand forth. The Chancellor glared fiercely on him, stormed at him and sent him away half dead with fright.

"While I live," said the poor man, as he tottered out of the court, "I shall never forget that terrible countenance."

And now the day of retribution had arrived. The trimmer was walking through Wapping, when he saw a well-known face looking out of the window of an ale-house. He could not be deceived. The eyebrows, indeed, had been shaved away. The dress was that of a common sailor from Newcastle, and was black with coal-dust; but there was no mistaking the savage eye and mouth of Jeffreys.

The alarm was given. In a moment the house was
surrounded by hundreds of people shaking bludgeons and bellowing curses. The fugitive’s life was saved by a company of the trainbands; and he was carried before the Lord Mayor.

The Mayor was a simple man who had passed his whole life in obscurity, and was bewildered by finding himself an important actor in a mighty revolution. The events of the last twenty-four hours, and the perilous state of the city which was under his charge, had disordered his mind and his body. When the great man, at whose frown, a few days before, the whole kingdom had trembled, was dragged into the justice room begrimed with ashes, half dead with fright, and followed by a raging multitude, the agitation of the unfortunate Mayor rose to the height. He fell into fits, was carried to his bed, whence he never rose.

Meanwhile the throng without was constantly becoming more numerous and more savage. Jeffreys begged to be sent to prison. An order to that effect was procured from the lords who were sitting at Whitehall; and he was conveyed in a carriage to the Tower.

Two regiments of militia were drawn out to escort him, and found the duty a difficult one. It was repeatedly necessary for them to form as if for the purpose of repelling a charge of cavalry, and to present a forest of pikes to the mob.

The thousands who were disappointed of their revenge pursued the coach with howls of rage to the gate of the Tower, brandishing cudgels, and holding up halters full in the prisoner’s view. The wretched man meantime was in convulsions of terror. He wrung his hands; he looked wildly out, sometimes at one window, sometimes at the other, and was heard
even above the tumult, crying, "Keep them off, gentlemen! For God's sake keep them off!"

At length, having suffered more than the bitterness of death, he was safely lodged in the fortress where some of his most illustrious victims had passed their last days, and where his own life was destined to close in unspeakable ignominy and horror.

Thomas Babington Macaulay:

History of England.

(b) Subjects for Class Study

I

Sentences: Long and Short.

If you carefully study this extract from Macaulay's History of England, you will see that the sentences vary greatly in length, some consisting of only three or four words, and some of more than thirty. What then is it that decides the length of a sentence? Should you make your sentences long or short?

It depends to a great extent upon the effect you wish to produce. Short sentences are simple, clear, and direct, and impart crispness and animation to a story. Take, for example, the third paragraph of the extract:

The Chancellor instantly fired. "A trimmer! Where is he? Let me see him. I have heard of that kind of monster. What is it made like?"

The crispness and animation of this is undeniable. Every sentence is hammered out with ringing force. And that is the effect at which Macaulay was aiming.

On the other hand, the long sentence is suitable when there is a thought with several qualifying circumstances to be expressed, or when you wish to lend a
certain dignity and impressiveness to what you write; as in the following:

He disengaged his lance from his saddle, seized it with the right hand, placed it in rest with its point half elevated, gathered up the reins in the left, waked the horse's mettle with the spur, and prepared to encounter the stranger with the calm self-confidence belonging to the victor in many contests.—Scott.

Both short and long sentences, however, have their drawbacks. Short sentences, if used to excess, become abrupt, harsh, and unpleasing; and long sentences, unless skilfully constructed, become trailing and obscure.

The best plan is to vary the length of your sentences, making some short and some fairly long, after the manner of Macaulay in the eighth and eleventh paragraphs of his narrative. This will go far to ensure that your sentences are neat and clear, and have a pleasant flow and cadence.

II

About Adjectives.

An Adjective, we have seen, is a word used to limit the application of a noun or its equivalent. If, for example, we use the word book by itself, we mean any book; but if we use an adjective and say this book, we limit the application of the noun to the one particular book we are indicating.

Classes of Adjectives.

Adjectives can be divided into various groups according to the particular kind of limiting work they do.
There are those that answer the question "What sort?" such as red, French, soft. These are called Adjectives of Quality.

There are those that answer the question "How much?" or "How many?" such as three, some, little. These are called Adjectives of Quantity.

There are those that answer the question "Which?" such as that, my, every. These are called Pronominal Adjectives, because they in some respects resemble pronouns.

Pronominal Adjectives are usually divided into the following smaller groups: Demonstrative, or those that point out, such as the, this, that; Interrogative, or those that ask a question, such as which? and what?; Possessive, or those that denote possession, such as her, our, their; Distributive, or those that refer to one thing at a time, such as each, every, either; Indefinite, such as a, certain, other; and Relative, such as which, what, whatever.

*Comparison of Adjectives.*

There are three degrees of comparison: Positive, in which we use the adjective without any comparison; Comparative, in which we compare two things together; and Superlative, in which we compare more than two.

*Formation of Comparative and Superlative.*

In words of one syllable, and in some words of two syllables, the comparative is formed by adding -er, and the superlative by adding -est, to the positive. In longer words, however, the comparative is formed by putting more, and the superlative by putting most, in front of the adjective to be compared.
Exercises in the Use of Reference Books

1. Find in your dictionary the meanings of the following words: creditor, retribution, bludgeons, fugitive, perilous, begrimed, militia, repelling, pikes, cudgels, convulsions. illustrious, ignominy, unspeakable, scrivener, bottomry, equity, bond, trimmer, trainband.

2. Refer to a History of England or a Biographical Dictionary for some information about Judge Jeffreys.

Exercises in Written English

1. Explain clearly the meaning of each of the following words: equity, bond, trimmer, trainband, bottomry, scrivener.

2. Tell in your own words the story of the discovery of Judge Jeffreys, making your account as animated and dramatic as you can.

3. Take down from dictation the paragraph beginning: “The Mayor was a simple man,” and ending, “whence he never rose.”

4. Rewrite the first four paragraphs in three sentences, using, so far as possible, the wording of the original. Then compare your version with Macaulay’s, and say what you think has been gained or lost by the change.

5. Give two words similar in meaning to each of the following: unfortunate, tottered, terrible, savage, constantly, procured, perilous, ignominy, illustrious.

Exercises in Spoken English

1. Use in sentences of your own each of these words and phrases: money at high interest, having little else to say, the day of retribution, fugitive, militia, bludgeon, glared fiercely at him, looking out of the window of an ale-house, an important actor in a mighty revolution, convulsions of terror.

2. Point out all the little facts and descriptive touches in the extract which enable you to form an opinion of Judge
Jeffreys, and then, with the help of these, and some of the additional information you were told to collect, give a firmly drawn sketch of his character.

3. Give the correct pronunciation of the following names of Shakespercan characters: Falstaff, Banquo, Jaques, Othello, Iago, Caliban, Sycorax, Mark Antony, Cleopatra, Malvolio, Shylock, Desdemona, Viola, Rosalind, Hermione, Ariel, Jessica, Cordelia.—In which plays of Shakespeare do these characters appear?

4. Mention the names of half a dozen performing animals you have seen at a circus, and put two appropriate descriptive adjectives before each.

5. What words mentioned in Question 1, Section (d) are seldom heard at the present day? Try to give some explanation of this.

(f) Exercises in the Appreciation of Literature

1. Carefully re-read the extract, and then consider the various means that Macaulay has employed to stimulate the reader’s interest and hold his attention.—Give examples.

2. In this passage, Macaulay has repeated a phrase of four words, once in describing the character of the trimmer, and again in telling us about the plight of Judge Jeffreys. Do you think that the repetition of this phrase is intentional or merely an oversight? What is your own opinion about repeating words and phrases in this way? Suggest one or two other phrases that Macaulay might have used.

3. Study Macaulay’s use of the sentence in regard to its length. Say whether you think he favours the long sentence or the short; why, in each case, he uses the particular kind of sentence you mention; and whether the result is pleasing or the reverse.—Compare Macaulay’s practice in this respect with that of Goldsmith, as seen in the passages given in Lessons One and Two.
(g) **Exercise in Thinking**

Mention some of the ways in which you can tell the occupations of the various people that sit opposite to you in the train, tram, and bus.—Give definite examples founded upon your personal observation.
LESSON FIVE

(a) Reading Exercise

THE EDUCATION OF NATURE

Three years she grew in sun and shower;
Then Nature said, "A lovelier flower
   On earth was never sown;
This child I to myself will take;
She shall be mine, and I will make
   A lady of my own.

"Myself will to my darling be
Both law and impulse: and with me
   The girl, in rock and plain,
In earth and heaven, in glade and bower,
Shall feel an overseeing power
   To kindle or restrain.

"She shall be sportive as the fawn
That wild with glee across the lawn
   Or up the mountain springs;
And hers shall be the breathing balm,
And hers the silence and the calm
   Of mute insensate things.

"The floating clouds their state shall lend
To her; for her the willow bend;
   Nor shall she fail to see

31
Even in the motions of the storm
Grace that shall mould the maiden’s form
   By silent sympathy.

“The stars of midnight shall be dear
To her; and she shall lean her ear
   In many a secret place
Where rivulets dance their wayward round,
And beauty born of murmuring sound
   Shall pass into her face.

“And vital feelings of delight
Shall rear her form to stately height,
   Her virgin bosom swell;
Such thoughts to Lucy I will give
While she and I together live
   Here in this happy dell.”

Thus Nature spake—The work was done—
How soon my Lucy’s race was run!
She died, and left to me
This heath, this calm and quiet scene:
The memory of what has been,
   And never more will be.

WILLIAM WORDSWORTH.

(b) Subjects for Class Study

I

The Use of Words: Simplicity.
If you glance through a dictionary you cannot fail
to be struck by the enormous number of words it
contains, and you may wonder whether you will ever
be expected to know the meanings of all these words.
Let us say at once that you will not; for the great
majority of them are very little used. It has indeed been computed that most people do not use more than about three thousand words in all, and that it is possible to manage fairly well with only a thousand. Milton, who was a great scholar, used only eight thousand words, and Shakespeare, who is noted for his exceptionally large vocabulary, used only fifteen thousand. If, therefore, there are, as some people say, over a hundred thousand words in the English language, you can cheerfully reject eighty thousand of them, and still have a vocabulary larger than Shakespeare's.

But what about the remaining twenty thousand? How are you to decide amongst these?—This is not so difficult as it seems; for you will find that in English there are usually two sets of words in which we can express our meaning; and that one of these sets consists of long, unfamiliar words, mostly derived from Latin, and the other of short, everyday words, which have come down to us from Old English.

The best plan is to choose the short, everyday words that are known to us all, and to avoid, for the time being at any rate, the big words derived from Latin. Big words of course sound more imposing, and for that reason many young people like them better; but they are not so clear, and are often less effective.

Note, for example, the beautiful simplicity of the diction in which Wordsworth's poem is written. Nearly all the words he uses are amongst the commonest in the language; and yet with these familiar words of everyday life he has been able to express high and noble thoughts in a style of limpid purity. Take the last stanza but two:

II.—3
The stars of midnight shall be dear
To her; and she shall lean her ear
In many a secret place
Where rivulets dance their wayward round,
And beauty born of murmuring sound
Shall pass into her face.

In such lines as those we have a perfect union of expression and thought—not a word could be altered without ruining the effect. If you doubt it, try the experiment for yourself.

II

About Adverbs.

An Adverb is a word which modifies or limits a verb, adjective, adverb, preposition, or conjunction.

Here are some examples:

He ran quickly to the spot. (Adverb modifying a verb.)

There the sea was faintly blue. (Adverb modifying an adjective.)

The book was resting partly on the table. (Adverb modifying a preposition.)

It was exactly where I put it. (Adverb modifying a conjunction.)

How Adverbs are formed.

Adverbs are formed in the following ways:

(a) From Adjectives, by the addition of -ly; as, slow, slowly; fierce, fiercely.

(b) From Pronouns; as, here, then, hither, thither.

(c) From Nouns; as, needs, to-day.

(d) By combination—Compound Adverbs; as, meanwhile, thereupon, herein.

An adverb is sometimes of the same form as the corresponding adjective; as, "He ran very fast."
*Comparison of Adverbs.

There are three degrees of comparison, as in adjectives: positive, comparative, and superlative.

Some adverbs are compared by adding -er to the positive to form the comparative, and -est to form the superlative; but the greater number take more and most.

Some comparisons are irregular, and of these the following should be carefully learnt:

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<th>Positive</th>
<th>Comparative</th>
<th>Superlative</th>
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<td>better</td>
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<td>late</td>
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Classes of Adverbs.

There are two classes of adverbs:

1. Simple.
2. Connective.

Simple Adverbs are those whose sole work it is to modify the meaning of a word. They are classified according to their meaning as under:

(a) Time: now, then, soon, always, yearly.
(b) Place: here, hence, hither, thirdly.
(c) Manner: well, ill, swiftly.
(d) Quantity, or Degree: quite, very, little.
(e) Certainty: not, perhaps, certainly.
(f) Reason and Consequence: thus, why, therefore.

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.”

(c) **Exercises in the Use of Reference Books**

1. Find in your dictionary the meaning of the following words: *education, lady, law, impulse, glade, bower, kindle, restrain, sportive, insensate, rivulets, wayward, vital, dell, race, heath.*

2. Make use of the right Reference Books to find out some information about each of the following:
   
   (a) Oliver Goldsmith.
   
   (b) William Wordsworth.
   
   (c) Robert Bridges.

(d) **Exercises in Written English**

1. Add suitable subjects, other than those in the poem, to each of the following predicates:
   
   (a) . . . . . . was never sown.
   
   (b) . . . . . . shall be sportive as the fawn.
   
   (c) . . . . . . up the mountain springs.
   
   (d) . . . . . . dance their wayward round.
   
   (e) . . . . . . feel an overseeing power.

2. Give an account of the most awkward and embarrassing thing that you have ever said or done.

3. Point out the Adverbs in each of the following sentences, put them into their proper classes, and say what words they limit:
   
   (a) They will now do exactly as you wish.
   
   (b) It is perhaps here that we shall find the treasure.
   
   (c) The work was certainly well done, although not quite so well as we expected.
   
   (d) Thirdly, there is very little to choose between the two; hence, it does not really matter which one we buy.
4. Describe what you imagine to have been the dress, appearance, and character of Lucy.—Do not forget that this poem was written about a hundred years ago.

5. Point out anything absurd in the following, and suggest improvements:

(a) A net is a lot of holes tied up with string.
(b) During the Great Fire of London the worst flaming place was St. Paul’s Cathedral.
(c) The degrees of comparison of bad are: bad, very sick, dead.
(d) Quadrupeds has no singular, as you can’t have a horse with one leg.
(e) Algebra was the wife of Euclid.
(f) Many faces toed the line at our school walking-match.

(e) Exercises in Spoken English

1. Use the following words and phrases in sentences of your own: sun and shower, a lovelier flower, education, wayward, insensate, as the farm, the floating clouds, vital, murmuring sound, feelings of delight, this calm and quiet scene, impulse, bowler.

2. Express each of the following in simpler English:

(a) Thank you, madam; the agony is abated.
(b) They continued to remain in the same house for twenty years.
(c) He is a perverter of the truth, for he has been proved to have uttered a terminological inexactitude.
(d) His frontispiece was adorned with a prominent olfactory organ.
(e) While I was in the vicinity of the palace which is frequented by the devotees of the dance, I met an individual whose sartorial aspect exceedingly offended my optics.

3. Describe as vividly as you can the greatest thrill that you have ever experienced.

5. Explain the meaning of each of the following:
   (a) New brooms sweep clean.
   (b) All’s well that ends well.
   (c) You can’t make a silk purse out of a sow’s ear.
   (d) It is never too late to mend.
   (e) Two of a trade never agree.

(f) Exercises in the Appreciation of Literature

1. Bearing in mind the title of the poem, explain its general meaning as well as you can.

2. Pick out what you consider to be (a) the most beautiful line, (b) the most beautiful stanza, in the poem. Give some reasons for your choice.

3. Compare Wordsworth’s poem with A Passer-By, given in Lesson Three. Say which poem you prefer, and why you prefer it.

4. Give a short account of the work of either Oliver Goldsmith, or William Wordsworth, or Robert Bridges.

(g) Exercise in Thinking

What is the difference between Rates and Taxes? Mention some of the services for which we pay rates, and some for which we pay taxes.
LESSON SIX

(a) READING EXERCISE

EDUCATION IN ANCIENT GREECE

As for the girls of the house, they were brought up to see and hear as little as possible. They only went out upon a few state occasions, and knew how to work wool and weave, as well as to cook. We may fairly infer that the great majority of them could not read or write. The boys, on the contrary, were subjected to the most careful education, and on no point did the Greek lawgivers and philosophers spend more care than in the proper training, both physical and mental, of their citizens. The modern system, however, of public school training was not practised anywhere save at Sparta, where a state schoolmaster was appointed, and all the Spartan boys taken out of the control of their parents. They lived together under the care of elder boys, as well as masters, so that the system of monitors, and even that of fagging, was in ordinary practice. They were encouraged to fight out their disputes, and were much given to sports and athletic amusements, just like our schoolboys. But the public school training and discipline lasted much longer at Sparta than among us, and embraced the university period, as well as the school period, of life.

In the other states of Greece, which were chiefly towns, or suburbs of towns, the system of day schools was universal, and the boys went to and from home
under the charge of a special slave, chosen because he was no longer fit for hard work. He was called the boys’ leader, or pedagogue, a word which never meant schoolmaster among the Greeks, though it is so rendered in our English Bible (Gal. iii. 24). The discipline of boys was severe, and they were constantly watched and repressed, nor were they allowed to frequent the crowded market-place. Corporal punishment was commonly applied to them, and the quality most esteemed in boys was a blushing shyness and modesty, hardly equalled by the girls of our time. Nevertheless, Plato speaks of the younger boys as the most sharpwitted, insubordinate, and unmanageable of animals.

J. P. Mahaffy: Greek Antiquities.

(b) Subjects for Class Study

I

How to Write a Good Sentence.

The best way to learn how to write a good sentence is to study some good sentences that have already been written: some of the work of Macaulay, Ruskin, or Robert Louis Stevenson, for example. If you do this, you will find that a good sentence must possess three definite qualities:

1. Unity.
2. Emphasis.
3. Coherence.

Unity.

A sentence has unity when it contains only one main fact. There may be other facts in the sentence, especially if it is a long sentence; but, however long the sentence may be, all these facts must be sub-
ordinate to the one main fact, and must bear closely upon it.

Take the following sentence for example:

In the other states of Greece, which were chiefly towns, or suburbs of towns, the system of day schools was universal, and the boys went to and from home under the charge of a special slave, chosen because he was no longer fit for hard work.

Here the main fact is that in the other states of Greece the system of day schools was universal; and all the other facts in the sentence bear in some way upon this.

Emphasis.

Again, some words in a sentence are much more important than others, and you must see that the right words are emphasised. How is this to be done? There are three ways in which emphasis can be given to a particular word or group of words in a sentence:

1. By underlining it; as in, "I will never agree."
2. By repeating it; as in, "I will never, never agree."
3. By putting it out of its usual order; as in, "Never will I agree."

The third way is much the best, and is that which should usually be adopted. The emphatic positions in a sentence are the beginning and the end, and the normal order of words is: Subject—Predicate—Complement, or Subject—Predicate—Object. Hence to emphasise any particular word, take it out of its usual position and put it at either the beginning or the end. Here are some examples:
Unemphatic: He gradually recovered.
Emphatic: Gradually he recovered.

Unemphatic: She is always seeking happiness.
Emphatic: Happiness is what she is always seeking.

Unemphatic: The road we must take is there.
Emphatic: There is the road we must take.

Coherence.

This simply means that all the words in a sentence should be arranged in their proper order, and, in particular, that qualifying words should be put as near as possible to the words they qualify—adjectives next to their nouns, and, generally speaking, adverbs next to their verbs, etc.

Look, for example, at the second sentence in the extract. Is this sentence perfectly coherent? A little consideration will show you that it is not. The word only is in the wrong position. It here stands before went, but it is intended to modify a few, and should therefore have been placed before those words.

II

About Pronouns.

A Pronoun is a word used instead of a noun. It is not perhaps absolutely indispensable, but it is a very great convenience in helping to avoid the repetition of nouns.

*Classes of Pronouns.*

Pronouns are divided into four groups: **Personal**, as he, you, they; **Demonstrative**, as this, that, these **Interrogative**, as who? which? what? and **Relative**, as who, which, that, as.
Reflexive Pronouns and Emphasising Pronouns.

*Myself, yourself, himself, herself, itself, oneself,* and the plural forms *ourselves, yourselves, themselves,* are used both as Reflexive Pronouns and Emphasising Pronouns.

**Reflexive Pronouns** are those which imply that the subject acts upon himself, the pronoun always being the object of the verb; as “He shaved *himself.*” Here *he* and *himself* both refer to the same person, and the pronoun *himself* is the object of the verb *shaved.*

**Emphasising Pronouns** are those which are used to emphasise a noun or its equivalent; as “They *themselves* told us.” Here *themselves* is not the object of *told,* but merely emphasises *they.*

Relative Pronouns.

**Relative Pronouns** are combined pronouns and conjunctions; that is to say, they are substitutes for a preceding noun, called the *antecedent,* and they join together sentences; thus, “This is the man *who* gave me the information,” means “A man gave me the information. This is he.” Here the relative pronoun is *who,* and its antecedent *man.*

Of the relative pronouns *who,* *which,* and *that,* *who* is used of persons only, *which* of things only, and *that* of both persons and things.

**Exercises in the Use of Reference Books**

1. Look up the meanings of the following words, as used in the extract given: *infer, subject, legislator, philosopher, physical, mental, monitor, athletic, discipline, university, suburbs, pedagogue, repressed, corporal, sharpwitted, insubordinate.*

2. Refer to a map of Ancient Greece in a Classical Atlas and find the position of the following places: *Sparta*
Athens, Corinth, Thebes, Marathon, Peloponnesus, Arcadia, Mount Olympus.

3. Ascertain from an encyclopaedia, or any other appropriate Reference Book, for what each of the places mentioned above was famous.

(d) Exercises in Written English

1. Use these words and phrases in sentences of your own making: the girls of the house, the most careful education, on the contrary, subjected, philosophers, just like our schoolboys, blushing shyness, sharpwitted, insubordinate, to and from home, fit for hard work.

2. Contrast the girl of Ancient Greece with the girl of to-day.

3. Say in which of the following sentences there is a lack of Unity:

(a) As for the girls of the house, they were brought up to see and hear as little as possible.

(b) Shakespeare wrote thirty-seven plays, besides poems, and died in 1616.

(c) She was one of the most popular speakers of the day, and kept a pet monkey.

(d) They were encouraged to fight out their disputes, and were much given to sports and athletic amusements, just like our schoolboys.

(e) Henry the Eighth defied the Pope, married six wives, and died from eating a surfeit of lampreys.

4. Rearrange the following sentences so as to emphasise the words shown in italics:

(a) He turned slowly round, and spoke.

(b) Cambridge won the boat-race this year.

(c) Cambridge won the boat-race this year.

(d) Cambridge won the boat-race this year.

(The wording may be slightly altered, if necessary.)

5. What would you do, if you had five minutes before the microphone?
(e) Exercises in Spoken English

1. Explain the meaning of each of the following expressions: state occasions, Greek lawgivers, public-school training, the system of monitors, fagging, university period, suburbs of towns, corporal punishment.

2. Compare and contrast the school life of the boy in Ancient Greece with your own school life.

3. Give a spoken answer, consisting of at least one complete sentence, to each of the following questions:
   (a) What do you know about Marathon?
   (b) Who were the Spartans?
   (c) Can you give the name of a great Greek statesman or lawgiver and a great Greek philosopher?
   (d) For what was Athens especially famous?
   (e) About how long ago did all this take place?
   (f) To what very common article of food does Corinth give its name?

4. Give an account, humorous or otherwise, of the day when everything seems to go wrong.

5. Give the correct pronunciation of the following names of famous Ancient Greek writers: Homer, Sappho, Æschylus, Sophocles, Euripides, Aristophanes, Plato, Aristotle, Thucydides, Euclid, Theocritus, Lucian.

(f) Exercises in the Appreciation of Literature

Here are six short passages of verse. Some are very fine indeed, and some are not quite so successful. First of all divide the good from the bad, and then put the good passages in what you consider to be their order of merit, giving some reasons for the order you adopt:

(a) Magic casements, opening on the foam
Of perilous seas, in faery lands forlorn.

Keats.

(b) When love is strong, it don't last long,
As many have found to their pain.

Dickens.
(c) Match me such marvel save in Easter clime
A rose-red city half as old as time.

BURGON.

(d) But see! the morn in russet mantle clad,
Walks o'er the dew of yon high eastward hill.

SHAKESPEARE.

(e) And Betty's most especial charge,
Was "Johnny! Johnny! mind that you
Come home again, nor stop at all;
Come home again, whate'er befal,
My Johnny do, I pray you do."

WORDSWORTH.

(f) Well, after many a sad reproach,
They got into a hackney coach,
And trotted down the street.
I saw them go. One horse was blind,
The tails of both hung down behind;
Their shoes were on their feet.

JAMES AND HORACE SMITH.

One of the above passages is intentionally bad: in other words, it is a parody. Say which passage you think this is, and which of the other passages it parodies.

(g) Exercise in Thinking

"I think it is a fair claim," says 'Tommy' Handley, the popular radio humorist, in the Daily Express, "that more people laugh at broadcasting humour than at any other kind, which means that the ears are superseding the eyes as the gateways of humour. It is within the bounds of possibility that a few years will see us comparatively sober where humorous sights are concerned, yet super-keen to notice a piece of spoken humour."

What is your opinion? Do the things you hear or the things you see make you laugh most? Give some actual examples, including humorous items you have heard on the wireless.
LESSON SEVEN

(a) Reading Exercise

A JACOBITE'S EPITAPH

To my true king I offer'd free from stain
Courage and faith: vain faith, and courage vain.
For him I threw lands, honours, wealth, away,
And one dear hope, that was more prized than they.
For him I languish'd in a foreign clime,
Grey-hair'd with sorrow in my manhood's prime;
Heard on Lavernia Seargill's whispering trees,
And pined by Arno for my lovelier Tees;
Beheld each night my home in fever'd sleep,
Each morning started from the dream to weep;
Till God, who saw me tried too sorely, gave
The resting-place I ask'd, an early grave.
O thou, whom chance leads to this nameless stone,
From that proud country which was once mine own,
By those white cliffs I never more must see,
By that dear language which I spake like thee,
Forget all feuds, and shed one English tear
O'er English dust. A broken heart lies here.

THOMAS BABINGTON MACAULAY.

(b) Subjects for Class Study

I

Analysis.

Clause Analysis

To analyse a sentence is to take it to pieces with the object of finding out how it has been built up. This
knowledge will help us to appreciate more fully the exact construction of a sentence.

The simplest kind of analysis, as we saw in Lesson One, is that of dividing a sentence into two parts; namely, subject and predicate. But this does not take us very far, and in addition we must know (1) how to break up a complex sentence into its various clauses and (2) how to analyse a simple sentence into its component parts.

We have already told you a little about clause analysis, but by way of revision, and before going on to a consideration of the more detailed kind of analysis, we will recapitulate the main points in clause analysis which it is necessary that you should know.

A Sentence is a group of words making complete sense. A Clause is a sentence which forms part of a larger sentence. A Subordinate Clause is one that depends for its full meaning upon another clause, usually the Main Clause.

There are three kinds of sentences: Simple, Double, and Complex.—A Simple Sentence is one that contains only one subject and one predicate; as, “A broken heart lies here.” A Double Sentence (or Compound Sentence) is one that is made up of two sentences of equal importance; as, “Forget all feuds, and shed one English tear.” A Complex Sentence is one that contains a main clause and one or more subordinate clauses; as, “I will remain here till you return.”

There are three kinds of subordinate clauses: Noun, Adjective, and Adverb.—A Noun Clause is one that does the work of a noun; that is, it is usually the subject or the object of a sentence; as, “Tell me where is fancy bred.” An Adjective Clause is one that does the work of an adjective; that is, it limits:
noun or its equivalent; as, "These are the people who will help us." An Adverb Clause is one that does the work of an adverb; that is, it limits any part of speech except a noun or its equivalent; as, "This happened when he was five years old."

**Detailed Analysis**

A Simple Sentence or a clause of a Double or of a Complex Sentence can be analysed into:

```
Subject
- Simple Subject (Noun or Noun-equivalent).
- Limitation of Subject (Adjective or Adjective-equivalent).
- Simple Predicate (Verb).
- Limitation of Predicate (Adverb or Adverb-equivalent).
- Simple Object (Noun or Noun-equivalent).

Predicate
- Complement (Noun, Adjective, or equivalent).
- Limitation of Object or of Complement (Adjective or Adjective-equivalent).
```

Here are two examples:

**Analyse**: *The great ship suddenly struck the hidden rock.*

**Analysis**.

```
Subject
- Simple Subject: ship.
  Limitation of Subject: (1) the, (2) great.

Predicate
- Simple Predicate: struck.
  Limitation of Predicate: suddenly.
- Simple Object: rock.
  Limitation of Object: (1) the, (2) hidden.
```
A PROGRESSIVE ENGLISH COURSE

Analyse: *Old Fagin was obviously a man to be feared.*

Subject

\[ \begin{align*}
& \text{Simple Subject: } Fagin. \\
& \text{Limitation of Subject: } \text{old.}
\end{align*} \]

Predicate

\[ \begin{align*}
& \text{Simple Predicate: } \text{was.} \\
& \text{Limitation of Predicate: } \text{obviously.} \\
& \text{Complement: } \text{man.} \\
& \text{Limitation of Complement: } \text{(1) a, (2) to be feared.}
\end{align*} \]

II

Two Uses of the Relative Pronoun.

There are two uses of the Relative Pronoun which it is important that you should understand, as otherwise you may get your clause analysis quite wrong.

A clause introduced by the relative *who* or *which* may be either a subordinate adjective-clause or a co-ordinate clause. It is a subordinate adjective-clause if it defines or limits some preceding noun; and the relative is then termed a **defining** or **restrictive** relative; as in, “The man who told you that was wrong.” It is a co-ordinate clause when it does not do this, but is equivalent to *and he, and they, and this,* etc.; as in, “This was told me by James Smith, who is frequently wrong.” The relative is then termed **non-defining** or **continuative.** Note that the non-defining relative is preceded by a comma.

**Exercises in the Use of Reference Books**

1. Look up the meanings of the following words: *Jacobite, epitaph, languished, clime, prime, sorely, feuds.*

2. Give the derivations of these words: *pantomime, pneumatic, epitaph. Jacobite, microscope, rhinoceros, cenotaph.*
3. What is a gazetteer? Use a gazetteer, or any other appropriate Reference Book, to help you explain the geographical allusions in this poem.

(d) Exercises in Written English

1. Explain the meaning of the following expressions; free from stain, and one dear hope that was more prized than they, a foreign clime, pined by Arno for my lovelier Tees, beheld each night my home in fever'd sleep, tried too sorely, by those white cliffs I never more must see, forget all feuds.

2. Who were the Jacobites? Say what you know about them. In what country did most of them go into exile?

3. Name the clauses in the following, and then analyse each of these clauses in detail:
   (a) For him I threw lands, honours, wealth, away,
       And one dear hope, that was more prized than they.
   (b) That you do wrong me doth appear in this.
   (c) When the policeman arrived, the thieves were nowhere to be seen.
   (d) I perish by this people which I made.

4. Fill in all the blanks in the following passage:

   It was a large ...... room with some large maps in it. I doubt if I could have felt much ...... if the maps had been real foreign ......, and I cast away in the ...... of them. I felt I was taking a liberty to sit ......, with my cap in my ......, on the ...... of the chair nearest the ......; and when the waiter laid a ...... on purpose for ......, and ...... a set of casters on it, I ...... must have turned red all over with ......

5. Take down from dictation the following passage:

   Romola rose from her reclining posture and sat up in the boat, willing, if she could, to resist the rush of thoughts that urged themselves along with the conjecture how far the boat had carried her. Why need she mind? This was a sheltered nook where there were simple villagers who would not harm her. For a
little while, at least, she might rest and resolve on
nothing. Presently she would go and get some bread
and milk, and then she would nestle in the green quiet,
and feel that there was a pause in her life.

GEORGE ELIOT.

(e) EXERCISES IN SPOKEN ENGLISH

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

2. Give the correct pronunciation of the following names:
Philip, Jesse, Edwin, Ralph, Evelyn, Isaac, Esther, Rachel,
Julia, Blanche, Mabel, Eleanor, Irene, Rosabel, Jocelyn,
Valerie, Audrey, Cecil, Albert, Maureen, Doreen, Margot.

3. Who was "my true king"? Give a short sketch of
his character, and say whether you think he was worthy of
all this devotion.

(Use a Reference Book, if necessary.)

4. Complete each of the following by using a clause
introduced by a relative pronoun:

(a) He bought a fine house .......
(b) It is Shakespeare .......
(c) These are the people .......
(d) That is not the kind of thing .......
(e) They at last came to the town .......

5. Suppose you were asked to draw up your favourite
broadcasting programme, give a careful account of the
items it would contain, and state your reasons for including
those items.

(f) EXERCISES IN THE APPRECIATION OF LITERATURE

1. When a writer arouses the feelings of pity and sadness
we have what is called Pathos. Pathos has proved a pitfall
to some of our greatest writers—Shakespeare, Wordsworth,
Dickens, and Thackeray, for instance. The danger lies in
the tendency to force the note, to harrow our feelings
beyond all measure. For true pathos is achieved, not by
exaggeration, but by severe restraint.
Bearing this in mind, say whether you think *A Jacobite's Epitaph* is an example of true or of false pathos. Give quotations from the poem, and discuss the question as fully as you can.

2. Name the authors of the following works: *The Lays of Ancient Rome*, *The Deserted Village*, *The School for Scandal*, *The Vicar of Wakefield*, *A Passer-By*, *The Education of Nature*, *Abou Ben Adhem*, *The Life of Nelson*, *Nicholas Nickleby*.

*(g) Exercise in Thinking*

Say, with your reasons, whether you agree or disagree with the following statements:

(a) That it is unlucky to walk under a ladder.
(b) That the best way to make a "sulky" fire burn is to rest the poker on the top of it.
(c) That what is British is necessarily best.
(d) That no foreigners are to be trusted.
(e) That men and women should receive the same pay for the same kind of work.
(f) That we all learn by experience.
LESSON EIGHT

(a) Reading Exercise

SHAKESPEARE'S HOUSE

I had come to Stratford on a poetical pilgrimage. My first visit was to the house where Shakespeare was born, and where, according to tradition, he was brought up to his father's craft of wool-combing. It is a small mean-looking edifice of wood and plaster, a true nestling-place of genius, which seems to delight in hatching its offspring in by-corners. The walls of its squalid chambers are covered with names and inscriptions in every language, by pilgrims of all nations, ranks, and conditions, from the prince to the peasant, and present a simple but striking instance of the spontaneous and universal homage of mankind to the great poet of nature.

The house is shown by a garrulous old lady, in a frosty red face, lighted up by a cold blue anxious eye, and garnished with artificial locks of flaxen hair, curling from under an exceedingly dirty cap. She was peculiarly assiduous in exhibiting the relics with which this, like all other celebrated shrines, abounds. There was the shattered stock of the very matchlock with which Shakespeare shot the deer on his poaching exploits. There, too, was his tobacco-box, which proves that he was a rival smoker of Sir Walter Ralegh; the sword also with which he played Hamlet; and the identical lantern with which Friar Laurence
discovered Romeo and Juliet at the tomb! There was an ample supply also of Shakespeare’s mulberry-tree, which seems to have as extraordinary powers of self-multiplication as the wood of the true cross, of which there is enough extant to build a ship of the line.

The most favourite object of curiosity, however, is Shakespeare’s chair. It stands in the chimney nook of a small gloomy chamber, just behind what was his father’s shop. Here he may many a time have sat when a boy, watching the slowly revolving spit with all the longing of an urchin; or of an evening, listening to the cronies and gossips of Stratford, dealing forth churchyard tales and legendary anecdotes of the troublesome times of England. In this chair it is the custom of every one that visits the house to sit. Whether this be done with the hope of imbibing any of the inspiration of the bard, I am at a loss to say; I merely mention the fact: and mine hostess privately assured me that, though built of solid oak, such was the fervent zeal of devotees, that the chair had to be new bottomed at least once in three years. It is worthy of notice, also, in the history of this extraordinary chair, that it partakes something of the volatile nature of the Santa Casa of Loretto, or the flying chair of the Arabian enchanter; for though sold some few years since to a northern princess, yet, strange to tell, it has found its way back to the old chimney-corner.

Writing a Paragraph.

When we are about to write a fairly long piece of English, we shall find it advisable to begin by jotting down a few headings to indicate the most important topics with which we intend to deal. The whole composition will thus fall into certain broad divisions each devoted to one of these topics, and each forming what is known as a Paragraph.

Length of a Paragraph.

What length should a paragraph be? It is not possible to lay down any hard-and-fast rule; but this, at all events, can be said: it should certainly not be very long. Long paragraphs are difficult to write, and, like long sentences, hard to follow; whereas short paragraphs are, comparatively speaking, easily written and readily grasped.

At the same time, you must be careful not to make your paragraphs too short. A paragraph, we have seen, should deal with one main division of the subject, and if you make it very short it will probably be doing the work which ought to be done by the sentence. You will thus confuse the reader, by mixing up the main and the subordinate divisions of the subject.

Unity of the Paragraph.

But whatever the length may be, see that your paragraph does not contain more than one main topic or one main theme. If it does, then it is a bad paragraph; or rather, it is not one paragraph at all, but
two that have been mistakenly written as one; and this is likely to be another source of confusion.

The theme may be either expressed or implied. If expressed, it is set forth in what is usually known as the topic sentence. But whether the theme is expressed or implied, there must be nothing in the paragraph that does not help to develop or illustrate this theme. In other words, the paragraph must have unity.

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 really one main division of the subject.
3. Introducing into a paragraph matters which have no bearing upon the theme or topic sentence.

Special attention should therefore be paid to each of these.

Let us consider the third paragraph of the extract in the light of these remarks. This is a fairly long paragraph, as it consists of six sentences, and contains nearly two hundred words. But it is perfectly clear. The topic sentence is the first, namely, “The most favourite object of curiosity, however, is Shakespeare’s chair,” and every other sentence in the paragraph bears upon that. Further, there is no violation of the three rules of unity; for it deals with only one main topic, it does not introduce any matters which have no reference to this topic, and it is complete in itself.

II

Summarising a Paragraph.

To summarise a paragraph is to give its substance in as few words as possible. After what has been said
above, the method to be adopted should be more or less obvious. We have seen, for instance, that every paragraph must contain a main theme. This theme will therefore give you the pith of the paragraph. Of the remaining sentences in the paragraph some merely serve to illustrate the theme, while others seek to establish or lead up to a conclusion which can be inferred from the rest of the paragraph. This conclusion will therefore rank next in importance to the topic sentence itself.

Hence, in making a summary of a paragraph, first of all find the theme or the topic sentence, then the conclusion, if any, and leave out most of the amplifying or merely illustrative matter. From these particulars you can write up your summary. This, of course, should be expressed in your own words, and not mainly in the language of the original.

(c) **Exercises in the Use of Reference Books**

1. Look up the meanings of the following words, as used in the extract given: pilgrimage, tradition, edifice, squalid, inscriptions, spontaneous, homage, garrulous, garnished, flaxen, assiduous, relics, matchlock, exploits, identical, extant, spit, urchin, cronies, gossips, legendary, inspiration, fervent, zeal, devotees, volatile, partakes, enchanter.

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

   (a) Stratford-on-Avon.
   (b) Sir Walter Raleigh.
   (c) Hamlet, Friar Laurence, Romeo and Juliet.
   (d) Shakespeare’s life.

   Collect a few important facts about each of these.

3. Supposing you wished to spend a day at Stratford-on-Avon, find out all the necessary information to enable you to get there by rail, including:
(a) The line on which you would travel.
(b) The station from which you would go.
(c) The fare you would have to pay.
(d) What train you would catch on the forward and on the return journey.

**Exercises in Written English**

1. Write a paragraph, containing about half a dozen sentences, on any one of the subjects (a) to (c) in Question 2, Section (c), on the Use of Reference Books.

2. State the theme or the topic sentence of the first paragraph, and, by reference to the other sentences, show how unity is preserved throughout.

3. Make a summary of the third paragraph, using about sixty words.

4. Write the following in simpler English:
   (a) It is a small mean-looking edifice of wood and plaster.
   (b) The walls of its squalid chambers are covered with names and inscriptions in every language, by pilgrims of all nations, ranks, and conditions, from the prince to the peasant, and present a simple but striking instance of the spontaneous and universal homage of mankind to the great poet of nature.
   (c) She was peculiarly assiduous in exhibiting the relics with which this, like all other celebrated shrines, abounds.

5. To avoid monotony and repetition, substitute pronouns for nouns in the following passage, wherever you think they are necessary:

   "Oh, it's no use, Miss Summerson!" exclaimed Miss Jellyby, "though Miss Jellyby thanks Miss Summerson for the kind intention all the same. Miss Jellyby knows how Miss Jellyby is used, and Miss Jellyby is not to be talked over. *Miss Summerson* wouldn't be talked over, if Miss Summerson were used so."
6. "Here," says Washington Irving, "he (i.e. Shakespeare) may many a time have sat when a boy, watching the slowly revolving spit with all the longing of an urchin; or of an evening, listening to the cronies and gossips of Stratford, dealing forth churchyard tales and legendary anecdotes of the troublesome times of England."—Imagine yourself to be one of these cronies and gossips of Stratford, and make up a churchyard tale or a legendary anecdote, such as you think the boy Shakespeare might have heard.

(e) EXERCISES IN SPOKEN ENGLISH

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

2. Tell, so far as you know it, the story of Shakespeare's life, making use of the information you collected in the section on the Use of Reference Books.

3. Say what you think of these ways of speaking:
   
   (a) The paint in this 'ere 'ouse wants renovating.
   
   (b) How yer goin' along, old son?—Areet; how's yoursell.—Oh, so, so; musn't grumble, yer know.
   
   (c) 'E's gotty zands in 'is pockits.
   
   (d) 'E ain't only got 'arf 'orse, 'ave 'e.
   
   (e) He's a man with all sorts of funny little idiosyncrasies.

4. Complete the following comparisons:

   (a) Deaf as a . . . .
   
   (b) Clean as a . . . .
   
   (c) Sober as a . . . .
   
   (d) Mad as a . . . .
   
   (e) Sharp as a . . . .
   
   (f) . . . . as a rock.
   
   (g) . . . . as a bell.
   
   (h) . . . . as a doornail.
   
   (i) . . . . as a poker.

5. Describe, in your own way, the visit of Washington Irving to Shakespeare's house.
6. Explain the meaning of each of these expressions: poetical pilgrimage, craft of wool-combing, nestling-place of genius, spontaneous and universal homage of mankind, a rival smoker of Sir Walter Raleigh, Shakespeare's mulberry-tree, a ship of the line, the slowly revolving spit, the flying chair of the Arabian enchanter.

(f) Exercises in the Appreciation of Literature

1. In writing of Shakespeare's birthplace Washington Irving says: "It is a small mean-looking edifice of wood and plaster, a true nestling-place of genius, which seems to delight in hatching its offspring in by-corners."

Give some examples of great geniuses who have been born amidst humble surroundings. Do you think that the possession of genius depends in any way upon riches, or influence, or high birth?

2. Washington Irving's style is noted for its charm, its grace, its lightness of touch, and its unforced humour. Do you agree with this opinion? If so, give some examples. If not, say why.

3. Suggest some reasons why Shakespeare is regarded as one of the greatest writers who have ever lived.

(g) Exercise in Thinking

Mr. Percy Scholes, the well-known music critic, writing in the Radio Times says:

In life, we have all met somebody by whose sunny disposition we were at first attracted, later to think that disposition shallow; or somebody else by whose powerful mind we were awed, later to find the power a sham.

What is your experience? Give a description of any such person you have known, carefully explaining how you gradually came to realise that your friend's or acquaintance's character was not what it seemed to be, and in what respect it fell short of your expectations.
LESSON NINE

(a) Reading Exercise

BY THE STATUE OF KING CHARLES AT CHARING CROSS

Sombre and rich, the skies;
Great glooms, and starry plains.
Gently the night wind sighs;
Else a vast silence reigns.

The splendid silence clings
Around me: and around
The saddest of all kings
Crowned, and again discrowned.

Comely and calm, he rides
Hard by his own Whitehall:
Only the night wind glides:
No crowds, nor rebels, brawl.

Gone, too, his Court; and yet,
The stars his courtiers are:
Stars in their stations set;
And every wandering star.

Alone he rides, alone,
The fair and fatal king:
Dark night is all his own,
That strange and solemn thing.
Which are more full of fate:
The stars; or those sad eyes?
Which are more still and great:
Those brows; or the dark skies?

Although his whole heart yearn
In passionate tragedy:
Never was face so stern
With sweet austerity.

Vanquished in life, his death
By beauty made amends:
The passing of his breath
Won his defeated ends.

Brief life and hapless? Nay:
Through death, life grew sublime.
Speak after sentence? Yea:
And to the end of time.

Armoured he rides, his head
Bare to the stars of doom:
He triumphs now, the dead,
Beholding London’s gloom.

Our wearier spirit faints,
Vexed in the world’s employ:
His soul was of the saints;
And art to him was joy.

King, tried in fires of woe!
Men hunger for thy grace:
And through the night I go,
Loving thy mournful face.
Yet when the city sleeps;
When all the cries are still:
The stars and heavenly deeps
Work out a perfect will.

LIONEL JOHNSON.

(b) Subjects for Class Study

I

Synthesis.

It was pointed out in Lesson Four that although it is generally advisable for you to make your sentences short rather than long, if you write a series of short sentences the result will almost certainly be harsh and unpleasing. You should therefore know how to link and weave these short sentences into a longer sentence, or into one or two longer sentences, so as to form a connected and well-balanced whole.

The process by which this is done is known as Synthesis, and detached simple sentences can be combined into a longer simple sentence, into a double or compound sentence, or into a complex sentence.

Here are some examples:

(a) Combine the following into one Simple sentence:

The horses were harnessed—they were driven to the court—His Imperial Majesty ascended his new English throne—he did so solemnly—there was a great flourish of trumpets—he had the First Lord of the Treasury on his right hand—he had the Chief Jester on his left.

Synthesis:

The horses having been harnessed and driven to the Court, His Imperial Majesty, solemnly and with a great flourish of trumpets, ascended his
new English throne, the First Lord of the Treasury being on his right hand, and the Chief Jester on his left.

(b) Combine the following into a **Compound** sentence, in which none of the co-ordinate parts shall be **Complex**:

You have finished the job before the time appointed. You have done it in good style. This is more than I expected of you. You have never before shown so much quickness and energy. I have seen a great deal of your work for many years past.

**Synthesis:**

You have finished the job in good style and before the time appointed, and this is more than I expected of you; for I have seen a great deal of your work for many years past, and you have never before shown so much quickness and energy.

(c) Condense the following statements into one **Complex** sentence, introducing all the facts given:

He is now gone to his **final reward**. He was full of years and honours. These honours were especially dear to him for the following reasons. They were gratefully bestowed by his pupils. They bound him to the interests of that school. He had been educated at that school. His whole life had been dedicated to its service.

**Synthesis:**

Full of years and honours—honours which were especially dear to him, because they were gratefully bestowed by his pupils, and bound him to the interests of the school, where he had been educated, and to whose service he had dedicated his whole life—he is now gone to his final reward.

II.—5
II

Conjunctions.

You will have seen from the foregoing examples of synthesis that conjunctions play a very important part in the linking and weaving of sentences. You must therefore know a little more about them.

Conjunctions are of two kinds:

2. Subordinating.

A co-ordinating conjunction is one that joins together two clauses, neither of which is dependent upon the other; as but, and, yet, or, then. In other words, it is the kind of conjunction used in constructing a double or compound sentence.

A subordinating conjunction is one that joins a dependent clause to a principal clause; as when, where, because, so, if, though, than. That is, it is used in constructing a complex sentence.

Subordinating conjunctions introduce either noun-clauses or adverb-clauses, noun-clauses being usually introduced by the conjunction that.

Prepositions.

A Preposition is a word which is used to show the relation of a noun or pronoun to some other word in the sentence; as in, "The boat is on the river," where the preposition on shows the relation in which the noun "boat" stands to the noun "river."

The two most important classes of prepositions are:

1. Simple: as on, in, over.
2. Compound: as upon, without, behind.

There are also Double Prepositions and Preposi-
tional Phrases; such as, out of, from behind, on account of.

(e) Exercises in the Use of Reference Books

1. Find in your dictionary the meanings of the following words: sombre, discrowned, comely, braver, courtiers, tragedy, austerities, vanquished, hapless, sublime, armoured, vexed, amends.

2. Refer to a history book, an encyclopaedia, or any other appropriate book of reference, and find out something about the character of Charles I.

3. Turn to a map of London, and find the situation of Charing Cross and Whitehall.

(d) Exercises in Written English

1. Explain the meaning of the following expressions:
   (a) The saddest of all kings
       Crowned, and again discrowned.
   (b) Comely and calm, he rides
       Hard by his own Whitehall.
   (c) Vanquished in life, his death
       By beauty made amends.
   (d) *Speak after sentence?* Yea:
       And to the end of time.

2. Collect from the poem all the details bearing upon the character of Charles I., as he is there represented, and then, making use of the information you collected in Question 2, Section (c), give the other side of the picture.

3. The sentences in the following little story are not arranged in their right order. Rearrange them so as to make as coherent and effective a paragraph as possible.

   “Oh,” said the Grasshopper, “I was not idle.
   Said the Ant, laughing and shutting up his granary,
   “Since you could sing all summer, you may dance all winter.” “I kept singing all the summer long.
   * On a frosty day an Ant was dragging out some of the
corn which he had laid up in summer-time, to dry it.

"What were you doing," said the Ant, "this last summer?" A Grasshopper, half-perished with hunger, besought the Ant to give him a morsel of it to preserve his life.

4. Write a paragraph of five or six sentences about Whitehall or Charing Cross.

5. Combine the following short sentences into one longer sentence of good balance and rhythm:

A note came from Mr. Holbrook. This was a few days after. It asked us to spend a day at his house. The note was in a formal, old-fashioned style. The day we were asked to spend was a long June day. It was now June.

(e) Exercises in Spoken English

1. Use each of the words given in Question 1, Section (e), in a sentence of your own.

2. Point out all the conjunctions and prepositions in the first four stanzas of the poem.

3. Give as vivid and detailed a description as you can of the execution of Charles I.

4. Give the correct pronunciation of the following words: aide-de-camp, en route, coupon, bulletin, compèse, bato, attaché, clique, chic, clairvoyant, camouflage, café, blanmange, dénouement, casserole.

5. Point out anything absurd in the following, and suggest what the writer probably had in mind:

(a) The principal thing which was left behind by the Egyptians was their bones.

(b) Joan of Arc was Noah's sister.

(c) The streets of London are often pinned down by lamp-posts.

(d) A grass widow is the wife of a dead vegetarian.

(e) Shakespeare wrote "The Merry Widow."
(f) **Exercises in the Appreciation of Literature**

1. Point out, with your reasons, what you consider to be (a) the most beautiful line, (b) the most beautiful stanza, in the poem. Study, and comment on, the *adjectives* used.

2. If you do not agree with the view here taken by Lionel Johnson of the character of Charles I., do you consider that that should make any difference to your judgment of the poem as a piece of literature? Explain as fully as possible what you think on the subject.

3. Compare Lionel Johnson's poem, *By the Statue of King Charles*, with Lord Macaulay's on *A Jacobite's Epitaph* (see Lesson Seven), particularly in regard to the style in which they are written and the sentiments they express. Say which of the two you prefer, and why you prefer it, giving quotations wherever possible to illustrate what you mean.

**(g) Exercise in Thinking**

Say what kind of films the following titles suggest:

(a) The Doctor's Secret.
(b) Underground.
(c) Mother's Boy.
(d) The Adventures of Dollie.
(e) The Eagle's Nest.
(f) Pay as You Enter.
(g) Rich, Young, and Beautiful.
(h) The Legion of the Condemned.
(i) Hearts in Dixie.
(j) This is Heaven.

Give a *purely imaginary* account of any one of these films, in accordance with the type which you have said the title suggests.