BLACKIE'S KOH-I-NOOR READERS

M. S. H. THOMPSON

READER IV

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AFTER THE STORM

BLACKIE'S KOH-I-NOOR READERS

Reader IV

EDITOR

M. S. H. THOMPSON

Principal of the Government Training College, Rajahmundry

BLACKIE & SON (INDIA) LIMITED

WARWICK HOUSE, BOMBAY; CALCUTTA AND MADRAS

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BLACKIE & SON (INDIA) LIMITED, WARWICK HOUSE, BOMBAY

READER IV

1. MORNING AND EVENING

grey	drawn	sun'set	espe'cially
ray	patch	qui'et	weath'er
gate	grand	wan'der	reflect'
car	scene	ti'tle	light'ning

impos'sible uncer'tain

People living in hot countries rise early in the morning, when the air is fresh and cool, and get the best part of the day's work done before the fiery heat of noon makes work impossible. In the villages in India men are up before day has begun to dawn, and are on their way to the fields as the first rays of morning light up the sky.

Most of us have seen the day dawn, and have noticed the sky changing colour from grey to red and from red to gold.

The old Greeks believed that there were

A copy of a decoration on an ancient Greek vase, showing Aurora driving the car of the Sun God

gates in the east. Every morning a young woman named Aurora opened them. She was the goddess of the dawn, and was very beautiful. Her work was to drive the Sun God in his car across the sky from east to west. It was a wonderful car made of gold, and was drawn by fiery horses. As they raced along, the sky was filled with the lovely colours of the new day.

We see some beautiful sunsets in India, especially during the rains. Facing the title-page of your reader you have a beautiful picture of a sunset. There has been a storm, and though

it has passed, the weather still looks uncertain; but there is a patch of clear sky, and it is red with the rays of the setting sun. The rays light up the clouds round about. A little stream wanders through the rather rough country. Its surface is as smooth as glass, and we see the heavens reflected in it. It is a grand scene of peace and quiet after the wind and rain, the lightning and thunder of the storm. The title of the picture is "After the Storm", but it might also be "Peace".

Learn the use of inverted commas (" ") and of capital letters in the writing of a title.

Exercises.—1. Look up the word " reflect " in your dictionary. Use in your own sentences: possible, impossible.

2. Write as one sentence: People living in hot countries rise early in the morning. They get the best part of the day's work done before the fiery heat of noon makes work impossible. The air is fresh and cool early in the morning.

3. Write a few sentences about the stream you see in the picture. You may use the words and phrases which you have learnt in the lesson.

The Double Sentence. The first of the following sentences is made up of two simple sentences; the second is made up of two complex sentences:

1. Aurora was the goddess of the dawn, and (she) was very beautiful.

2. In the villages in India men are up before day has begun to dawn, and (they) are on their way to the fields as the first rays of morning light up the sky.

We call these sentences *double sentences* because there are two main or principal sentences in each.

Point out other double sentences in the lesson.

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2. THE POET'S SONG

chant	**stare**	**beak**	**night'ingale**
swan	**prey**	**po'et**	**shad'ow**
pause	**slip**	**arise'**	**mel'ody**
spray	**hawk**	**arose'**	**swal'low**

understand' **understood'**

The rain had fallen, the Poet arose,
He passed by the town and out of the street;
A light wind blew from the gates of the sun,
And waves of shadow went over the wheat;
And he sat him down in a lonely place,
And chanted a melody loud and sweet,
That made the wild swan pause in her cloud,
And the lark drop down at his feet.

The swallow stopped as he hunted the fly,
The snake slipped under a spray,
The wild hawk stood with the down on his beak,
And stared, with his foot on the prey;
And the nightingale thought: "I have sung many songs,
But never a one so gay;
For he sings of what the world will be
When the years have died away."

ALFRED TENNYSON.

One day, after a shower of rain, a poet walked into the country, passing by some wheat fields. Sitting down in a lonely place, he began to sing so beautifully that the birds, and even a snake, came to listen to him sing. He sang of the future—of the world as it would be in years to come.

The gates . . . sun, the east. *waves of shadow*—as the wheat bowed before the wind. *him*, himself. *chanted a melody*, sang a song. *pause*, stop to listen. *in her cloud*, up in the clouds, where she was flying. *drop*—because the lark drops like a stone when he comes down. *spray*, a small branch. *The wild hawk . . . beak*; hawks kill and eat other birds, and so the poet pictures the hawk in the act of tearing a bird to pieces. *nightingale*, a small bird which sings very beautifully.

What seemed to pass over the wheat as the wind blew over it? What did each bird do when the poet began to sing? What did the snake do? What did the nightingale think?

Exercises.—1. Look up: chant, melody, down, prey. Which words in the poem are adjectives?

2. What phrase is used for " shadow after shadow "? What does " light wind " mean? What words are understood in line 8?

The Multiple Sentence. Some long sentences are made up of three and even more simple or complex sentences. Such sentences are called *multiple sentences*. The long sentence beginning at line 9 of the poem and ending at line 12 is a multiple sentence with three simple sentences and one complex sentence in it.

3. TOWN AND COUNTRY LIFE

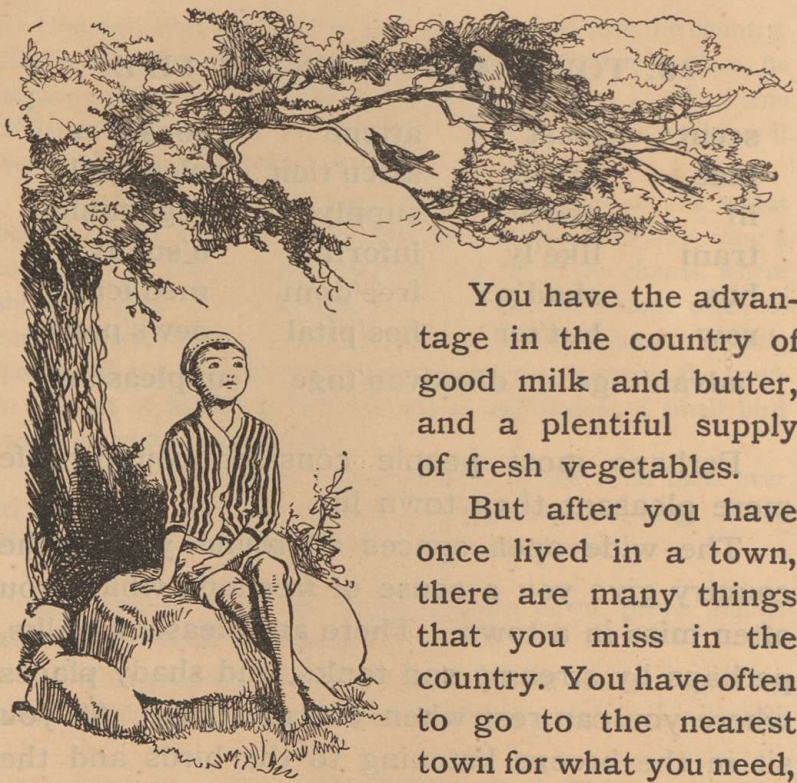
scent	least	attend′	consid′er
lane	breeze	atten′tion	plen′tiful
ill	grove	supply′	veg′etable
tram	like′ly	inform′	u′sually
bus	shad′y	free′dom	med′icine
row	but′ter	hos′pital	news′paper

advan′tage disadvan′tage unpleas′ant

Perhaps most people consider country life more pleasant than town life.

The wide open spaces all round you in the country give you a sense of freedom, which you often miss in a town. There are pleasant walks, perhaps by streams and tanks, and shady places where you can rest when you are tired. As you sit in the breeze listening to the birds and the song of the men at work in the fields, you feel as if you were in another world.

Though many of the houses in villages may be built close together, there are others which stand in their own grounds, perhaps in cool coconut groves or in gardens where the scent of flowers comes to you on every breeze.



You have the advantage in the country of good milk and butter, and a plentiful supply of fresh vegetables.

But after you have once lived in a town, there are many things that you miss in the country. You have often to go to the nearest town for what you need, as there are no big shops in villages. Nor is it always easy to get about in the country, because the roads are not usually so good as they are in and near towns, nor are they well lighted. In some villages the streets are not lighted at all. Again, in many villages there is no post office, and the postman gets round

only once or twice a week. There are not many good schools in the country. There may be no doctor to attend you should you fall ill, and there is not likely to be a hospital either.

These are some of the disadvantages of country life.

Let us now consider the advantages of town life. One great advantage is that you can keep in touch with the outside world more easily in a town than in a village. There is the newspaper to keep you informed of what is going on in other places; and there are men who have travelled, and who can tell you about other countries and their people. There are large shops where you can get whatever you want. There are good schools, and of course there are post and telegraph offices. For the sick there are hospitals, where the poor can get medicines free and the attention of the best doctors. There is generally a good water supply, the streets are well lighted and kept clean, and it is easy to get about from place to place in buses or trams. All this is very different in the country, where you often feel cut off from the rest of the world.

But town life too has its disadvantages. There

is the noise and the rush, and there is the dust of the street, which can be very unpleasant. Most of the houses are built close together in rows, forming streets and lanes, and only a few of them have gardens or any open space round them. Though a house may be well built, it is often shut in on at least two sides by other houses, and this makes some of the rooms hot and dark.

Now fresh air and sunlight are the two things we need most of all, if we wish to keep well; and so the wise man lives in town when his work lies there, but from time to time he goes into the country for fresh air, rest, and quiet.

Which do you find more pleasant—town or country life? Why?

Exercises.—1. Look up: consider, attend. Use in your own sentences: fall ill, plentiful.

2. Form adjectives from: breeze, rose.

3. Describe your village in a letter to your friend.

The Complex Sentence: the Noun Clause. The object of the verb " believed " in the following sentence is the clause " that there . . . east ", which is therefore a *noun clause*:

The old Greeks believed that there were gates in the east.

The conjunction " that " is sometimes omitted after such verbs as *think*, *believe*, *suppose*.

In the following sentence the noun clause " what you need " is the object of the preposition " for ": You have to go to the nearest town for what you need.

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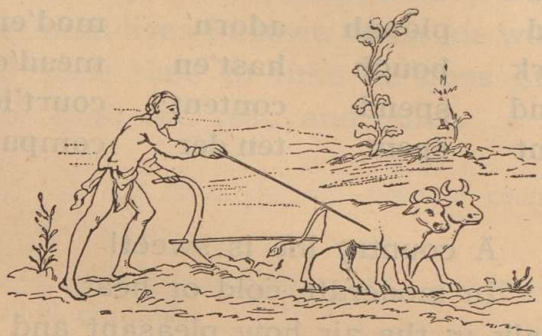
4. THE USEFUL PLOUGH

brow	clothe	la'bour	mer'riment
fold	plough	adorn'	mod'erate
park	bough	hast'en	mead'ow
bend	spend	content'	court'ier
bent	spent	ten'der	compare'

A country life is sweet!
In moderate cold or heat,
To walk in the air how pleasant and fair,
In every field of wheat
The fairest of flowers adorning the bowers
And every meadow's brow;
So that I say no courtier may
Compare with them who clothe in grey
And follow the useful plough.

They rise with the morning lark,
And labour till almost dark;
Then folding their sheep, they hasten to sleep;
While every pleasant park
Next morning is ringing with birds that are singing
On each green tender bough.
With what content and merriment
Their days are spent whose minds are bent
To follow the useful plough!



From a very old English drawing in the British Museum, London

This old song describes some of the joys of English country life. *moderate*, not too great. *fair*, pleasant. *fairest*, most beautiful. *bowers*—near the fields, where wild roses and other flowers grow. *meadow's brow*, the high ground in the meadow. *grey*, grey clothes. *folding*, putting their sheep into the fold or pen. *hasten*: the *t* is silent. *are bent*, are turned, like.

Exercises.—1. Look up: adorn, bough, brow, compare, content, courtier, park, tender.

2. From what word do we get " merriment "?

3. What makes country life so pleasant? (Read the poem carefully, and set down each point in a sentence.)

The Complex Sentence: the Adjective Clause. In the following sentence the clause " which you . . . village " does the work of an adjective, since it qualifies the noun " things ", and is an *adjective clause*:

There are many things which you cannot get in a village.

An adjective clause begins with a relative pronoun or a relative adverb. In this sentence the first adjective clause begins with a relative adverb and the second with a relative pronoun:

There are shops where you can get almost anything that money can buy.

There are some clauses beginning with a relative word which do not qualify nouns or pronouns, but are principal sentences marked off by commas. Examples:

Then there is the dust, which (= and this) can be very unpleasant.

For the sick there are hospitals, where (= and here) the poor can get medicines free.

In the first sentence we are speaking about dust in general, and not about some one kind of dust. In the second sentence we are talking about all those hospitals where the poor get medicines free.

Picture Reading

church	stee'ple	cat'tle	but'tercup
hay	tow'er	au'tumn	wool'len
hedge	cous'in	cen'tre	sur'name

Here is a picture of a meadow in England. A meadow is a field where grass is grown. In summer, when the grass has grown high, it is cut down and dried in the sun. It is then hay, and is kept for feeding horses and cattle in winter.

Notice the hedge and the gate. In England fields have hedges round them. Wild flowers grow in the hedges, and they are very pretty in summer.

Notice the daisies and buttercups growing in the grass. The yellow flowers are buttercups, the white flowers with yellow centres are daisies. Daisies and buttercups come with the spring. So the time of the year is spring, and not autumn, though it is still quite cold.

We see a boy and two girls playing in the meadow. The girls are sisters, and the boy is their cousin. His name is James Smith, but he is called Jim at home, which is short for James.

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A MEADOW IN ENGLAND

At school they call him Smith. That is, they call him by his family name or surname, as it is called. The wind is cold, so the girl nearest us in the picture, who is holding on to her hat, has a brown woollen coat on. The wind has blown her sister's hat off, and she is running after it.

Far away, in a valley, we see the village church. It has a tower or steeple. We see the roof of only one of the houses in the village, because the rest of the houses lie hidden in the valley.

The seasons of the year in England are Spring, Summer, Autumn, and Winter. The spring months are from March to May, the summer months from June to August, the autumn months from September to November, and the winter from December to February. In autumn the leaves of most of the trees begin to fall, and in winter the branches are quite bare. We have falls of snow in winter, and ice forms on the surface of standing water.

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5. BOY SCOUTS

shirt	loose	health	stock'ings
scarf	tight	ar'my	dif'ference
belt	troop	observe'	informa'tion
staff	camp	correct'	cheer'ful
war	meal	hab'it	ex'ercise
caste	drown	troub'le	char'acter

Here is a picture of a boy scout. Notice how he is dressed. He wears a shirt and shorts and shoes and stockings. The shorts do not come over the knees, but leave them bare. So he can move his legs about easily. The shirt is quite loose, and his scarf is tied loosely round his neck. He wears nothing that is tight. Notice the knife hanging from his belt and the staff he carries.

All scouts are dressed in the same way, and they all work and play together, though there

may be differences of caste among them. They are like brothers of a large family.

Scouts are formed into troops, in charge of scout-masters.

The idea of scouting was taken from the army, though scouts are not soldiers. In war time picked men are sent to find out what they can about the enemy. They are men who have been trained to move about quickly and quietly, to take note of things carefully, and to remember what they observe. Their information must be correct, or it would be of no use. These men are called scouts, and are known as "the eyes of the army."

Like the scouts of an army, boy scouts are trained to take note of things and to remember what they observe. They spend as much of their time as they can out in the open, and learn to do with as little as possible and to do things for themselves instead of having others to work for them.

Sometimes they camp in places far away from towns. They then have a number of things to learn. There are first the tents to be put up, then there is food to be cooked; so a scout learns

how to put up and take down a tent and how to cook a simple meal. Then perhaps the scoutmaster takes the troop out for a long walk over rough country, and he teaches them how to read and to make the best possible use of a map. He teaches them to observe the habits of birds and other things in nature. If there are any scouts who cannot swim, now is the time for them to learn how to do so; for most scouts can swim, and many a scout has saved people from drowning. Some of the scouts may receive cuts and other wounds when out on their walks or while playing games. The scouts now learn how to dress and take care of a wound.

Then when the sun goes down, there are the stars to observe. The scouts watch them as they rise and slowly move across the sky, and learn the names of important stars. Then round the camp fire they listen perhaps to the story of Dhruva.

Every scout is expected to do at least one kind deed a day. It may not be anything very much. It may be just that he helps a blind man across the street, or gives a tired animal a drink of water, or that he tries to be cheerful when it is

not easy to be so. Anyone who is bright and cheerful can, we know, be a great help to those who are in trouble.

A boy scout takes care of his health, because, if he does not do so, he cannot do all that is expected of him, nor can he rough it with his brother scouts in camp. So he takes all the exercise he can, and tries to live a clean, active life and to set a good example to other boys.

Scouting helps boys to form good habits. It teaches them not to be selfish, and it helps to form and build up their character, so that they may grow up to be good men.

What have you noticed about a boy scout's clothing? What are some of the things a scout may learn in camp? What good habits does scouting help boys to form?

Exercises.—1. Use in your own sentences: cast, caste; drown, sink; trouble (*n.* and *v.*); loose, lose.

2. In this sentence the object of the verb " learn " is the noun phrase " how to cook . . . meal ": A scout learns how to cook a simple meal. Point out other such phrases in the lesson.

3. Write a letter to your friend about your scout camp.

The Complex Sentence: the Adverb Clause. In the following sentence the clause " before . . . dawn " modifies the verb " rise ",

and does the work of an adverb; so it is an *adverb clause*:

In villages men rise before day has begun to dawn.

Here are other examples of adverb clauses:

When the sun goes down, there are the stars to observe.

After you have been some time in the country, you wish to be back in town.

In towns the roads are better than they are in the country.

In the first sentence the adverb clause modifies the verb " are ", in the second it modifies the verb " wish ", and in the third it modifies the adjective " better ".

---

6. IF I KNEW

bolt	**lock**	**gi'ant**	**broad'cast**
pack	**key**	**nur'sery**	**scat'ter**
hire	**frown**	**mon'ster**	**gath'er**

'Twould—it would I'd—I would

If I knew the box where the smiles were kept,
No matter how large the key
Or strong the bolt, I would try so hard
'Twould open, I know, for me;
Then over the land and sea broadcast
I'd scatter the smiles to play,
That the children's faces might hold them fast
For many and many a day.

If I knew a box that was large enough
To hold all the frowns I meet,
I should like to gather them, every one,
From nursery, school, and street;
Then, folding and holding, I'd pack them in,
And turn the monster key,
And hire a giant to drop the box
To the depths of the deep, deep sea.

kept, locked up. *broadcast*, cast or thrown about everywhere. *to play*, to pass from one face to the other. *fast*, tightly. *folding*—as you do a piece of paper. *holding*—so that they cannot get away.

The Hyphen. The hyphen (-) shows that the words between which it stands are to be taken as one compound word; as, scout-master.

Does the writer wish the children's faces to wear smiles or frowns? Where does he suppose smiles to be locked up? Why does he think the bolt might be strong? Why does he fear that the box to hold the frowns would have to be very large? Give any one " key " to happiness that you know of.

Exercises.—1. Look up: nursery, monster.

2. What word is left out after " hard " in line 3? What phrase is used for " lock "?

3. What part of speech is "broadcast "? How many clauses are there in lines 9 to 12 of the poem? What kind of a sentence have we in lines 13 to 16? What kind of phrase is " for many and many a day "?

Kinds of Adverb Clauses. There are many kinds of adverb clauses, such as clauses of time (beginning with *when*), of place (beginning with *where*), of manner (beginning with *as*), of condition (beginning with *if*), of purpose (beginning with *that* or *so that*), of comparison (beginning with *than* or *as*), of reason (beginning with *because* or *as*), of result (beginning with *that* following *so* or *such*), of concession (beginning with *though*). The word " concession " comes from *concede*, to allow.

An adverb clause is generally marked off by a comma, if it comes at the beginning or the end of a sentence, and by two commas, if it comes in the middle of a sentence; as, As the horses raced along, the sky was filled with light. The sky, as the horses raced along, was filled with light.

Sometimes, however, the comma marking off an adverb clause is not put in; this is when the sense is not complete without the clause; as, The wise man lives in town when his work lies there.

WHAT WAS IT?

I went to the wood and got it;
I sat down and looked at it;
The more I looked the less I liked it;
And I brought it home because I could not help it.

7. JACK THE GIANT-KILLER

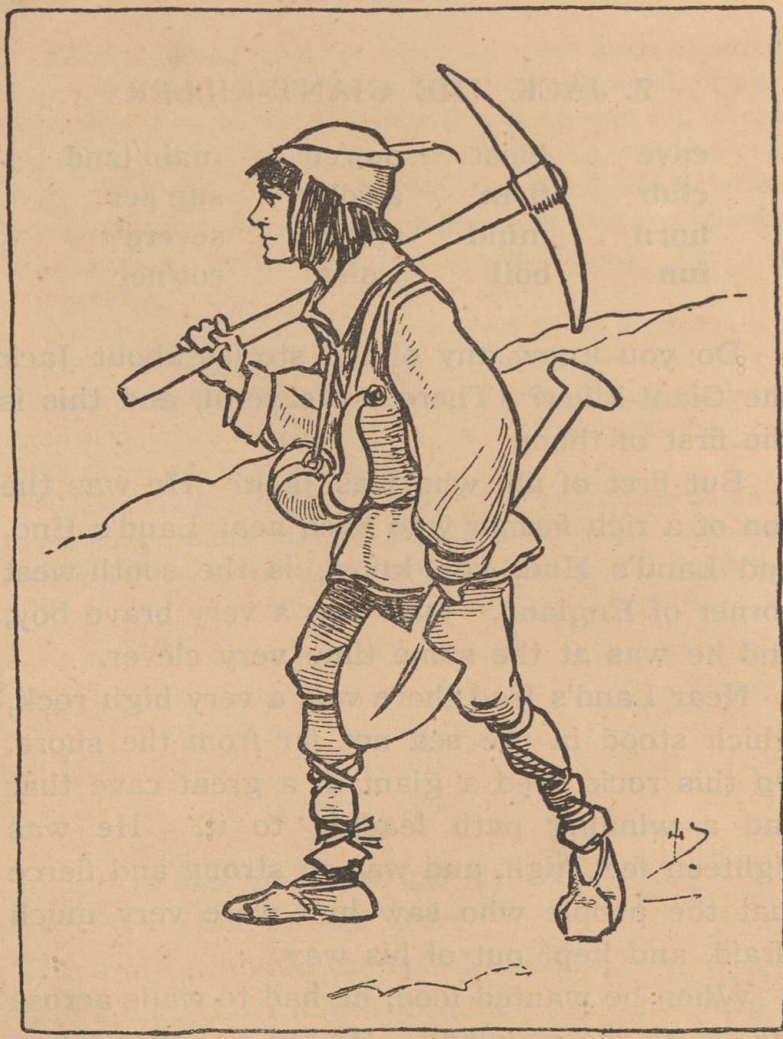
cave	blast	doz'en	main'land
club	firm	awoke'	sup'per
horn	mind	spade	severe'
fun	boil	waist	cor'ner

Do you know any of the stories about Jack the Giant-killer? There are several, and this is the first of them.

But first of all, who was Jack? He was the son of a rich farmer who lived near Land's End, and Land's End, you know, is the south-west corner of England. Jack was a very brave boy, and he was at the same time very clever.

Near Land's End there was a very high rock, which stood in the sea not far from the shore. On this rock lived a giant in a great cave that had a winding path leading to it. He was eighteen feet high, and was so strong and fierce that the people who saw him were very much afraid, and kept out of his way.

When he wanted food, he had to wade across the sea to the mainland. He fed on other men's sheep and cattle, which he found in the fields.



Jack the Giant-killer

He was so strong that he could carry on his back as many as six bulls and cows. As for sheep, he used to tie them round his waist, and could take back to his home on the rock more than a dozen at a time.

Jack made up his mind to kill this giant when he heard one day that he had carried off nearly all his father's sheep and cattle. So he took a horn, a spade, and a pick-axe, and went over to the rock one winter's night. There he dug a pit twenty-two feet deep and as many feet wide, and covered the top of it over with sticks and straw so as to make it look like firm ground.

After Jack had done all this, he put his horn to his mouth, and blew a long, loud blast. The giant awoke from his sleep, and rushed out of his cave.

When he saw Jack, he cried out in a loud voice: "You shall pay dearly for this, for I will boil you and eat you for my supper."

He had just said these words when he fell into the deep pit which Jack had made.

"Oh, Mr. Giant," said Jack, "where are you now? I don't think you will boil me for supper after all."

In this way Jack made fun of him for some time. Then he struck the giant such a blow on the head with his axe that he fell down dead into the pit.

Jack went home and told his friends how he had killed the giant, and they gave him a sword and belt, and ever after this called him Jack the Giant-killer.

In the big picture you see Jack leaving for the rock. Notice his pick-axe on his shoulder, his spade in his left hand, and his horn hanging from his neck. In this small picture you see the giant stepping into the pit. He seems half asleep, for his eyes are closed, and he is not looking where he is going. Notice the heavy club in his right hand. Only a giant would carry so heavy a club.

The Giant steps into the Pit

shall pay dearly, will be punished severely.

Where was the giant's cave? Why did the people keep out of his way? When did Jack make up his mind to kill him? Why did he need a spade, a horn, and a pick-axe? When did Jack make fun of the giant? And how?

Exercises.—1. Look up: cave, severe, supper.

2. Give examples of: (1) adjective clauses beginning with *who* and *that*, (2) noun clauses beginning with *that* and *how*, and (3) adverb clauses beginning with *that* and *after*. In which sentence of the lesson does *which* mean " and it "?

3. Describe the trap which Jack laid for the giant.

Nouns. A noun is a word used as the name of something.

A *common noun* is the name given to every person or thing of the same class or kind, " common " meaning " belonging to all "; as, boy.

A *proper noun* is the name of some particular person or place, " proper " meaning " one's own "; as, Hari, Calcutta.

A *collective noun* is the name of a number or collection of persons or things taken together; as, family, army.

A *material noun* is the name of what a thing is made of; as, gold, wood.

An *abstract noun* is the name of a quality, action, or state, " abstract " meaning " drawn off "; as, goodness, thought, sleep. Abstract nouns are formed from adjectives (as *kindness* from *kind*), from nouns (as *friendship* from *friend*), and from verbs (as *obedience* from *obey*).

8. THE GIANT

scowl pride weak van'ish
smoke dumb foe melt
ear'nest 'twere—it were

There came a giant to my door,
A giant fierce and strong;
His step was heavy on the floor,
His arms were ten yards long.
He scowled and frowned; he shook the ground;
I trembled through and through.
At length I looked him in the face,
And cried, "Who cares for you?"

The mighty giant, as I spoke,
Grew pale and thin and small,
And through his body, as 'twere smoke,
I saw the sunshine fall.
His blood-red eyes turned blue as skies,
He whispered soft and low.
"Is this," I cried, with growing pride—
"Is this the mighty foe?"

He sank before my earnest face,
  He vanished quite away,
And left no shadow in his place
  Between me and the day.
Such giants come to strike us dumb,
  But, weak in every part,
They melt before the strong man's eyes,
  And fly the true of heart.

CHARLES MACKAY.

The giant is some trouble or difficulty, which does not seem to be so terrible when met or faced bravely. Read the last four lines of the poem carefully.

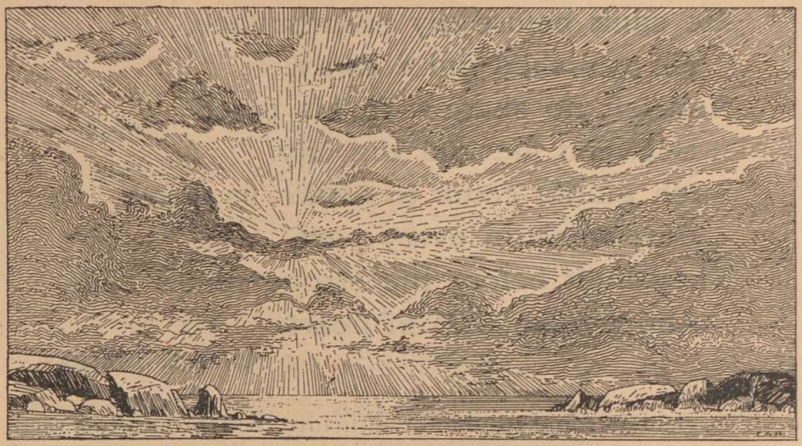
His step . . . floor, with his heavy body the giant could not move about quickly; see line 5. *at length*, at last. *look . . . him*, looked hard at him. *as 'twere*, as if it were; he could see through the giant's body. *blue as skies*, as blue as the skies. *with growing pride*, feeling braver and prouder. *earnest face*, fearless look. *strike*, make. *dumb*, speechless with fear. *melt*, go away altogether. *fly*, run away from. *true of heart*, brave men.

Exercises.—1. Look up: foe, melt, pride, scowl, vanish.

2. Give the meaning of " through and through " (line 6) and " grew " (line 10). What part of speech is " soft " (line 14)?

3. What does " door " mean in the poem—the door of a house or the poet's mind?

4. Describe the giant as he was when he first appeared before the poet—his nature, strength, manner of walking, body, eyes, voice.



Every cloud has a silver lining. Coats are usually lined with cloth inside, called " lining ". The " lining " of a cloud is the side that is away from us, on which the moon is shining, making it look like silver. Though a cloud may look black to us, it may have " a silver lining ". That is the meaning of the words. But the proverb means that there is something good in everything, and we should not lose heart when things seem to be as bad as they can be.

Every light has its shadow. This proverb means that joys and sorrows always come together. Another proverb with the same meaning is: *There is no rose without a thorn.*

9. THE EMPEROR AND THE FRUIT-SELLER

pile	proud	re'built	forgot'ten
lad	rank	or'ange	fol'lower
owe	en'ter	hard'ly	sud'denly
pear	mel'on	sim'ply	cus'tomer

haven't—have not shan't—shall not

Long ago, in a town in France, a little French boy went to a school where lads were taught to be soldiers. He worked hard at his books, for he wished to be a great soldier one day; but he was fond of play like other boys, and, like all boys, he liked nice things to eat. He was especially fond of fruit, and liked to see the piles of apples, pears, and oranges, the melons, and the bunches of sweet grapes in the shops.

Now in one of the streets of the town was a shop kept by a woman, and here the boy often came to buy fruit. But sometimes he was not able to pay for the fruit he ate, and he would promise to pay the woman when his next pocket-money came, and she would let him have the fruit he wanted. She trusted him because she found that he always kept his word.

At last the time came for the boy to leave school and the town and to go to another part of France, and he found that he had not enough money to pay the woman the one or two shillings he owed her. So he went to her and said: "I'm so sorry I haven't enough money to pay you what I owe for the fruit, but I shan't forget your kindness. I'll be sure to pay you some time." And the woman said: "Oh, there is no need to trouble about such a little sum." And the boy went off with a smile.

Years passed away, and the little schoolboy became a great soldier, as he had always longed to be. From one high rank he rose to another, until at last he was made Emperor of France, and his name was known all over Europe.

All this time he had never once gone back to the little town where he had been at school. But at last one day he entered it again. He was dressed very simply, and as he had very few of his followers with him, no one knew he was the Emperor. Walking quietly through the streets where he had played, he suddenly remembered the little fruit shop kept by the woman who had trusted him, and here he went.

The Emperor and the Fruit-seller

The woman was still there, though very much older, but she did not know him; so he asked for some fruit, and sitting eating it, he said: "They say the Emperor is coming to town to-day. Have you ever seen him?"

"Why, many a time!" cried the woman with a bright smile. "He used to be a good customer of mine, for he went to school in this very town."

"And did he always pay for what he had?" asked the Emperor.

"Always," replied the woman.

But the Emperor smiled and said: "I think you have forgotten, for I know the Emperor well, and I know that he still owes you some money."

Then he told her who he was, but at first she could hardly believe what he said. When, however, he paid her the money he owed her, she knew that it really was the proud Emperor who sat before her.

Afterwards the Emperor rebuilt her house for her, and sent her son to the very school where he himself had been in days gone by. So the Emperor kept the promise that the schoolboy made.

Why did the fruit-seller trust the little French boy? What did she say to him when he told her that he did not have enough money to pay what he owed her? What promise did he make? Did he keep his promise? How?

Exercises.—1. Look up: customer, pocket-money. Use in your own sentences: hard (*adv.*) and hardly.

2. Analyse into clauses, stating the kind of each: She trusted him . . . word. Point out (1) a sentence in which *that* is left out before a noun clause, and (2) a noun clause beginning with *who*.

3. Write the second part of the story. Begin: One day the Emperor Napoleon, dressed very simply, was walking down a street of the town where he had been at school as a boy.

Gender. A noun which is the name of a male (like *tiger*) is of the *masculine* gender, one which is the name of a female (like *tigress*) is of the *feminine* gender, while one which is the name of either a male or a female (as *animal*) is of the *common* gender.

A noun which is the name of a thing (like *cap*) without life is of the *neuter* gender. Collective nouns, even when they are the name for a number of living beings, are considered to be of the neuter gender. Objects without life are often *personified*, especially in poetry, that is, spoken of as if they had life.

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10. A FINE DAY

cheq'uer	glo'rious	gen'tle	lawn
cob'web	leis'urely	gen'tly	kiss

Clear had the day been from the dawn,
All chequered was the sky,
Thin clouds like scarfs of cobweb lawn
Veiled heaven's most glorious eye.
The wind had no more strength than this,
That leisurely it blew,
To make one leaf the next to kiss
That closely by it grew.

MICHAEL DRAYTON.

clear, bright. *chequered*, with little patches of cloud here and there. *cobweb lawn*, lawn as thin as cobweb; *lawn*, a kind of thin fine cloth. *leisurely*, softly, gently, as if it was not in a hurry. *heaven's . . . eye*, the sun.

Was the sun shining brightly? What did the breeze do?

Exercise.—1. Look up "leisure". From what word do we get "glorious"?

2. What word has been left out in line 7? What word does the adjective clause "that closely by it grew" qualify?

11. THE FOREST

jack'al	roam	bush	wa'terfall
in'sect	creep	bushy	sug'arcane
pan'ther	shout	buzz	dis'trict
chee'tah	huge	herd	frigh'ten
buf'falo	tear	fowl	some'where
dur'ing	hon'ey	flesh	si'lence

There are vast forests in India, mostly among the hills, where wild animals, from the fierce tiger to the jackal, roam at night, and where snakes whose bite brings death creep among the rocks and bushes. In the depths of some of the forests it is dark even when the sun is shining at its brightest at noon. The trees grow so closely together that sometimes, when one of them is felled, it will not fall. Pretty streams wander here and there in the shade of the trees, or rush down in beautiful waterfalls. In the heart of a forest you seem to be able to feel the silence, which is only broken by the song of birds and the buzz of insects.

In the picture we see an opening in a forest. Notice the great height of the trees. The sun

In the heart of a Forest

is shining through the opening, and we see a herd of elephants on the move. Elephants live in forests of this kind, where they roam about, feeding on green leaves and wild fruit. Some-

times they leave their forest, and get into fields lying near by, doing much damage, especially to sugarcane, of which they are very fond. The huge creatures have to be frightened away by lighting fires, blowing horns, shouting, and making a great noise.

The most terrible creature of the forest is the tiger, an animal of the cat family. At his roar the whole forest is troubled! The monkeys run off to the tree-tops, the birds scream out with fear, the deer are up and away, and the jackal moves on and hides.

A tiger is hardly ever seen during the day, when he hides in the depths of the forest. In the evening, when he sets out to hunt, he steals through the forest very quietly, and hides so well that it is difficult to tell where he is. When his quick eye sees a pig or deer, he creeps closer and closer to it, and then springs on it and seizes it in a moment.

The panther and the cheetah are other animals of the cat family. The cheetah is tamed and trained to hunt deer. The animal is taken into the forest with a cloth tied round the eyes. Then when a deer is seen, the cloth is taken off,

Cheetah with its Keeper

and the cheetah let loose. It dashes after the deer, and generally succeeds in catching it.

Bears are found in hilly districts. They are very fond of wild honey and fruit.

We have all seen the jackal with its pointed nose and bushy tail. Jackals usually live in packs, but sometimes one will live by itself near a village, and will carry off kids and fowls so cleverly that it is difficult to shoot or trap it.

A jackal has long sharp teeth, like a wolf, and tears the flesh off the animal it is attacking. A pack will follow a wounded animal for days, till it sinks, dying, to the ground, when they will fall upon it and tear it to pieces. When a tiger kills a large animal, such as a cow or a buffalo, a number of hungry jackals are sure to be some-

where near. As soon as the tiger has had his fill and walks away to the nearest bush to sleep, they rush out to seize what remains of the feast, and are soon quarrelling over it.

Exercises.—1. Use in your own sentences: creep, wander, roam.

2. Point out: (1) an adjective clause beginning with *whose*, (2) an adverb clause beginning with *till*. Point out a sentence in which " when " means " and then ".

3. Write a short description of any grove or wood you have been in.

Number. A noun that is the name of only one thing (as *cap*) is said to be in the *singular* number, one that is the name of more than one thing (as *caps*) is said to be in the *plural* number.

The plural of nouns is generally formed by adding *s* to the singular (as *cap—caps*); but the rules of spelling sometimes require other changes to be made as (*bush—bushes*, *army—armies*). Sometimes the plural is a different word (as *child—children*). Some nouns have the same form for the singular as for the plural (as *sheep—sheep*). Some plural forms (as *news*) are used in the singular. Again, some collective nouns, though singular in form, are always used in the plural (as *cattle*, *people*). Compound nouns generally form the plural by adding *s* to the principal word (as *scout-master—scout-masters*). Some nouns have two forms for the plural (as *cloth—cloths*, *clothes*).

Abstract and material nouns have no plural. We sometimes, however, speak of " kindnesses, " but only in the sense of acts of kindness.

12. SPRING MORNING

pearl snail thorn

The year's at the spring,
And day's at the morn,
Morning's at seven,
The hill-side's dew-pearled,
The lark's on the wing,
The snail's on the thorn;
God's in His heaven—
All's right with the world!

ROBERT BROWNING.

The grass on the hill-side looks beautiful in the morning sun, twinkling with drops of dew, which look like pearls; the lark is flying up into the sky, singing as he goes; in the hawthorn bush there is the snail. With God's beautiful world all around us, we know that He is in heaven, and all is well with us.

year's, year is. *on the wing*, flying. *thorn*, a thorny bush called *hawthorn*.

What is the season of the year and the time of the day? Is the poet in a wood or in open country?

Exercise.—Why is it all right with the world?

13. THE BLUE JACKAL

crept	in'digo	declare'	ashamed'
yell	dye	divine'	fel'low
vain	luck'y	fu'ture	com'mon

There was once a proud jackal who lived quite close to a village. Though he was no better than the rest of the pack, he was so vain that he wanted to become their king.

One day, as he was wandering about looking for something to eat, he slipped into an indigo tank, and when he crept out, he found that his hair had been dyed a splendid blue.

"What a good thing for me!" he cried. "I am sure there is not another blue jackal in all the forest. I must have been born lucky. I will go this moment and declare myself king."

So he ran back to the forest, and, calling all the other jackals together, he said: "Good people, the goddess of the wood, with her own divine hand, has made me king. Look at my kingly colour, and in future obey me in all things."

The jackals were so afraid that they bowed

themselves to the earth and promised to serve him.

His rule spread in time over all the forest, and even the tigers owned him as their king. The blue jackal now became so proud that when the animals met together, he made the jackals sit at a distance from him, as if he was ashamed of them. This made them very angry, but they did not know what to do.

One day, however, an old jackal, who was braver than the rest, got up and said: "Leave this fellow to me. I will show him up. These tigers and the rest think him a king because he is coloured blue. I will show him to them in his true colours. Meet me this evening at sunset."

In the evening all the jackals met together on the edge of the forest. The old jackal then got up and said: "I want you all to yell together when I tell you to do so. A jackal may change his colour, but he cannot change his nature. So when the blue one hears us, he will yell too. We shall see then what the tigers will do when they know that he is after all only a common jackal!"

The pack agreed to do as they were told, and soon a terrible yell broke the silence of the forest.

The Blue Jackal becomes King

The blue king heard it and joined in!

So all the beasts knew that he was only a common jackal, and the tigers fell upon him and killed him.

Pride goes before a fall.

The proverb is the *moral* of the fable. The phrase " in his true colours " means " as he really is ".

What did the old jackal promise to do? What broke the silence of the forest at sunset? Did the blue one join in? What did the tigers do?

Exercises.—1. Look up: declare, divine. Use in your own sentences: in time, at a distance from.

2. Analyse into clauses, stating the kind of each: We shall see then what . . . jackal.

3. Retell the story.

Case. When a noun or pronoun is used as the subject of a verb, it is said to be in the *nominative case*. When a noun or pronoun is used as the complement of an intransitive verb, it is also said to be in the nominative case. Example: Ram is my brother. Here both the nouns are in the nominative case.

A noun or pronoun is said to be in the *objective* or *accusative case* when it is the object of a transitive verb or comes after a preposition or is the complement of a transitive verb. Example: The teacher made my brother monitor of the class. Here the last three nouns are in the objective or accusative case, " brother " because it is the object of the verb, " monitor " because it is the

complement, and " class " because it comes after the preposition " of ".

Sometimes two nouns, names for the same person or thing, are placed close together. They are then said to be *in apposition*, the word " apposition " meaning " placed close to ". Nouns in apposition have the same case. Example: Hari, our monitor, met your brother Ram this morning. Here " monitor " is in the nominative case because it is in apposition with " Hari ", and " Ram " is in the accusative case because it is in apposition with " brother ", the object of the transitive verb " met ".

When a noun is used with another as the owner of something, it is said to be in the *possessive case*. The possessive case is formed by adding (1) *'s* (apostrophe *s*) to the nominative singular, and (2) the apostrophe (') only to the nominative plural; as, the boy's book, the boys' books. Sometimes the possessive case does not show possession, as in " an hour's rest ", which means " rest for an hour ". When a noun in the plural does not end in *s*, the possessive is formed by adding *'s*; as, children's books. When two nouns are in apposition, *'s* is added to the second noun only; as, This is my brother Ram's book.

The possessive case is now chiefly used with the names of living things; as, Hari's book, but " the cover of the book " and not " the book's cover ". But the possessive case is used with personified objects; as, duty's call. It is also common in such phrases as: a week's holiday, a month's journey. Sometimes the noun following a possessive is left out; as, My sister is at my aunt's (house).

14. THE BEGGAR MAID

greet	beg′gar	an′gel	Cophet′ua
mien	attire′	roy′al	love′some
grace	an′kle	oath	wel′come

Her arms across her breast she laid;
  She was more fair than words can say;
Bare-footed came the beggar maid
  Before the King Cophetua.
In robe and crown the King stept down
  To meet and greet her on her way.
"It is no wonder," said the lords;
  "She is more beautiful than day."

As shines the moon in clouded skies,
  She in her poor attire was seen:
One praised her ankles, one her eyes,
  One her dark hair and lovesome mien.
So sweet a face, such angel grace,
  In all that land had never been.
Cophetua sware a royal oath:
  "This beggar maid shall be my queen!"

ALFRED TENNYSON.

Cophetua, an old African king, would not marry, though his nobles begged of him to do so. Then, one day, as he sat on his throne, a simple beggar maid passed by. She was so beautiful that the king cried out that he would marry her, and a few days later he did so.

say, tell. *stept down*—from his throne. *on her way*, as she passed by. *As shines . . .*; the beggar maid did not look her best, because she was so badly dressed, just as the moon cannot shine brightly when there are clouds in the sky; but even so, the king could see that she was a really beautiful girl. *attire*, clothes. *lovesome*, lovable. *mien*, manner; she was not vain because she was so beautiful. *angel grace*, simple charm. *sware*, swore, made a promise. *royal*, kingly. *oath*, promise.

Was the beggar maid proud? What was the colour of her hair? How was the king dressed? What did he do? What did the lords say?

Exercises.—1. Look up: angel, grace.

2. Write the story in your own words.

A bird in the hand is worth two in the bush. Don't lose what you have, little though it be, in trying to get more. The story of the dog and the bone is a good example.

Picture Reading

tough	**lis'tener**	**tel'ephone**	**consist'**
tube	**produce'**	**card'board**	**nee'dle**
knot	**vibrate'**	**vibra'tion**	**pond**

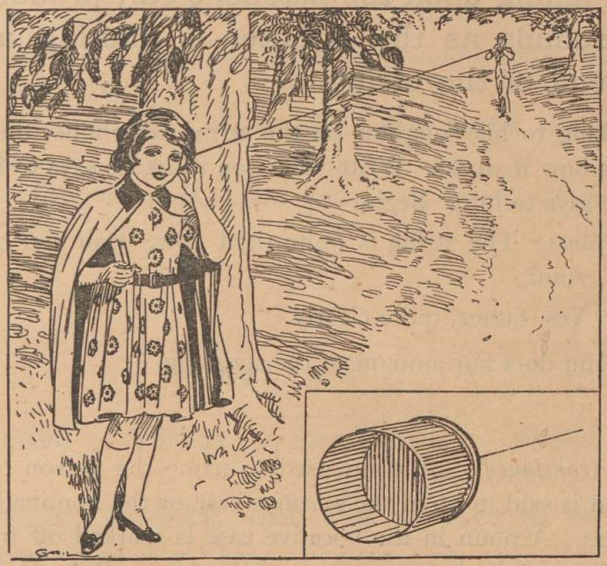
Do you know what a telephone is? Look at the picture. The girl's father has made her a telephone out of a string, a piece of cardboard, and some tough paper. He is seen talking to her on it, and she can hear what he is saying, though he is some distance away. It is a string telephone.

The telephone consists of two wide tubes of cardboard with a tough piece of paper stretched over one end. Through the paper of both tubes a piece of string with a small knot at the end is passed by means of a needle. And there you have your telephone!

It is wonderful how even a whisper can be heard on this simple telephone. Of course you

must keep the string stretched when you are speaking, or the telephone will not work.

But how does it work? You know that when you throw a stone into a pond, a number of waves



A String Telephone

are formed on the surface of the water. In the same way, when you speak, your voice makes waves in the air, though, of course, you cannot see them. Now when you speak into the tube of your string telephone, the air-waves produced by your voice strike against the paper, and make it

vibrate. The vibrations are carried by the string to the paper of the other tube, which vibrates in the same way as the first piece did. When the second piece vibrates, it produces air-waves which, falling upon the listener's ear, produce the same sounds as the speaker is making at the other end of the string.

Speaking to his daughter on the string telephone, the father describes how it works. Write what you think he says to her and what she says to him. Begin:

Mr. Jones: The string is quite tight now. Can you hear me speaking, Ann?

Ann: Yes, father, quite clearly.

Let Ann do a fair amount of the speaking.

Case (*continued*). A noun used to name the person or thing addressed is said to be in the *vocative* case or the nominative case of address. A noun in the vocative case is marked off from the rest of the sentence by a comma or commas; as, Boys, look at the board. Look, boys, at the board.

Some verbs are followed by two objects; as, Ram gave Hari a pen. Here " pen " is called the *direct object* of the verb, because it was the thing that was given, and " Hari " the *indirect object*, because he was the person to whom the pen was given. " Hari " is said to be in the *dative* case.

Parsing. To parse a word is to state what part of speech it is, how it is changed in form or *inflected*, and how it is related to

other words in the sentence. To parse a noun we should give its kind, gender, number, case, and relation to other words in the sentence.

Example: My brother gave Ram half of his paper.

brother—common noun, mas. gen., sing. num., nom. case, subject of " gave ".

Ram—proper noun, mas. gen., sing. num., dative case, indirect object of " gave ".

half—common noun, neut. gen., sing. num., accus. case, direct object of " gave ".

paper—material noun, neut. gen., sing. num., accus. case, object of " of ".

WHAT AM I?

grave dif'fer mon'arch alive'

I'm always in black, and I'm always in white;
I'm grave and I'm gay, I'm heavy and light;
In form too I differ—I'm thick and I'm thin,
I've no flesh and no bones, yet I'm covered with skin;
I often die soon, though I sometimes live ages,
And no monarch alive has so many pages.

page, a boy who waits upon a king. What else does it mean? Look up: age, grave, heavy, light, monarch.

15. A DIARY

blank	di'ary	contain'	nec'essary
brief	omit'	steam'er	partic'ular
stern	hotel'	cur'rent	descrip'tion
oil	en'try	voy'age	light'house
port	canal'	volca'no	chan'nel
slope	straits	des'ert	pleas'ure

Mediterra'nean Messi'na Sic'ily Strom'boli

A diary is usually a small book which you can slip into your pocket. It contains blank pages to write on and some pages of useful information, generally given at the beginning of the book. In some diaries a whole page is given to a day; in others two and even three days go to a page.

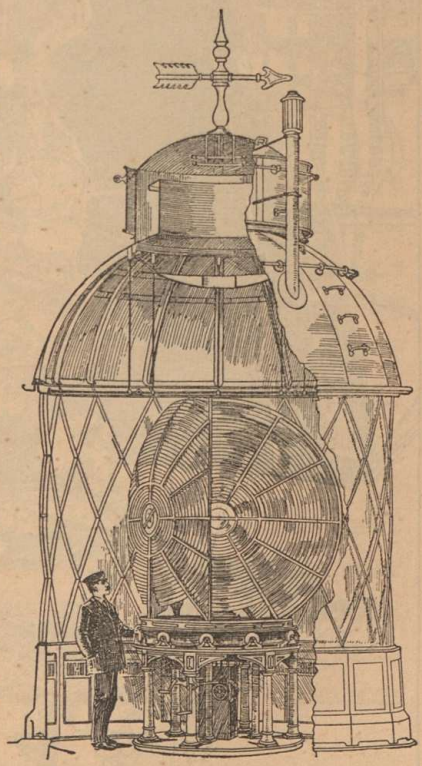
Most people who have important work to do keep a diary, because it may be necessary for them to know what they did on some particular day or whom they met. But there are many people who keep diaries just for the pleasure of doing so, and so as to be able to look back on the past in days to come.

You do not usually write long descriptions in your diary; you are generally as brief as possible,

omitting the subject of your verbs where this can safely be done and such other words as can readily be supplied from what has gone before. Diaries are best written up at night, when you can sit alone with your thoughts.

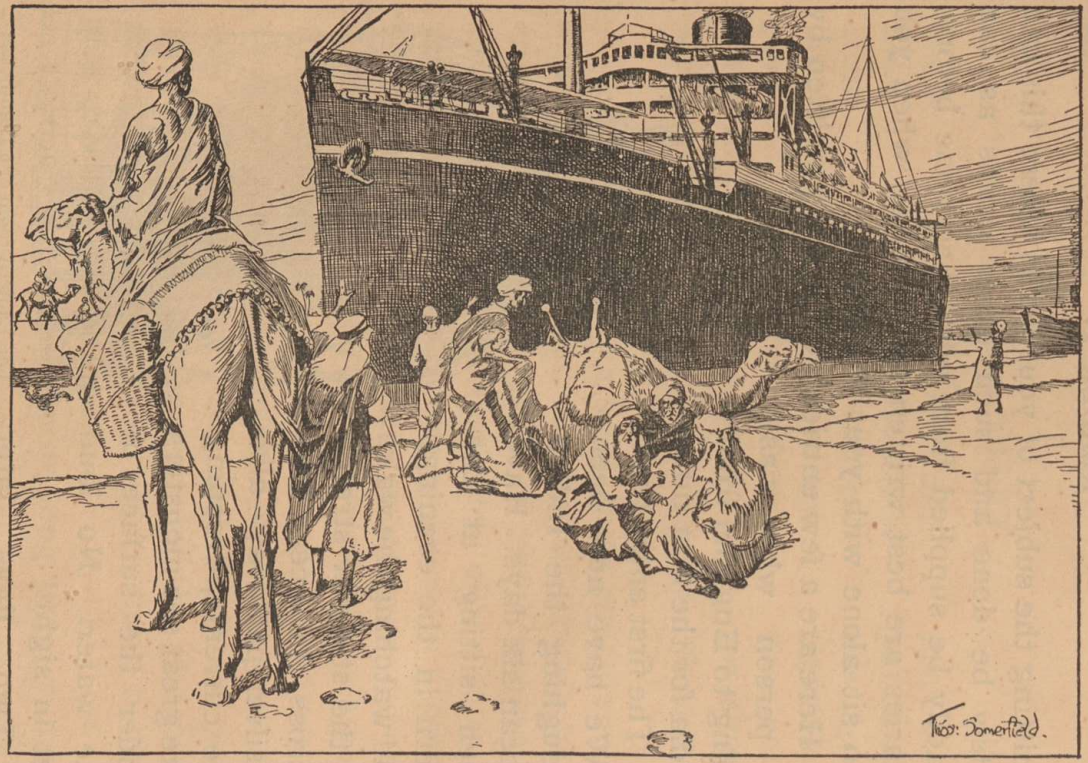
Here are a few entries from a diary written by a person who was going to England from India for the first time.

The first entry runs: "We have now been ploughing the Indian Ocean six days. Have been sitting at the stern in the evenings and watching the wake of the steamer stretch across the ocean like a silver pathway—also the currents, creeping like great sea monsters under the surface of the water. No land yet in sight."



The Lantern-room of a Lighthouse

Two days later



On the Banks of the Suez Canal

there is this entry: "In the Red Sea. Not too hot. Sea calm. Passed many bare rocks standing out of the sea, with lighthouses on some of them. What lonely lives the poor fellows in charge of the lighthouses must lead."

This is the entry about Suez: "A low-lying town with white houses appearing here and there. The oil tanks looked like great white cakes on the beach! We were some way out in the bay. Stayed two hours. Entered the canal at 4 p.m. Now began quite the most interesting part of the the voyage so far. Port Tewfik is on your left as you enter. As we glided along, we waved to the people on the banks of the canal, who waved back to us; but it was not long before we had left Port Tewfik far behind. The desert was now on both sides of us. Passed a few Arabs with their camels."

Early next morning Port Said was reached. There is this entry about the town: "A very interesting town, well laid out. East and West seem to meet here. There seemed to be quite a number of hotels. Drove to the Arab Quarter with friends."

The next day there is this entry: "The deep

blue of the Mediterranean! But the sea is rough, and we are tossed about a good deal. I wish it were not so rough."

Three days later the steamer passed through the Straits of Messina. There is this entry about the volcano Stromboli, which lies to the north of the island of Sicily: "A rock rising out of the sea like a huge ant-hill, with a thick cloud of smoke hanging over the top; but as we got round, we saw the rock slope away to the sea on the other side."

There was rough weather for the rest of the voyage, and there is this very brief entry for the day when the writer landed at Marseilles: "Glad to be on land again!"

The entry for the next day, written in London, reads: "Had a very calm crossing, getting across the Channel in an hour and a quarter."

Marseilles is pronounced *mar-sales'*.

Exercises.—1. Look up: particular, stern, wake. What nouns do we get from: omit, necessary?

2. Point out an adjective clause beginning with *when*.

3. What "channel" is meant?

4. Write in the form of a diary what you did last week.

The Adjective. An adjective is a word used with a noun to describe the person, place, or thing named by the noun. It may be used with a noun as a short description or attribute, when it is said to be used *attributively*; or it may be used as part of the predicate, when it is said to be used *predicatively*; as, That is a heavy book. That book is heavy. There are a few adjectives (like *well, afraid*) which can be used predicatively only.

The following are the main classes of adjectives: adjectives of *quality* (as *large*), of *quantity* (as *all, some*), of *number* (as *one, first*), adjectives used to point out (as *that, those*), called *demonstrative adjectives*, and those used in asking questions (as *which*), called *interrogative adjectives*.

Many adjectives are formed from nouns (as *care—careful*), from verbs (as *love—lovable*), and from other adjectives (as *sick —sickly*). Adjectives are often used as nouns (as *the rich*, meaning rich people).

What do "thorn" and "rose" mean in the following lines? Which title would you choose: "The Rose and its Thorn" or "Cheerfulness"?

I've heard it said since I was born
That every rose must have its thorn,
  No matter where it grows.
It may be so; I'll not deny.
But this is quite as true, say I,
  Each thorn, too, has its rose.

16. BIRDS IN SUMMER

hall	dash	joy'ful	cham'ber
flit	crest	un'to	frol'icsome
boon	shaft	fan'cy	pi'erce
skim	flee	adown'	bil'low
foam	mate	upborne'	bound'less
mirth	list	hith'er	thith'er

How pleasant the life of a bird must be,
Flitting about in each leafy tree;
In the leafy trees, so broad and tall,
Like a green and beautiful palace-hall,
With its airy chambers, light and boon,
That open to sun and stars and moon;
That open unto the bright blue sky,
And frolicsome winds as they wander by.

How pleasant the life of a bird must be,
Skimming about on the breezy sea,
Cresting the billows like silvery foam,
And then wheeling away to its cliff-built home!
What joy it must be to sail, upborne

By a strong free wing, through the rosy
morn,
To meet the young sun, face to face,
And pierce like a shaft the boundless space!

How pleasant the life of a bird must be,
Wherever it listeth there to flee;
To go, when the joyful fancy calls,
Dashing adown 'mong the waterfalls,
Then wheeling about with its mates at play,
Above and below, and among the spray,
Hither and thither, with screams as wild
As the laughing mirth of a rosy child!

On mountain tops, on the billowy sea,
On the leafy stems of the forest tree,
How pleasant the life of a bird must be!

MARY HOWITT.

flitting, flying about. *boon*, pleasant. *open*, lie open to. *frolicsome*, playful. *skimming*, flying close to the surface of the water. *cresting*, flying near the top of the waves (looking like white foam). *upborne*, borne up. *shaft*, arrow. *listeth*, wishes: in the Bible there is the sentence: " The wind bloweth where it listeth ". *when the . . . calls*, when in the joy of being free they go when and where they like. *adown*, down. *'mong*, among.

The title tells us that the season is summer. What does the poet tell us about the sky, the trees, the sea, and the birds themselves?

Exercises.—1. Look up: billow, chamber, frolic, mate, mirth. Form adjectives from: air, billow, leaf, silver.

2. What flits about? What is compared to the hall of a palace? When do the birds fly out to sea? What phrase is used for " returning "? What does " young sun " mean? Do the birds that fly about the waterfalls skim the water only? Give the meaning of: spray, rosy child, cliff-built home.

17. WIRELESS

dart	streak	far'ther	light'ening
spot	flash	mo'tion	move'ment
float	sail'or	inven'tion	conversa'tion
raft	apart'	direc'tion	electric'ity
deck	convey'	elec'tric	re'produce

I suppose most of us have watched the sky when it has been lightening somewhere. There is a flash, and a streak of light runs across the sky, and goes out. Then, after a little time, there is another flash, and another streak of light darts across the sky, perhaps in a different direction.

Lightning is electricity, but what electricity is no one knows, though we use it for lighting our houses, turning our fans, and even for cooking our food. In the street we have electric trams or cars driven by electricity, and in some big towns electric trains as well.

Then there is the electric telegraph, by which we can send messages from India to all parts of the world. There is also the telephone. Here, by means of electricity, the vibrations produced by our voice are reproduced many miles away, and

people who live far away from one another can carry on a conversation on the telephone.

The electric telegraph and the telephone are both wonderful inventions. But over thirty years ago a message was sent across the Atlantic Ocean through the air, and not over wires. Ever since, the word "wireless", which simply means "without a wire", has come to mean the sending of messages through the air and not over wires, by means of electric waves.

These waves are like the waves formed in a pond when a stone is dropped into it. Round the spot where the stone sinks rings and rings of waves are formed, first very close together and then farther and farther apart. The water does not travel, for the little sticks and leaves floating on the surface do not come to the shore, but remain more or less where they are, after rising and falling with the movement or motion of the waves. What travels through the water is the wave-movement, which goes from the spot where the stone sank to the shore, if it gets so far.

In wireless, waves are produced in the air by electricity, but they are not air-waves. They are electric waves, and they convey messages in the

same way as the electricity going over the wires of the telegraph does.

Wireless has been the means of saving many lives. In the picture on the next page we see a storm at sea. The waves are dashing over the decks of a small steamer, and she may sink at any time.

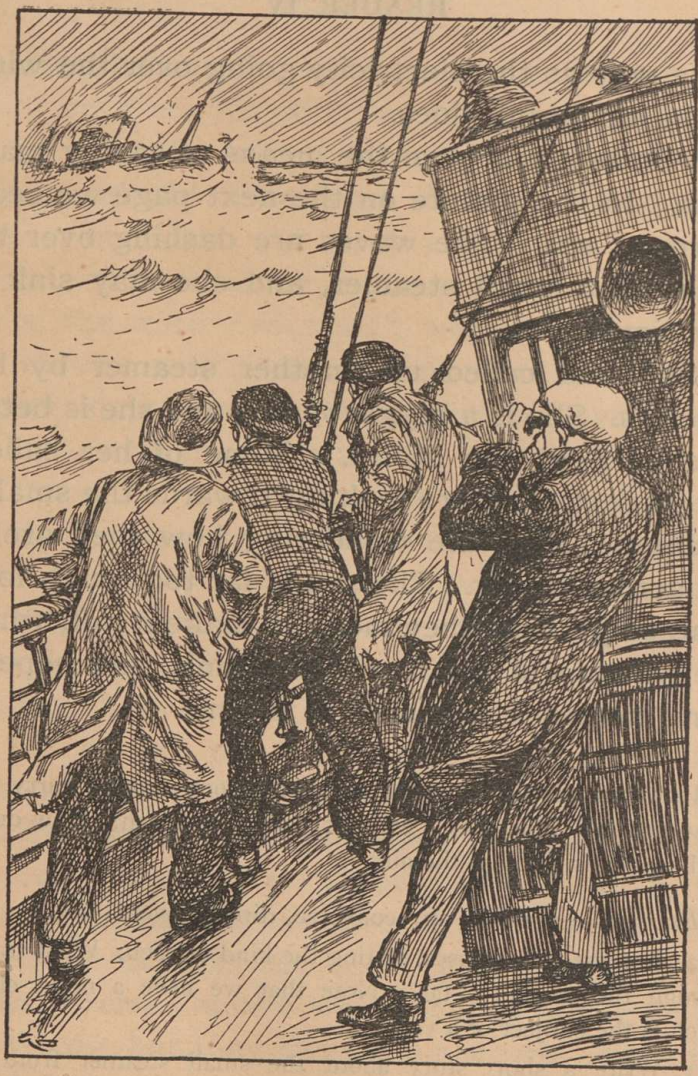
She has called up another steamer by her wireless. She is a bigger vessel, and she is better able to fight the storm. Some of her sailors are on deck, and are looking towards the smaller steamer. They are wondering how they are to get across to her. The sea is far too rough for a boat, so perhaps they mean to make a raft, which the waves will not be able to sink, and hope to bring across a few men at a time.

How can people living far away from one another carry on a conversation? What has " wireless " come to mean? How do we send messages through the air?

Exercises.—1. Look up: converse, direct, invent, raft.

2. Analyse into clauses, stating the kind of each: What travels through the water . . . far. Note that we have a noun clause which is the subject of a verb.

3. Write a short story about the small steamer from the following notes: Storm suddenly comes on—huge waves dash



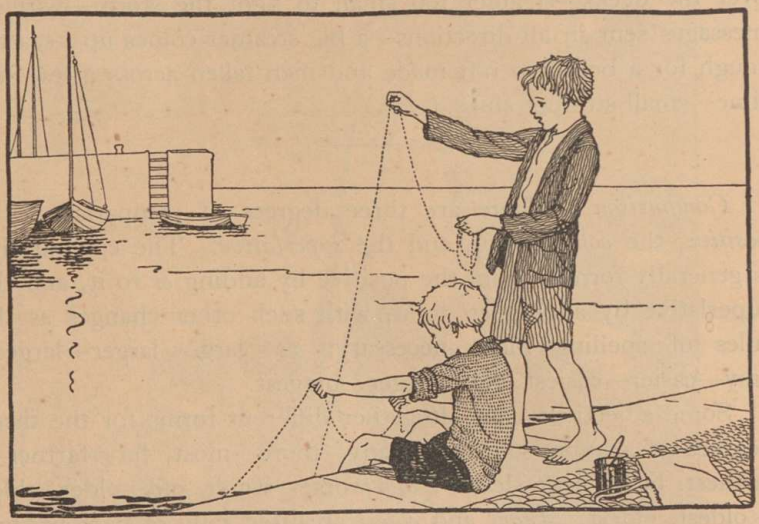
A Steamer in a Storm

over the decks—steamer too small to fight the storm—wireless messages sent in all directions—a big steamer comes up—sea too rough for a boat—so raft made and men taken across a few at a time—small steamer sinks.

Comparison. There are three degrees of comparison: the *positive*, the *comparative*, and the *superlative*. The comparative is generally formed from the positive by adding *er* to it, and the superlative by adding *est* to it, with such other changes as the rules of spelling make necessary; as, large—larger—largest, easy—easier—easiest, big—bigger—biggest.

Some adjectives have altogether different forms for the three degrees of comparison: as, many—more—most, far—farther—farthest, little—less—least, bad—worse—worst, old—older, elder—oldest, eldest. *Elder* and *eldest* are used only of persons, not of animals or things; and *elder* is not followed by *than*, as *older* is. Such adjectives as *upper*, *inner*, and *outer* have lost their comparative meaning, so are not followed by *than*.

Adjectives that are fairly long words form the comparative by using the adverb *more* with the positive, and the superlative by using the adverb *most* with it; as, beautiful—more beautiful—most beautiful. Another way of forming the comparative and the superlative is by adding *less* to the positive to form the comparative and *least* to form the superlative; as, difficult—less difficult—least difficult.



Picture Reading

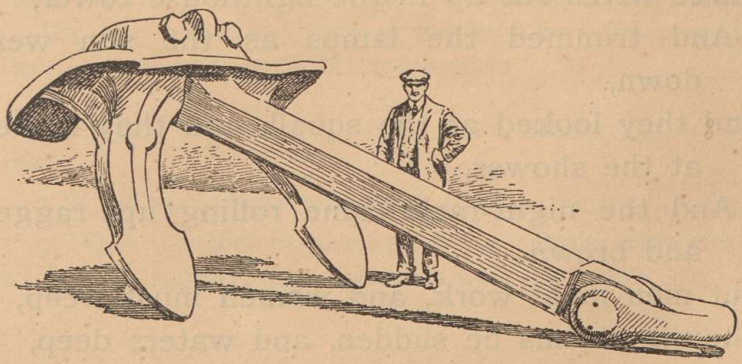
har'bour	en'trance	el'der
lad'der	an'chor	tide

We see part of a small harbour in the picture. There is a boat near the mouth or entrance. It is tied to a ladder which comes right down to the water. There is a fishing-boat, with one mast, not far off. It is anchored near another boat, part of which only you can see. On the next page is a picture of an anchor.

The tide has gone out, and the sea is very calm; there are only small waves on the water. But later in the day the tide will come in, and the water will rise in the harbour. Big waves will dash against the wall where the two small boys are fishing.

The boys' names are Jim and Tom. They are brothers, Jim being the elder brother and Tom the younger. They have not caught anything yet, because their bag is lying on its side empty. It is summer and quite warm, so the boys are not wearing shoes and stockings.

Why are the boys not wearing shoes and stockings? What will happen later in the day?



An Anchor used on a large Liner

18. THE THREE FISHERS

squall	trim	fish'er	wring	fish'erman
moan	bar	sud'den	gleam	weep
corpse	rack	rag'ged	wick	

Three fishers went sailing out into the West,
Out into the West as the sun went down;
Each thought of the woman who loved him the best,
And the children stood watching them out of the town;
For men must work, and women must weep,
And there's little to earn, and many to keep,
Though the harbour bar be moaning.

Three wives sat up in the lighthouse tower,
And trimmed the lamps as the sun went down,
And they looked at the squall, and they looked at the shower,
And the night-rack came rolling up, ragged and brown;
But men must work, and women must weep,
Though storms be sudden, and waters deep,
And the harbour bar be moaning.

Three corpses lay out on the shining sands,
In the morning gleam, as the tide went down,
And the women are watching and wringing their hands
For those who will never come home to the town.
But men must work, and women must weep,
And the sooner it's over, the sooner to sleep,
And good-bye to the bar and its moaning.

CHARLES KINGSLEY.

fishers, fishermen; " fishers " is found in the Bible. *harbour bar*, a bank of sand that forms near the mouth of a harbour; in stormy weather the waves break over it with a moaning sound. *trimmed*, cut the wicks and cleaned the lamps. *rack*, thin, broken clouds driven by the wind. *it's over*, life is over. *sleep*, death.

The poet tells a sad story of the hard lives fishermen lead. Try to picture to yourself the three scenes.

Exercises.—1. Look up: corpse, gleam, moan, rugged, squall, wring.

2. What words have been omitted before " many " in line 6?

3. Write the story in your own words. Begin: One evening, in uncertain weather, three fishermen went out to fish.

Here are two proverbs to learn:

After the storm comes a calm.

What may " storm " mean? What may " calm " mean?

Still waters run deep.

Sometimes water is deepest where it is still; so a quiet person may be cleverer than he seems.

The Articles. The articles *a* or *an* and *the* are really demonstrative adjectives. *A* or *an* is called the *indefinite article*, and *the* the *definite article.*

An article is generally used before common nouns in the singular number, except if they are used in a general sense; as, Man does not live by bread alone.

The article is omitted before abstract and material nouns, proper nouns, nouns used in titles of persons, and in certain phrases; as, Beauty is truth. Gold is found in India. Ram, monitor of the class, went to Agra. He left school at noon.

The points to a particular person or thing, or a whole class of persons or things, and is used before the names of oceans, seas, rivers, and such like, in the title of a book, with the superlative and sometimes with the comparatives of adjectives, and before an adjective used as a noun; as, The lion is the king of beasts. The Kaveri falls into the Bay of Bengal. Valmiki wrote the Ramayana in Sanskrit. The elephant is the largest animal there is. The sooner it's over the sooner to sleep. We should help the poor.

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19. THE SWORD OF DAMOCLES

chance	kneel	fa'vour	threat'en
court	swell	sin'gle	dread'ful
treat	cru'el	beside'	flat'ter
speech	meant	mis'ery	pow'erful

Long ago there ruled over the island of Sicily a rich and powerful king, who, though he was in some ways a good ruler, was not loved by his people. There were many men in the island whom he had treated very cruelly, and who hated him and would have been glad to put an end to him, if they had had the chance.

On the other hand there were some men at his court who wished to seem always upon his side, whatever he did, so that the king might be pleased with them. Because of this they were always ready to praise him and all his doings.

There was one noble in particular who was very fond of acting in this way. His name was Damocles. "How fine it is to be a king!" he would say. "But the finest thing of all is to be so great and wise a king as you, sir. There is

no one like you; surely you are the greatest man in all the world, and no one can be as happy as you!"

He made speeches like this every day of his life, and several times a day too, until the king was quite tired of hearing them. He was not so foolish as to believe that his nobles meant everything that they said, and he knew very well that he lived in danger of his life.

Wishing to teach Damocles a lesson, he said to him one day: "Damocles, since you think it so grand to be a king, you shall know what it really feels like to be one. To-morrow I am going to give a fine feast to several princes and lords, and you shall take my place, wear the royal robes, sit upon the throne, and, for a few hours, be king instead of me."

Damocles was filled with joy at the king's words, and thanked him for the great favour shown him.

The next day, the foolish noble, wearing long flowing robes of silk and gold, and with the king's heavy crown upon his head, walked to the head of the table, and sat down upon the king's golden chair. One by one the nobles came to bow and

Damocles looks up and sees the Sword

kneel before him, and when the feast began, he was served before anyone else. Damocles felt his heart swell with pride, and he thought it was real happiness to be a king even for a night.

But just then he happened to look up, and he saw something that made his heart stand still with fear. For there, right over his head, hung a sword by a single long hair, point downwards, from the roof of the hall!

At any moment, he knew, the hair might break, and then—down would come the sword!

In dreadful fear he jumped up, and cried out to the king: "Oh, let me go! I *must* go! I cannot stay here!"

But the king only smiled, and told the guard not to let him move out of his place.

Then turning to Damocles, he said: "You are in the king's place, and there you shall stay, for you must learn that a king often lives in fear of his life, though, if he is brave, he tries not to think of the dangers that threaten him. Perhaps in future you will not think it so grand to be a king."

The feast went on, but Damocles, sick with fear, could not eat or drink, and dared not speak

to those who sat beside him. There he sat at the head of the table, the picture of misery.

The sword never fell, for the king only wanted to teach Damocles a lesson. But after the feast Damocles left the king's golden chair as quickly as his legs could take him, and never again, after that terrible night, did he try to flatter the king with foolish speeches.

What did the king know about some of the men in the island? Did the thought of the dangers that threatened him make him afraid? What did he feel about the men who flattered him? Why did he let Damocles be king for a few hours?

Damocles is pronounced *dam'-er-klees*.

We may tell another what a person said in two ways: (1) in his own words (called *direct speech*), or (2) in our own words (called *indirect speech*). In the first case what the speaker said appears, in writing, within inverted commas; in the second as one or more noun clauses, the object of a verb of telling or asking. Besides changes in the tenses of the verbs, *now* in direct speech becomes *then* in indirect speech, *this* becomes *that*, and so on. Note that *shall* is changed into *should*, and *will* into *would* or *should*. What the king first said to Damocles would be in indirect speech: The king told Damocles that since he thought it so grand to be a king, he would let him know what it really felt like to be one.

Exercises.—1. Look up: threaten, misery. Form nouns from: cruel, flatter, swell, treat. Form adjectives from: favour, misery.

2. Write in indirect speech: Damocles said to the king: " There is no one like you . . . as happy as you."

3. Describe what happened at the feast.

Parsing of Adjectives. To parse an adjective we should give: its kind, its degree of comparison, its work in the sentence.

Example: The mighty giant grew pale.

mighty—adjective of quality, positive degree, used attributively and qualifying " giant ".

pale—adjective of quality, positive degree, used predicatively and qualifying " giant ".

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20. TRUE FRIENDSHIP

scant	**whilst**	**ev'eryone**	**friend'ship**
hast	**grief**	**faith'ful**	**sor'row**
doth	**store**	**wherewith'**	**thee**

Everyone that flatters thee
Is no friend in misery.
Words are easy, like the wind;
Faithful friends are hard to find.
Every man will be thy friend
Whilst thou hast wherewith to spend;
But if store of crowns be scant,
No man will supply thy want.

E 589

FROGS AT VARIOUS STAGES OF THEIR GROWTH

(See page 89)

He that is thy friend indeed,
He will help thee in thy need.
If thou sorrow, he will weep;
If thou wake, he cannot sleep.
Thus of every grief in heart
He with thee doth bear a part.
These are certain signs to know
Faithful friend from flattering foe.

WILLIAM SHAKESPEARE.

wind; this word is often pronounced *waind* in poetry. *like the wind*, empty (as they cost you nothing to speak). *wherewith*, something. *store*, supply. *crowns*, coins worth five shillings each. *scant*, not plentiful. *supply thy want*, help you with the money you need. *Thus of every . . .*; thus he doth bear in heart with thee a part of every grief; he really feels for you in your sorrow; *in heart*, truly. *certain*, sure, true.

Should you trust a friend who flatters you? Does it cost anything to flatter?

Exercises.—1. Look up: faith, scant.

2. Give in your own words how you are to tell who is a true friend.

3. Give the meaning of these two proverbs: Few words, many deeds. All are not friends that speak thee fair.

The Pronoun. A pronoun is used instead of a noun; it stands for, but does not name, the person or thing which the noun names. Pronouns are of several kinds.

Personal Pronouns. These show if the person they stand for is speaking, spoken to, or spoken of. They are inflected, that is, changed in form, for number, gender, and person.

You, *your*, and *yours*, though plural in form, are used in the singular as well as the plural, the forms *thou*, *thine*, *thee* being used in poetry only; so too *ye*.

The forms *my*, *our*, and the rest are often called *possessive adjectives*, because they do the work of adjectives.

The forms with *self* are called *reflexive pronouns* when the action done by the subject turns back or reflects upon the subject, and *emphatic pronouns* when they are used for emphasis; as:

I bought myself a pen. (*Reflexive.*)

I myself bought a pen. (*Emphatic.*)

Note that the first of these two sentences is more emphatic than the second:

It was Damocles who sat under the sword.

Damocles sat under the sword.

Sometimes *it* refers or points to a noun clause; as, It may be that the scout helps a blind man across the street. Here the noun clause is in apposition with " it ".

Demonstrative Pronouns. In the first of the following sentences " this " is a demonstrative adjective, in the second of them it is a demonstrative pronoun: This book is mine. This is my book. A demonstrative pronoun points out the object to which it refers.

21. THE FROG

dive	throat	attach′	cu′rious
worm	croak	disturb′	entire′ly
jaw	tongue	stick′y	harm′less
suit	hind	protect′	sub′stance
web	el′bow	pa′rent	surround′
toe	mer′cy	swell′ing	dis′appear
fact	sharp	tad′pole	back′wards

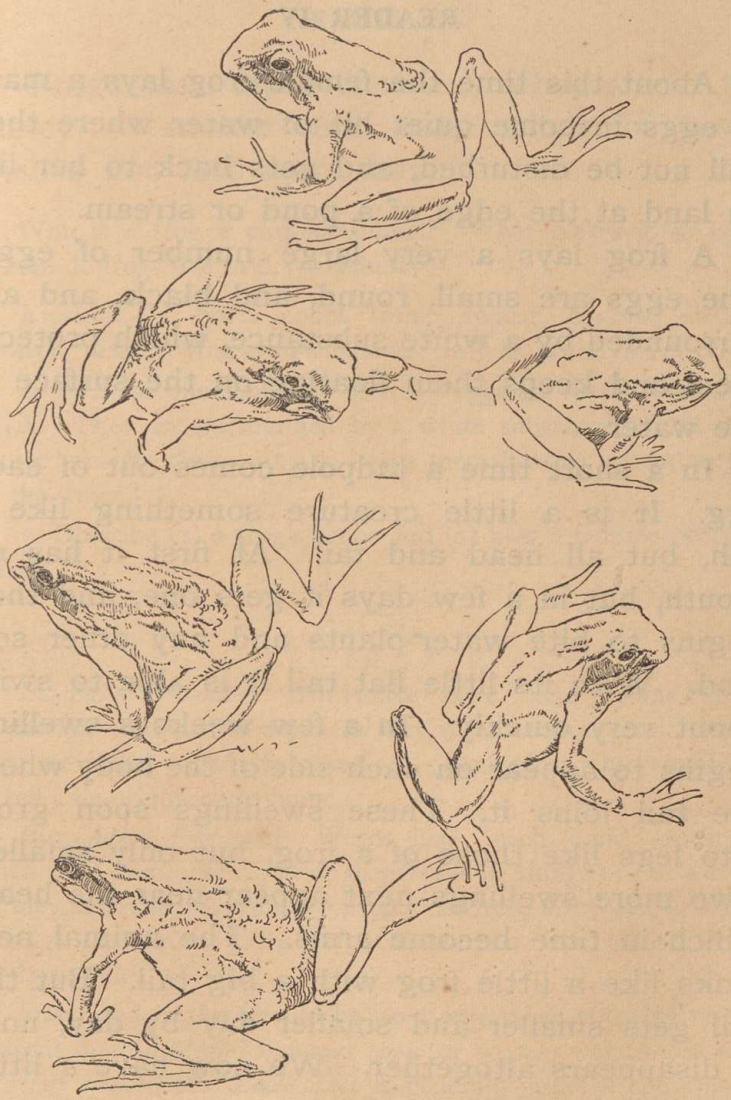
The frog is a curious animal. When it is young, it lives like a fish entirely in water, and would die if it was taken out. As it grows older, it lives on land as well, though never far from water. The full-grown frog swims and dives well, and can live under water for a very long time.

A frog is not a very beautiful animal; in fact it is very ugly, though quite harmless, and does a great deal of good by eating worms and insects which destroy plants. It has a short broad body, flat head, and no neck or tail. Its skin is soft and cold, and fits loosely on the body. The eyes stand out on each side of the head, and stare at you. Behind them are the

ears. The mouth opens wide. The upper jaw has a row of very sharp teeth, which point backwards towards the throat, like the teeth of a snake. There are no teeth on the lower jaw. The tongue is attached to the front of the mouth, and not to the back, as ours is, and is covered with a sticky substance. A frog catches flies and other insects with its tongue. It shoots it out at its prey, the insect sticks to it, and the frog draws it back quickly into its mouth.

When on land a frog does not walk, but hops, leaping and jumping along. Its limbs are well suited to the kind of life it lives. Its front limbs or arms are short, the elbows turn out, and the four fingers turn in. The hind limbs or legs are very long and strong, and there are five toes on each foot. Between the toes there is a web or piece of skin, which stretches when the toes are spread out. A frog's long legs are useful both in jumping and swimming.

During the dry weather most frogs sleep in holes in the ground or under stones. But as soon as the rains begin, they come out and make a great noise, croaking and calling to one another.



Frogs in various attitudes

About this time the female frog lays a mass of eggs in some quiet bit of water where they will not be disturbed, and gets back to her life on land at the edge of a pond or stream.

A frog lays a very large number of eggs. The eggs are small, round, and black, and are surrounded by a white substance, which protects them and keeps them floating on the surface of the water.

In a short time a tadpole comes out of each egg. It is a little creature something like a fish, but all head and tail. At first it has no mouth, but in a few days it gets one, and then begins to bite water-plants and any other soft food. With its little flat tail it is able to swim about very quickly. In a few weeks a swelling begins to appear on each side of the body where the tail joins it. These swellings soon grow into legs like those of a frog, but only smaller. Two more swellings next appear near the head, which in time become arms. The animal now looks like a little frog with a big tail. But the tail gets smaller and smaller day by day, until it disappears altogether. We now have a little frog like its parents.

Frogs have many enemies. They are at the mercy of snakes and some kinds of birds. Fishes also feed upon them.

Why is a frog a curious animal? What makes it so ugly? Where do frogs live in dry weather?

Exercises.—1. Form nouns from: appear, curious, disturb, protect. Use in your own sentences: in fact, at the mercy of.

2. Write as one sentence: A frog's eggs are small, round, and black. They are surrounded by a white substance. This substance protects them. It also keeps them floating on the surface of the water.

3. Describe (1) a frog's limbs and (2) how a tadpole becomes a frog.

Indefinite Pronouns. Words like "one" and "some" refer to persons or things in a general way when used as pronouns; so they are called indefinite pronouns. Examples: One ought not to tell a lie. Some went home.

Distributive Pronouns. Words like "each" and "either", when used as pronouns, refer to persons or things one at a time; so they are called distributive pronouns (from *distribute*, to divide among). Examples: Give each of the boys a book. Either of the books will do.

Either and *neither* should be used only when speaking of two persons or things, and *any* and *none* (or *no one*) when more than two are spoken of. *Each other* is generally used in speaking of two persons or things, *one another* in speaking of more than two.

Relative Pronouns. A relative pronoun is so called because it refers or relates to a noun going before, which is called the *antecedent.* It introduces an adjective clause in most cases, and does the work of a conjunction as well as that of a pronoun. The relative pronouns are: *who* (*whom*, *whose*), *that*, *which*, *what*, *as.*

Who is generally used only of persons, and may refer to a singular or a plural noun; as, The man (or men) who met me is (or are) here.

Which has no genitive case; but sometimes *whose* is used instead of *of which*; as, The game whose rules he did not know was foot-ball.

Who and *which* may introduce an adjective clause or what is really another principal sentence. See p. 17.

That always introduces an adjective clause, and is used instead of *who* or *which*: (1) after adjectives in the superlative degree (as, This is the best pen that I have), (2) after the words *all*, *same*, *any*, *none*, *nothing*, *only* (as, All that he says is not true), (3) after *who* and *what* used in asking questions (as, What is it that you want?), (4) after two antecedents of different gender; as, I drew the boy and the bird that you see in the picture.

What is the neuter relative, with its antecedent understood; it means " that or those which ". Examples: What is wanted is a pen. These are what are called tadpoles.

22. THE MILLER OF THE DEE

bread	blithe	dwell	farewell′
loaf	meal′y	sigh	no′body
doff	quoth	fee	mill′er
hale	boast	sang	bur′den
bold	babe	en′vy	king′dom

thou'rt—thou art thou'dst—thou wouldst

There dwelt a miller hale and bold
Beside the river Dee;
He worked and sang from morn to night,
No lark more blithe than he;
And this the burden of his song
For ever used to be—
"I envy nobody; no, not I,
And nobody envies me!"

"Thou'rt wrong, my friend," said old King Hal,
"Thou'rt wrong as wrong can be;
For could my heart be light as thine,
I'd gladly change with thee.
And tell me now what makes thee sing
With voice so loud and free,
While I am sad, though I'm the King,
Beside the river Dee?"

The miller smiled and doff'd his cap;
"I earn my bread," quoth he;
"I love my wife, I love my friend,
I love my children three;
I owe no penny I cannot pay—
I thank the river Dee,
That turns the mill that grinds the corn,
To feed my babes and me."

"Good friend," said Hal, and sighed the while,
"Farewell! and happy be;
But say no more, if thou'dst be true,
That no one envies thee.
Thy mealy cap is worth my crown—
Thy mill my kingdom's fee.
Such men as thou are England's boast,
O miller of the Dee."

CHARLES MACKAY.

The miller had a water-mill on the river Dee (in Wales). The moral of the poem is that we are really happy when we are free from care and contented.

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hale, healthy. *blithe*, happy, cheerful. *burden*, subject. *Hal*—short for Henry. *Thou'rt wrong*, thou art as wrong. *as wrong;* here "wrong" is an abstract noun. *light*, free from care.

Beside . . . Dee; an adverb phrase modifying *sing* (line 13). *doffed*, took off (perhaps as he bowed to the King). *bread*, not bread only, but food in general. *quoth*, said; used only in poetry. *no penny*, no single sum of money. *babes*, babies, that is, children. *the while*, as he said so. *say no more*, don't say again. *if thou'dst be true*, if you wish to be right. *mealy*, full of meal or flour (which flies about as the corn is ground); white with flour. *kingdom's fee*, the wealth got from my kingdom. *England's boast*, men of whom England may be proud.

Exercises.—1. Look up: boast, envy, kingdom.

2. What words have been left out in lines 4, 11, 21, 30? What is the prose order of the words in lines 5 and 6? Explain: I'd gladly change with thee.

3. Point out an adverb clause beginning with *as*. Analyse into clauses, stating the kind of each, lines 13 to 16 of the poem. Parse: sad (15), three (20), happy (26), more (27).

4. State in a paragraph who envied the miller and why.

5. Give the meaning of the proverb: Half a loaf is better than no bread.

As is used as a relative pronoun after *as*, *such*, and *same*; as, This is as big as that (is).

The relative pronoun in the accusative case is generally omitted; as, That is the book (which) I want.

In poetry the antecedent is sometimes understood, as in line 17 of the poem on p. 16, where the antecedent of *whose* is *them*, found in *their*, which means " of them ".

Pronouns formed by adding *ever* to *who*, *which*, and *what* are called *compound relative pronouns*. They are used without an antecedent; as, Whoever wishes to come may do so.

Interrogative Pronouns. Interrogative pronouns are used in asking questions. In the first of the following sentences *who* is used in a direct question, and in the second of them in an indirect question: Who is in the garden? I asked who was in the garden.

Who, *whose*, and *whom* are used of persons only, *which* of both persons and things, and *what* of things only.

Whoever and *whatever* are *compound interrogative pronouns*; as, Whoever said so? Whatever do you want?

What is used as an *exclamatory pronoun*; as, What! Have you not heard the news?

Parsing of the Pronoun. To parse a pronoun we should give: its kind, gender, number, person, case, and relation to other words in the sentence.

Examples. 1. The men asked him who he was.

him—personal pronoun, mas. gen., sing. num., third per., accusative case, indirect object of the verb " asked ".

who—interrogative pronoun, mas. gen., sing. num., third per., nom. case, subjective comp. of " was ".

he—personal pronoun, mas. gen., sing. num., third per., nom. case, subject of " was ".

2. Hari himself said so.

himself—emphatic pronoun, mas. gen., sing. num., third per., nom. case, in apposition with " Hari ".

so—demonstrative pronoun, neu. gen., sing. num., third per., accusative case, obj. of " said ".

23. VOLCANOES

flame	har'den	paint'ing	erup'tion
steam	la'va	volcan'ic	cen'tury
ru'ins	cra'ter	terrif'ic	pecu'liar
ash	remind'	activ'ity	Na'ples

Vesu'vius Krakato'a Pompei'i

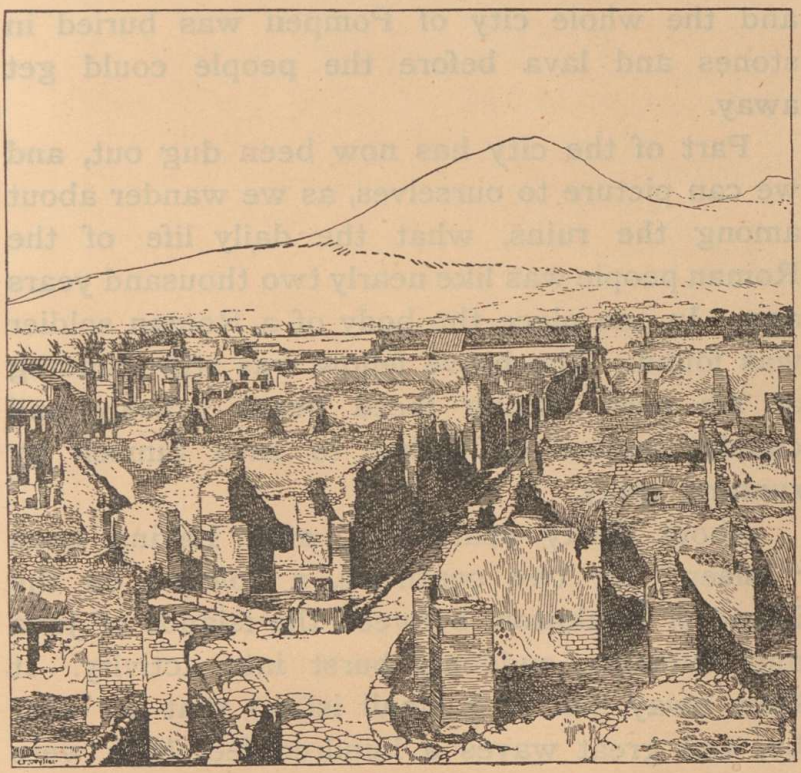
Look at the picture facing page 105. It is night, but the sky is lit up with flames coming from a mountain which seems to be on fire. Thick clouds of smoke have risen into the air, and here and there you see what look like balls of fire. The picture is a painting of a volcano in eruption. It is Vesuvius, near Naples, in Italy.

The word "volcano" comes from Vulcan, the god of fire of the old Romans, who was thought to work somewhere deep down in the earth. There are many volcanoes in the world, though there are none in India.

A volcano is not always sending up fire and smoke—is not always in eruption. Sometimes it will remain quiet for centuries, and then, all

of a sudden, it will burst into activity. When it does so, great clouds of steam and smoke, ashes and dust burst out from the top, and rise straight up into the air for thousands of feet. Loud noises like the roll of thunder are heard, and rock which has melted in the terrific heat, called lava, flows slowly down the sides of the mountain. This may go on for days, and then all will be quiet again; and perhaps there may not be another eruption for the next hundred years. The ashes, dust, and lava thrown up by each eruption collect round the mouth of the volcano, forming a sort of cup-like pit (called the "crater"), while the lava that flows down the sides of the mountain and then hardens gives the volcano its peculiar shape, reminding one of an ant-hill. Some volcanoes, like Stromboli, are almost always active.

Nearly two thousand years ago there was a terrible eruption of Vesuvius. The volcano had been "asleep" so long that people had forgotten that they had one in their midst, and the wonderful town of Pompeii had sprung up at the foot of the mountain. The city was built of stone and marble, and there were many wonderful



A view of the ruins of Pompeii with Vesuvius in the background

houses where Roman nobles lived, and beautiful gardens everywhere.

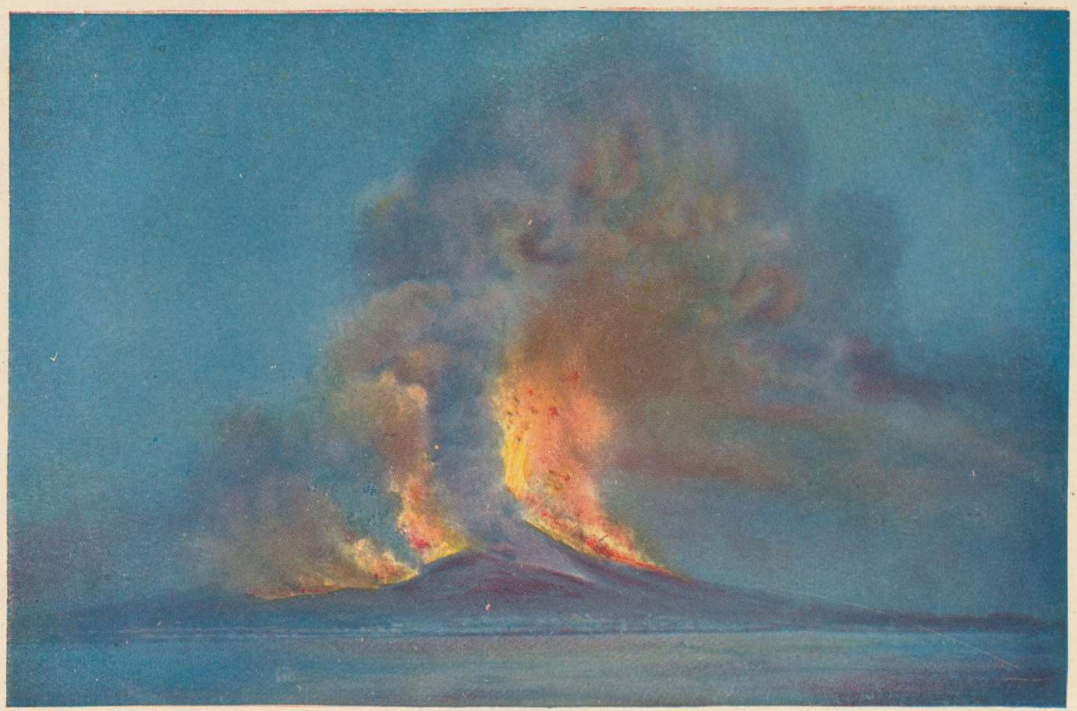
Suddenly one day there shot up from the crater of Vesuvius clouds of smoke and ashes which hid the sun and turned day into night,

and the whole city of Pompeii was buried in stones and lava before the people could get away.

Part of the city has now been dug out, and we can picture to ourselves, as we wander about among the ruins, what the daily life of the Roman people was like nearly two thousand years ago. In one place the body of a Roman soldier was found. The brave fellow was still standing at his post, having faced death bravely and calmly, instead of trying to save himself by running away.

About thirty years ago, after having been "asleep" for two centuries, a volcano on the island of Krakatoa, between the islands of Java and Sumatra, suddenly burst into activity. It blew away half of a small island that lay near by, and great waves a hundred feet high were formed in the sea, which swept over the surrounding coasts, drowning thousands of people. Ashes were blown into the air to such a height that they went all round the world.

Deep down in the earth it is very hot, and it is thought that volcanic eruptions are caused by the water of the sea getting down here



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VESUVIUS IN ERUPTION

through cracks in the earth. In the great heat down below, the water, it is thought, is turned into steam, which blows its way out through a volcano, driving before it some of the melted rock that lies deep down in the earth. Most volcanoes, it will be noted, are near the sea.

eruption comes from *erupt*, to break out.

Are volcanoes always in eruption? Can you mention one that always is? What is the crater of a volcano? Where was the city of Pompeii? What happened at the eruption of the volcano in the island of Krakatoa? What is the possible cause of a volcanic eruption?

Exercises.—1. Look up: century, ruin, terrific. Use in your own sentences: strange, peculiar. What noun do we get from "peculiar"?

2. Break up into short sentences: The ashes, dust, and lava thrown up . . . ant-hill. Write as one sentence: The brave fellow was still standing at his post. He had faced death bravely and calmly.

3. Describe from the picture a volcanic eruption.

The Verb. A verb is a word which states something about a person or thing.

Verbs are divided into two main classes: *transitive* and *intransitive*.

A transitive verb is a verb the action of which passes from

the doer to an object: as, He sang a song. Some transitive verbs (like *tell*, *teach*, *give*) are followed by two objects, one direct and the other indirect; as, He told *me* a *story*. A transitive verb is said to be used *reflexively* when the subject and the object refer to the same person; as, He cut himself.

An intransitive verb is a verb the action of which does not go beyond the doer; as, He ran well. The same verb can, however, be used both transitively and intransitively. In the following sentence " sang " is used intransitively: He sang well. Some intransitive verbs may be turned into transitive verbs by adding a preposition to them; as, They laughed at him. The preposition with the verb forms a compound verb.

An incomplete verb is a verb which makes no sense without a complement, which may be a noun, a pronoun, or an adjective. It may be either transitive (like *think*, *make*, *name*) or intransitive (like *be*, *seem*, *appear*). Examples: They made him *monitor*. He is now *monitor*. I know it is *he*. They thought him *clever*. He seems *clever*.

Sometimes a noun is used like an adverb to modify a verb; as, They went *home*. He ran a *mile*. The noun is said to be in the accusative case.

Here are three proverbs which mean that there is a time for everything, and if things are not done at the proper time, they often cannot be done at all:

There is no time like the present.
Time and tide wait for no man.
Make hay while the sun shines.

24. THE FARMER'S BOY

sow	farm	cheek	employ′	drea′ry
mow	moor	reap	wea′ry	else′where
yon	worse	seek	bride	shel′ter
	lame		trudge	

The sun went down behind yon hill, across
yon dreary moor;
Weary and lame, a boy there came up to the
farmer's door;
"Can you tell me if any there be that will give
me employ,
For to plough and sow, for to reap and mow,
and be a farmer's boy?

"My father's dead, and mother's left with her
five children small;
And what is worse for my mother still, I'm the
oldest of them all;
Though little I am, I fear no work, if you'll
give me employ,
For to plough and sow, for to reap and mow,
and be a farmer's boy.

"And if that you won't me employ, one favour
I've to ask:
Will you shelter me till the break of day from
this cold winter's blast?
At the break of day I'll trudge away, elsewhere
to seek employ,
For to plough and sow, for to reap and mow,
and be a farmer's boy."

The farmer said: "I'll try the lad; no farther
let him seek."
"Oh, yes! dear father," the daughter said,
while tears ran down her cheek;

"For them that will work it's hard to want,
and wander for employ,
For to plough and sow, for to reap and mow,
and be a farmer's boy."

At length the boy became a man, the good old
farmer died;
He left the lad the farm he had, and his
daughter to be his bride;
And now the lad a farmer is, and he smiles
and thinks with joy
Of the lucky day when he came that way to
be a farmer's boy.

dreary, cheerless, sad. *moor*, bare, open land. *employ*, work. *reap*, to cut and gather in corn. *mow*, to cut corn or grass. *shelter*, take me into your house. *elsewhere*, somewhere else. *bride*, wife.

Was it in the morning or the evening that the boy came seeking work? What season of the year was it? Was he a big boy? What favours did he ask? What work was he willing to do? Whom did he marry?

Exercises.—1. Look up: sow, trudge, yon. Give words opposite in meaning to: dreary, weary.

2. Parse: weary (2), what (6), oldest (6), that (15), man (17), daughter (18).

3. Write the story of the poem in your own words, employing as much direct speech as possible.

4. Which of these proverbs gives the moral of the story best? —Few words, many deeds. Do as you would be done by. All's well that ends well.

Voice. Transitive verbs have two voices: the *active* and the *passive.*

The active voice denotes that the subject of the verb acts; as, Stephenson invented the railway engine.

The passive voice denotes that the subject of the verb is acted upon; as, The railway engine was invented by Stephenson. The object of the verb in the active voice has become the subject of the verb in the passive voice.

When a transitive verb taking two objects is put into the passive voice, either of the objects may become the subject. Example: He gave me a book. With the verb in the passive this may be " I was given a book by him " or " A book was given me by him ". The object which is retained is called the *retained object.*

Voice is that form of the verb which shows if the subject does something or has something done to it.

The passive voice is used when the doer of the action is not known, or need not be expressed; as, Loud noises like the roll of thunder are heard. The whole city of Pompeii was buried in stones and lava.

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25. THE STEAM ENGINE

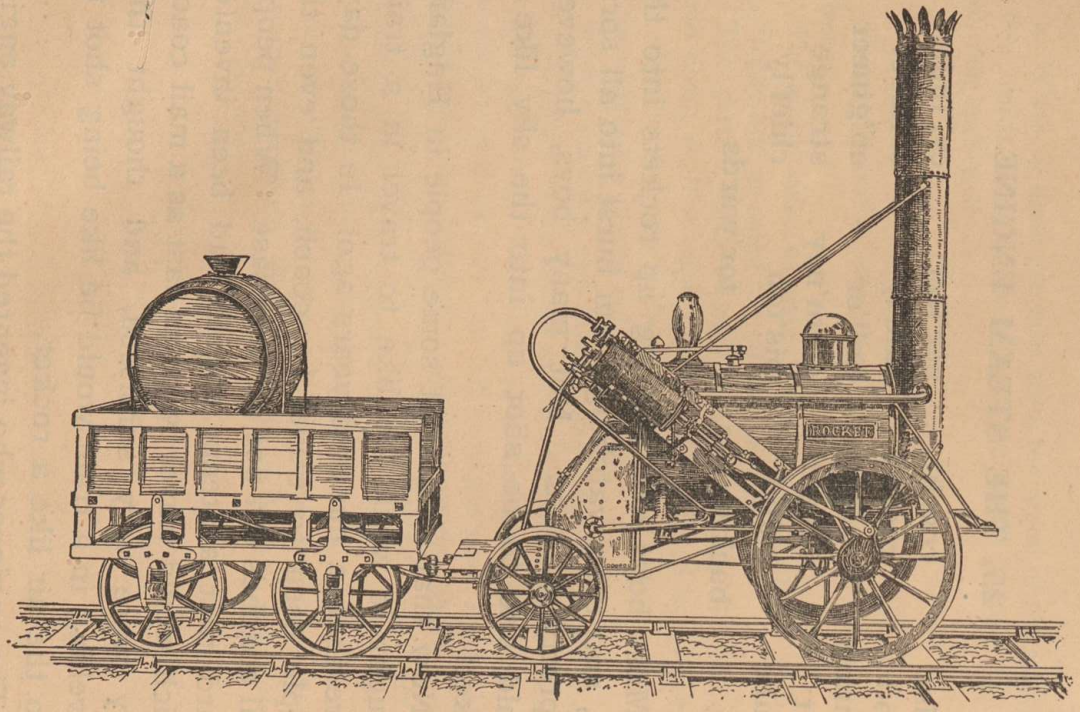
disc	coach	per'fect	cyl'inder
rod	rock'et	safe'ty	connect'
pump	valve	boil'er	en'gineer
fit	invent'	chim'ney	strange
tube	admit'	pis'ton	chief'ly

back'wards for'wards

Most boys like sending up rockets into the sky, and then watching them burst into all sorts of pretty colours. Not many boys, however, would like to be shot up into the sky like a rocket!

Now that was what some people in England thought it would be like to travel in a train, more than a hundred years ago! In those days people used to travel by coach, and even the mail coaches did not go very fast. When people heard that a steam engine had been invented which would travel twice as fast as a mail coach, they were very surprised, and thought that travelling in a train would be like being shot up into the air like a rocket.

The engineer who invented the railway engine



The Rocket

was George Stephenson. The steam engine was already in use in his day, but was used chiefly for pumping water. It was Stephenson who first showed that it could be made to draw coaches on rails. He drove the engine of the first train himself, at fifteen miles an hour, and people saw that they could travel in trains in perfect safety.

Five years later Stephenson's famous engine, the *Rocket*, drew a long train at thirty-five miles an hour. Look at the picture of it. What a strange looking thing it is with its tall chimney! But it was one of the wonders of the day, though really a very simple engine compared with the railway engines of the present day. It had four wheels, two big and two small ones. The big wheels were the driving-wheels, that is, the wheels which were turned or driven by the steam.

We see one side of the engine in the picture. Above the driving-wheel there is a cylinder, a big tube in which works a piston or disc of iron, which of course we cannot see. The piston fits into the cylinder, and moves backwards and forwards in it. It is connected with a rod called the

piston-rod, part of which we see coming out of the cylinder. This rod is again connected with another, called the connecting-rod, because it connects the piston-rod with the driving-wheel. When the piston works, it turns the driving-wheel round by means of the connecting-rod.

The steam which works the piston comes from the boiler, and enters the cylinder on one side. There is a little door or valve there to admit it at the proper time and to let it pass out through the chimney after it has done its work, with the smoke from the fire-box. The steam, on entering the cylinder, presses the piston, first on one side and then on the other, and so drives it backwards and forwards. All this of course the picture does not show.

In the latest engines the piston travels from one end of the cylinder to the other and back again in about a quarter of a second when the engine is travelling at sixty miles an hour.

Who invented the steam engine? How many driving-wheels had the *Rocket*? How were they driven? Why was the *Rocket* considered one of the wonders of the day? What had people thought travelling in a train would be like?

etc.—This is short for *et cetera*, and is to be read as if it were

written in full. It is also written *&c.* The words mean in Latin " and the rest ". Example: The numbers 1, 2, 3, &c.

Exercises.—1. Give the noun forms of: admit, connect, invent, perfect.

2. Write the following sentence in the way required: The steam, on entering the cylinder, presses the piston first on one side and then on the other. Begin: When the steam enters the cylinder . . .

3. Analyse: And that was what . . . train! (Note that the noun clause is the complement of " was ".) Parse " that ".

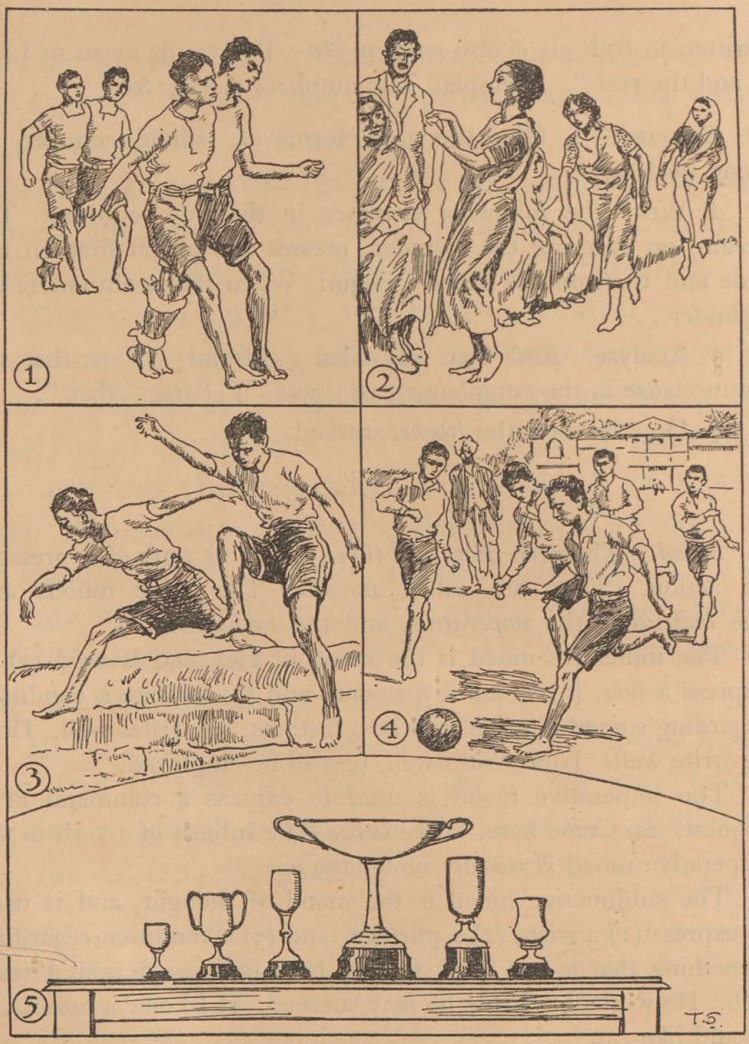
4. Describe how the *Rocket* worked.

Mood. The verb finite has three modes or ways of expressing an action. They are called moods. The three moods are: the *indicative*, the *imperative*, and the *subjunctive*.

The indicative mood is the mood of fact, and is used (1) to express a fact, (2) to ask a question, and (3) to state a condition regarding something that may be a fact; as, He writes well. Does he write well? If he writes well, he will be employed.

The imperative mood is used to express a command or a request; as, Come here. Take care. The subject of a verb in the imperative mood is usually understood.

The subjunctive mood is the mood of thought, and is used to express (1) a wish, (2) a purpose, and (3) a condition regarding something that is not likely ever to be a fact; as, I wish I were rich. He works hard that he may succeed. If I knew a box . . . I should like . . .



School Sports

Picture Reading

sports	op'posite	event'	um'pire
judge	men'tion	regard'	

On the opposite page you see four events in some school sports. Say what they are, and describe what you see happening in each picture. Remember to mention: (1) how many boys you see in the first picture and how their legs are tied together, (2) how many girls you see threading a needle in the second picture and who the judges are, (3) in the third picture what the boys are jumping over, and (4) in the fourth on what ground the boys seem to be playing and if you can see the umpire. In regard to the cups, state for which event you think the largest cup is; also the smallest.

Tense. Tenses are changes of form in verbs which show the *time* of an action and the state of the action at the time. There are three main tenses, and, in the active voice, four different forms of each. To *conjugate* a verb is to give all the changes of form for tense, mood, voice, person, and number.

The *present simple* expresses: (1) what is always true (as, The earth goes round the sun), (2) a custom or habit (as, I see him every day), (3) what is future (as, I go home next week).

The *present perfect* expresses an action begun in past time, but completed at the present time; so a verb in this tense is never modified by an adverb or adverb phrase denoting past time. Thus " have seen " should be " saw " in this sentence: I have seen my friend yesterday.

The *past simple* is sometimes used in the sense of the past continuous; as, I wrote (was writing) as he read (was reading).

The *past perfect* denotes that the action was completed before a certain time or before something else took place; as, When you came, he had come and gone.

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26. WE CARRY THE HEAVENS WITH US

track	**flight**	**compan'ion**	**star'ry**
dove	**swarm**	**ev'eryone**	**dull**

As we rush, as we rush in the train,
The trees and the houses go wheeling back,
But the starry heavens above the plain
Come flying on our track.

All the beautiful stars of the sky,
The silver doves of the forest of Night,
Over the dull earth swarm and fly,
Companions of our flight.

JAMES THOMSON.

wheeling back, rushing past. *on our track*, over the way we are going; *track*, pathway, course taken. The stars seem to be going the same way as we are, seem to be going along with us, and so are our companions. *dull*, dark and where everyone is asleep. *swarm*, come in large numbers. *flight*, act of flying; here " rushing through the air ".

Night is spelt with a capital letter because it is personified.

What does the sky remind the poet of? What are the stars like? Why? What do the trees and the houses do?

Exercises.—1. Look up: companion, swarm. Form an adjective from " mud ".

2. Parse: doves (5), companions (8).

Agreement of Verb and Subject. A verb agrees with its subject in number and person.

Two or more singular subjects connected by *and* require a verb in the plural; as, Hari and Ram are here. But if the two nouns refer to the same person, express one idea, or are preceded by *each* or *every*, the verb is in the singular; as, The monitor and first boy in class has come. The bread and butter is good. Every boy and every girl has a book. Two singular nouns joined by *and not* and *as well as* require a singular verb; as, Ram and not Hari is here. Ram as well as Hari is here.

Two singular nouns joined by *or* or *nor* require a verb in the singular; as, Neither Hari nor Ram is here. When one of the nouns is plural, it is placed next the verb, and the verb is plural; as, Neither Hari nor his brothers are here. When two or more subjects of different persons are joined by *or* or *nor*, the verb

agrees with the subject nearest it; as, Neither you nor I am wrong. But better thus: Neither you are wrong nor am I.

A collective noun takes a verb in the singular when the collection is thought of as a whole, and in the plural when the separate persons or things making up the whole are thought of separately; as, The class has gone to drill. The class have not brought their books.

Nouns which are plural in form but singular in meaning take a singular verb; as, The news is good.

None is usually plural, with *no one* for its singular; as, None are absent. No one is absent.

The Participle, the Gerund, and the Infinitive. These parts of the verb are not used with a subject, though they require an object, if transitive.

The participle is partly a verb and partly an adjective. In the following sentence the participle " seeing " qualifies " boy " like an adjective, and governs " me " like a verb: Seeing me come, the boy ran away.

The full meaning of a participle is best brought out by turning it into a finite verb; as: (1) Having done my work, I went home—After I had done my work, . . . (2) Being surprised, he said nothing—Because he was surprised, . . .

27. PATIENT GRISELDA—I

SCENE I.—SERVANTS' COMMON ROOM

choose	mar'quis	expense'	whoev'er
spare	hu'mour	grum'ble	cit'izen
may'or	cas'tle	refuse'	request'

Stephen: Was the Marquis in any better humour this morning?

Philip: Hardly!—grumbling as usual about poor, weak woman not being fit to be the companion of man. You should have heard him reply to the citizens yesterday!

Stephen: I'm surprised he listened to them at all.

Philip: But it was only after the Mayor had told him that he did his great house a wrong by refusing to marry that he did so. The Mayor asked him to choose his wife from among the noblest ladies in the land, when he was up and said: "So be it. I promise to marry; but since I'm giving up my freedom at your request, I must be left to choose my wife where I please, and you must honour her as the first lady in the land, whatever she may be."

Stephen: I suppose it *is* a lady of noble family he means to marry.

Philip: Well, he's sparing no expense on getting the castle ready for her.

SCENE II.—A ROOM IN A COTTAGE

son-in-law	**submit′**	**mur′mur**	**fetch**
non′sense	**behold′**	**cot′tage**	**or′der**
hap′piness	**la′dy**	**hum′ble**	

Father: Griselda, why were you up so early this morning?

Griselda: I wanted to get my work done early, because the Marquis and his nobles ride through the village to fetch his bride, and I do want to see them ride past.

Father: Surely it's too soon for that. It was only last week that he made up his mind to marry.

Griselda: No, father, it *is* this morning, for the people are out already. Listen, there they come!

Father: Ah, well, I wish him every happiness.

Griselda: Father, I do believe they're coming here!

Father: Nonsense, child.

A Voice from Outside: May I come in?

Griselda: Oh, father, the Marquis!

Father: Come in, my lord. This humble cottage is as much yours as mine.

Marquis (*entering*): I know you're my faithful subject, and won't refuse my request. I wish to make your daughter my wife. Will you take me for your son-in-law?

Father: My lord, you may do as you please with me and mine. I have no will in the matter.

Marquis (*turning to Griselda*): What do you say, fair maid?

Griselda: But, my lord, I'm not worthy of so great an honour.

Marquis: That's for me to judge, Griselda. But if I make you my wife, will you submit yourself to me in all things, have no will but mine, and, whatever may be my orders, obey them without a word or a frown? Promise this, and I promise you my hand.

Griselda: Oh, sir, if such be your pleasure, I promise never to wish or do but what you shall

"Come, my Griselda"

command me. Even should you order my death, I'll suffer it without murmur.

Marquis: Enough! Come, my Griselda. (*Leading her out by the hand.*) My friends, behold my wife and your lady! I pray you to honour and love her as you love me. (*Clapping and noise outside.*)

promise . . . hand, promise to marry you.

The Gerund and the Infinitive. The gerund is partly a verb and partly a noun. Like the present participle it ends in *ing*. Examples: Bathing (*nom.*) every day keeps the skin clean. It is bathing (*compl.*) every day that . . . We keep the skin clean by bathing (*obj. of prep.*) every day.

The infinitive, the form with *to* expressed or understood, is partly a verb and partly a noun, an adjective, or an adverb. Examples: To tell lies is very wrong (here " to tell " is the subject of " is " and " lies " the object of " to tell "). That house is to let (here " to let " is used like a predicative adjective as the complement of " is "). I went to see him (here " to see " modifies " went " like an adverb and governs " him " like a verb). *To* is omitted after the verbs *bid*, *dare*, *make*, *feel*, *hear*, *see*, *let*, *need*.

The Auxiliary. We know that a verb (like *have been reading*) may consist of more than one word. Words like *have*, *be*, *do*, *shall*, *will*, which help to form the longer forms of the verb, are called *auxiliary verbs*, though such verbs may be used as principal verbs as well; as, I have a book. (" Auxiliary " means " helping ".)

28. PATIENT GRISELDA—II

SCENE I.—A ROOM IN AN INN

rage	praise	pa'tient	inn'keeper
inn	birth	soft'en	may'oress

Innkeeper: Farmer George's cattle were in the lane this morning as the Marquis came along, and he told the boy to drive the whole herd into the stream, and to let it wash them away!

Stephen: That's like him. We at the Castle had hoped that the birth of his little girl would have helped to soften his nature, but we see no change yet, and, as of old, he's out hunting the best part of every week.

Innkeeper: Perhaps he isn't happy.

Stephen: Not happy!—and with the Lady Griselda so good and so patient! I can never believe that.

Innkeeper: But it's the talk that the Mayoress and some other ladies were mad with rage when they heard who was to be first lady, and even spoke to the Marquis about it.

Stephen: They may have been mad with

rage, but I don't for a moment believe that they spoke to the Marquis, for they are all much too afraid of him for that. But about the Marquis being unhappy . . .

Innkeeper: It was just my idea.

Stephen: I was going to say I've been ten years at the Castle, and I've never known such changes for the better as there have been these last two years.

Innkeeper: Everyone says the Lady Griselda is very kind and good. Only this morning I met a poor woman returning from the Castle who was loud in her praise.

Stephen: I will say only this, that, though the Lady Griselda is not of noble birth, she has a noble nature, and she will, I believe, tame the rude, rough nature of the Marquis in her own patient way.

SCENE II.—A ROOM IN THE CASTLE

prove	**belong'**	**forgot'ten**	**grandfa'ther**
sake	**du'ty**	**an'ywhere**	**submis'sion**

Marquis: How wonderful she has been—not a murmur, not a frown—always the same—loving

and patient. But, I suppose, a woman still. That's it—a woman, and therefore weak. How can I prove I'm right?... Yes, there's Cecily. (*A knock.*) Come in.

Griselda (*entering*): My lord, there's a poor man...

Marquis: He must wait, because I have a matter I wish to speak to you about, Griselda. You have not forgotten—have you?—how I took you from the meanest state?

Griselda: My lord, how should I forget?

Marquis: You have not forgotten how you promised to obey me in all things?

Griselda: And have I not done so, my lord?

Marquis: Yes, Griselda, you have, but...

Griselda: Do they still speak against me? Tell me, for I'll go anywhere rather than have them hurt you, my noble lord.

Marquis: Griselda, they murmur, but not against you; it's against Cecily now.

Griselda: Then let me go away with her. I'm not worthy of the least of your kindnesses, if I don't bring you happiness.

Marquis: No, you mustn't go, Griselda, but Cecily must.

Griselda: To her grandfather's?

Marquis: No, I fear somewhere far away. For the sake of my subjects I must do with your child what will be hard for you to bear, as well as for me.

Griselda: Dear lord, you're my husband and master. My child and I belong to you, and whatever you may do, I shall never forget the duty of submission I owe you by right as well as by promise. My dear lord, do with us as you.... as must be done.

SCENE III.—THE SAME THE NEXT DAY

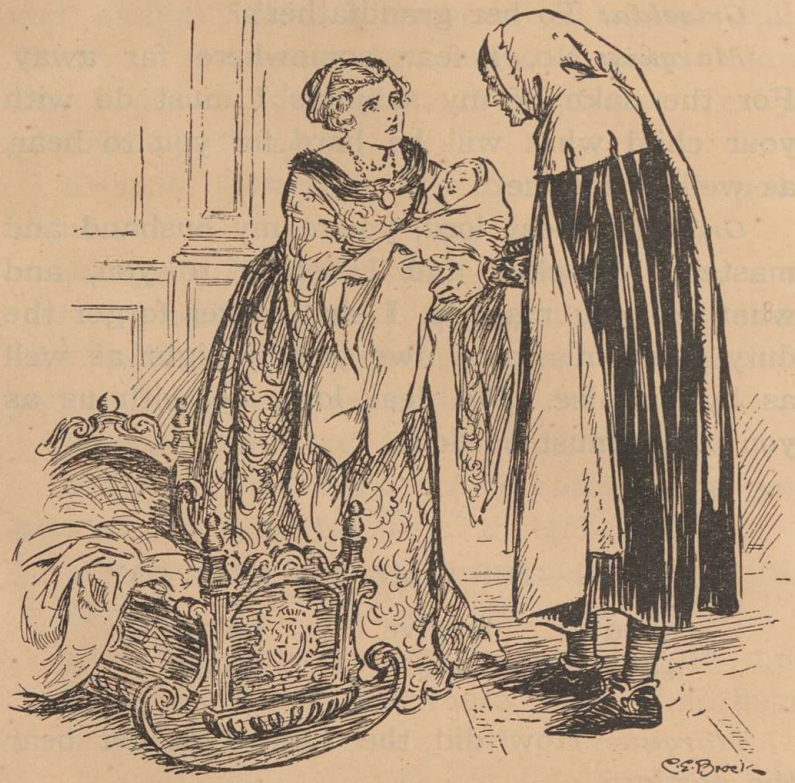
shed	**forgive'**	**pa'tience**
sob	**wipe**	**fin'ish**

Marquis: How did the Lady Griselda bear the parting?

Philip: My lord, bravely and with wonderful patience.

Marquis: Shed no tear?

Philip: Yes, my lord, the tears came fast, but she wiped her eyes, and leading me to the nursery, she placed the little sleeping form in



Lady Griselda gives up her Daughter

my arms. (*Looking towards the couch on which the baby sleeps.*) I asked her to forgive me for what I was about to do, but she told me to carry out your orders, and asked only one favour of me.

Marquis: And what was that?

Philip: To bury her daughter where neither beast nor bird of prey...

Marquis: Yes?

Philip: She couldn't finish what she meant to say, for her voice was lost in sobs.

Marquis: So she believes that you have taken the child to put it out of the way?

Philip: I believe so, my lord.

Marquis: Well, hurry away now, but not a word to anyone. Here's the letter.

Shall and *will*. *Shall* is used (1) in the first person to express future time (as, I shall go home. Shall I go home?), (2) in the second and third persons to express a command, a promise, a threat, and determination (as, Thou shalt not steal. You shall talk later. You shall be punished. You shall obey me).

Will is used (1) in the first person to express willingness, a promise, a threat, determination (as, I will pick up the duster. I will give you sixpence. I will punish you for this. I will not go), (2) in the second and third persons to express simple future time (as, You will find him at home).

Should and *would* as auxiliary verbs are used in the same way as *shall* and *will*. As principal verbs, *should* conveys the sense of duty (as, We, you, he should help the poor), and *would* shows determination, habit, or willingness (as, He would go his own

way. He would be up at five every morning. He said he would do his best).

We have seen that when the verb of the main sentence is in the past tense, *shall* becomes *should* and *will* becomes *would* in indirect speech.

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29. PATIENT GRISELDA—III

SCENE I.—MAIDS' ROOM IN THE CASTLE

grieve **rejoice'** **self-willed**

Mary (*entering*): There is great rejoicing in the town, and everyone seems to be hurrying to the Castle. I'm sure the Lady Griselda is happier now that she has a son. But how she has grieved for Cecily these two long years! No one knows but me. Why are such sweet women married to such cruel men as the Marquis?

Ruth: Why, indeed? We all know him to be self-willed, but whoever thought he would have had his own child put out of the way just because it was not a boy?

Mary: I wonder he can sleep.

SCENE II.—IN THE CASTLE TWO YEARS LATER

warn	prepare′	grand′son	shep′herd
test	tri′al	con′stancy	

Marquis: What a very good test it would be of Griselda's constancy! I know she has a heart of gold, but I do want to try the gold in the fire of the most terrible trial I can think of. I only wish I didn't love him so; I can't bear him out of my sight! (*A knock.*) I'll look stern and grave! Come in, Griselda.

Griselda (*entering*): Aren't you feeling well, my lord, this morning?

Marquis: You can't expect me to be well, Griselda, with all this talk in the land.

Griselda: What talk, my lord? Surely... not our son?

Marquis: Yes, our son. They murmur more even than they did before, saying that no shepherd's grandson shall rule over them.

Griselda: But you're not going to do with Michael as you did with Cecily?

Marquis: What else can I do? But I'm not going to act in a hurry, yet I must warn you, so that you may be prepared.

Griselda: Sir, I and my son are yours, to do with as you will. I've had nothing but sorrow to bear with my children; but I'm ready to obey as you command. I give up my child whenever it pleases you to take him from me. (*Walks slowly away.*)

Marquis: She has made it all the harder for me to act, yet act I must. There could be no greater test of her constancy. And I'll act quickly, for fear I don't act at all. I'll send Philip to her to-morrow.

May and *Can*. *May* shows possibility or permission; as, It may rain. You may go home. As an auxiliary it expresses a wish or a purpose; as, May you live long. We eat that we may live.

Can shows power or permission; as, He can read. You can go. *Could*, the past tense of *can*, is used in much the same way.

Must. *Must* is used to express necessity, determination, duty, and such like; as, He must be hard. I must see him to-day. A scout must be kind. *Ought* is used in much the same way.

Parsing. To parse a finite verb we must state its kind, voice, mood, tense, person, number, and agreement. To parse a participle, a gerund, or an infinite we must state the verb it comes from, its form, voice, and use.

Example: Notice the daisies growing in the grass.

notice—trans. verb, active, imperative, pres., sec. per., sing., agreeing with " you " understood.

growing—pres. part. of " grow ", intrans., active, qualifying " daisies ".

30. PATIENT GRISELDA—IV

SCENE I.—THE CASTLE TWELVE YEARS LATER

regret′	cham′berlain	complaint′
repeat′	for′tunate	intend′
permit′	unfor′tunate	

Marquis: Not a complaint has passed her lips these twelve years.... But I'm sure the sending away of the children was not the severe trial I thought it was. However, there are other tests! (*A knock.*) Come in. (*Matthew enters.*) You've been a long time coming, Matthew. I want you to make it known that I regret my marriage.

Matthew: My lord, that's unfortunate...

Marquis: Do as I tell you, and don't speak when I'm speaking. I repeat—make it known that I regret my marriage, and intend to take a new bride of the greatest beauty and the proudest family.

Matthew: But the Lady Griselda...

Marquis: Well, since you ask, the Church permits me to send her back to her humble home.

Matthew: But, my lord...

Marquis: There's no "but" in it. Do as I tell you, if you consider yourself fortunate in being my chamberlain. (*Bows and leaves.*)

SCENE II.—THE CASTLE A WEEK LATER

heir	**desire'**	**inten'tion**
bid	**conduct'**	**blame'less**

Marquis: I've feared all along it would come to this, Griselda; but those of high rank cannot, as you know, please themselves, but must do as their people desire. They want me to take another wife who will bear me a worthy heir.

Griselda: My lord, I pray you not to grieve on my account. It is now some days since I heard of your intention to marry again, and I've already bowed to your will.

Marquis: Then you give up your place in this castle of your own free will?

Griselda: My lord, I've no will but yours. I willingly give your bride my place, and if you bid me go back to my father's home, I go this day.

Marquis: I trust you won't leave at once, Griselda, for my bride arrives to-morrow, and I should like you to be here to receive her.

Griselda: My life and all are yours to do with as you will. I've always conducted myself as your humble servant, and shall do so to the end. May God grant your bride all happiness! Here is my wedding ring—take it back. I came from my father's cottage poor and humble; I shall return to it rich with the honour of having been the blameless wife of such a one as you, whenever you bid me go.

SCENE III.—GATE OF CASTLE THE NEXT DAY

rear	reward′	endure′
bred	aside′	maid′en
faint	forbid′	pov′erty

Mayoress (*aside*)*:* Fancy the Lady Griselda in those poor clothes!

A Lady: You see she's "lady" no longer.

Mayoress: Yes, to be sure! Here he comes, the monster! And there they are. What a lovely girl she is! Who is the boy?

Lady: I think it's her brother. Philip looks very important.

Mayoress: Yes, considering he's the only one of us who knows who the lady is.

Marquis: Griselda, what do you think of my new bride?

Griselda: If she is as good as she is beautiful, she cannot but be a good wife. Heaven grant you both every happiness.

Marquis: Thank you, Griselda.

Griselda: Only one thing I beg of you, my lord, and that is that you do not try her as you've tried me, for she is a tender maiden, gently reared, and cannot endure so much as one bred in hard poverty, as I was. Be good to her; I ask no more.

Marquis: O Griselda, my own Griselda, it's enough! You are my true wife; I've no other, nor shall have any but you. I've made you endure more than ever woman has endured, and never woman has proved herself so noble through all. Where could man find such another wife?

Mayoress (*aside*)*:* Ah, where could he?

Marquis: All these troubles are past. See!

Here is your daughter, and here your son, whom I've had brought up by my sister only to try your patience, as it need never be tried again. People said that I was a cruel father, but God forbid that I should hurt my own children or do wrong to their mother! Best of women, have your reward.

Mayoress: Oh, she has fainted! Bring me a glass of water.

Exercise.—Write the story of the play briefly in your own words without direct speech.

The Adverb. An adverb is a word which modifies the meaning of a verb, an adjective, or another adverb.

There are three main classes of adverbs: simple, interrogative, and relative.

Simple adverbs are of several kinds, such as time (as *then*, *now*), place (as *here*, *there*), degree (as *so*, *quite*).

Interrogative adverbs introduce either a direct or an indirect question; as, Where are you? He asked me where I was.

Relative adverbs are used like relative pronouns to join either clauses or main sentences together. See p. 17.

Some adverbs have the same form as adjectives (as *loud*), and some have two forms with different meanings (as *hard* and *hardly*). Sometimes a noun is used as an adverb and an adverb as a noun; as, Beauty is *skin* deep. He must be home by *now*.

Adverbs ending in *ly* are compared by placing *more* and *most*

before them; others take *er* and *est*; as, more willingly, most willingly; quicker, quickest.

An adverb is placed as near as possible to the word it modifies, usually follows an intransitive verb, follows the object of a transitive verb, and comes between an auxiliary and the principal verb; as, He sings nicely. He sings his song nicely. I have often heard him sing.

Parsing. To parse an adverb we must state its kind, degree of comparison, use.

Example: He vanished quite away.
quite—adverb of degree, positive, modifying " away ".
away—adverb of manner, positive, modifying " vanished ".

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31. YOUNG AND OLD

lass	**goose**	**maim**	**creep**
boot	**grant**	**youth**	**stale**

When all the world is young, lad,
And all the trees are green;
And every goose a swan, lad,
And every lass a queen;
Then hey for boot and horse, lad,
And round the world away;
Young blood must have its course, lad,
And every dog his day.

When all the world is old, lad,
And all the trees are brown;
And all the sport is stale, lad,
And all the wheels run down;
Creep home, and take your place there,
The spent and maimed among;
God grant you find one face there
You loved when all was young.

CHARLES KINGSLEY.

An old man tells a boy to live a happy, natural life. When he grows old, things will not seem the same to him as they did when he was young; but there will be a happy past to look back upon, especially if he has as friend one of the companions of his youth.

the trees . . .; youth is compared to Spring, when the trees get their new leaves. *And every goose . . .*, when everything seems better than it really is; the proverb "All his geese are swans" means that a man often thinks too highly of whatever belongs to him. *hey*, an interjection. *boot*, riding boot; young men like to be out riding. *round . . . away*; understand "go" or some such verb; the meaning is "travel to all parts of the world". *Young blood . . .*, youth will be youth. *every dog . . .*; the proverb "Every dog has his day" means that there is a time in everyone's life to be really happy. *trees . . . brown*; old age is compared to Autumn, when the leaves turn brown and fall. *stale*, when you have grown tired of things. *wheels . . . down*; old age is compared to a clock that needs winding. *spent*, those that are tired out *maimed*, the sick.

Exercises.—1. Look up: blood, creep, maim, stale.

2. Parse: swan (3), away (6), day (8), run (12), spent (14). Supply the words omitted in lines 15 and 16.

3. How may one be happy in youth and age?

The Preposition. A preposition is a word placed before a noun, pronoun, or gerund, to form with it either an adjective or an adverb phrase; as, A little stream wanders through the rather rough country (" through . . . country ", adv. phrase modifying " wanders ").

" Through " in the sentence just given is parsed thus: prep., governing " country " in the accus. case.

The Conjunction. A conjunction is a word used to join like words, phrases, and clauses together.

There are two main classes of conjunctions: co-ordinating (as *and*, *but*, *or*, *nor*) and subordinating (as *when*, *if*, *as*).

The same word may be used as a preposition or as a conjunction; as, He came after me. He came after I had left.

In parsing a conjunction we must state its kind and what it joins.

Example: He came when he was called, and sat down.

when—sub. conj., joining " he was called " to " he came ".

and—co-ord. conj., joining the two main sentences.

The Interjection. An interjection is a word used to express sudden feeling; as, Oh, what shall I do? It is not related to any word in the sentence.

Formal Invitations. Formal invitations are generally written and answered in the third person; thus:

The Headmaster of the Board High School, Rampur, requests the pleasure of Mr. Gupta's company at the School Sports on the 29th November, at 3.30 p.m.

Rampur, 15th Nov., 1932.

It is usual to add the letters R.S.V.P. at the foot of the invitation. They stand for French words meaning "an answer is requested".

A reply accepting the invitation would be in this form:

Mr. Gupta has much pleasure in accepting the invitation of the Headmaster of the Board High School, Rampur, to his School Sports on the 29th November, at 3.30 p.m.

Rampur, 16th Nov., 1932.

A reply declining the invitation would be in this form:

Mr. Gupta regrets that, owing to his being out of the station, he is unable to accept the invitation of the Headmaster of the Board High School, Rampur, to his School Sports on the 29th November, at 3.30 p.m.

Delhi, 17th Nov., 1932.

SENTENCES FOR TRANSLATION

1. I will show him to them in his true colours.

2. There was one noble in particular who always flattered the king.

3. A tiger is hardly ever seen during the day, when he hides in the depths of the forest.

4. When the sun goes down, there are the stars to observe.

5. The wide open spaces all round you in the country give you a sense of freedom, which you often miss in town.

6. The giant was eighteen feet high, and was so strong and fierce that the people who saw him were very much afraid, and kept out of his way.

7. Jack made up his mind to kill the giant when he heard one day that he had carried off nearly all his father's sheep and cattle.

8. For the sick there are hospitals, where the poor can get medicines free.

9. Not a complaint has passed her lips these twelve years.

10. When on land a frog does not walk, but hops, leaping and jumping along.

11. Damocles was filled with joy at the king's words, and thanked him for the great favour shown him.

12. After a little time there is another flash, and another streak of light darts across the sky, perhaps in a different direction.

SOUND AND SYMBOLS

1. it

a

advant*a*ge
char*a*cter
cottage
fortunate
orange
voyage
moderate

e

behold
belong
beside
boundless
declare
description
desire
earnest
electricity
employ
endure
entirely
eruption
especially

*e*vent
*e*xpense
happiness
mayoress
per'f*e*ct
poet
peculiar
pr*e*pare
ragged
r*e*flect
regard
r*e*gret
r*e*joice
remind
r*e*peat
r*e*quest
reward
rocket
s*e*vere
tel*e*phone
veg*e*table

ey

chimney
honey

i

bid
citizen
direction
disc
district
divine
finish
fit
flit
hither
ill
impossible
indigo
inn
kiss
list
misery
simply
single
skim
slip
sticky
thither
trim
wick
wing

i-e

forgive
medicine
opposite

y

cylinder
entry
envy
fancy
starry

2. ee

ea

beak
gleam
least
meal
reap
repeat
steam
steamer
streak
treat

e

rebuilt
reproduce

ee

breeze
cheek
cheetah
creep
fee
flee
freedom
greet
innkeeper
kneel
needle
seek
speech
steeple
thee
weep

e-e

scene

ey
key
ie
brief
chiefly
grief
grieve
mien

3. at
a
activity
anchor
ankle
ash
att*a*ch
blank
camp
can*a*l
channel
ch*a*racter
cattle
companion
dash
fact
flash
flatter
gather
grand
grandfather
grandson
habit
happiness
lad
ladder
lass
pack
panther
patch
rack
ragged
rank
scant
scatter
shadow
tadpole
tram
valve
vanish
volcanic

4. et
a
anywhere
ea
bread
dreadful
health
meadow
meant
threaten
weather
e
belt
bred
ch*e*quer
correct
crept
crest
deck
d*e*sert
dwell
*e*lder
el*e*ctric
*e*nter
*e*veryone
fetch
flesh
gentle
hedge
insect
intend
intention
invent
invention
less
melt
mention
m*e*rriment
plentiful
scent
shed
sh*e*lter
sunset
swelling
t*e*nder
terrific
test
web
yell
ei
leisurely
ie
friendship

5. ah
a
adv*a*ntage
blast
broadcast
caste
castle
chance
chant
grant
l*a*va
path
raft
shaft
staff
ar
army
bar
car
dart
farm
farther
harbour
harden
hardly
harmless
marquis
park
scarf
sharp

6. up
humble
judge
lucky
pump
sudden
supper
trudge
umpire
uncertain
unpleasant

7. on
a
swallow
swan
wander
o
cobweb
constancy
conversation
cottage
doff
follower
forgotten
hospital
impossible
knot
lock
monarch
monster
nonsense
opposite
orange
pond
poverty
rod
sob
soften
sorrow
spot
stockings
volcano
yon

8. aw
a
hall
jackal
squall
waterfall
ar
reward
swarm
war
warn
au
autumn
pause
aw
drawn
hawk
jaw
lawn
oar
cardboard
or
adorn
corner
corpse
fortunate
forward
glorious
horn
inform
order
port
sports
thorn
worn
our
court
courtier

9. ēr
ear
earnest
pearl
er
herd
mercy
observe
stern
uncertain
ir
birth
firm
mirth
shirt
or
worse
ur
burden
church
disturb
murmur
nursery
surname

10. ĕr

beggar
a
monarch
admit
particular
adorn
peculiar
*a*dvantage
sugarcane
alive
e
apart
angel
arise
current
ashamed
differ*e*nce
aside
merrim*e*nt
attach
movem*e*nt
attend
parent
attention
patience
attire
patient
awoke
quiet
buffalo
silence
c*a*nal
er
dis*a*ppear
chamber
entrance
conversation
fisherman
crater
giant
differ
royal
exercise
substance
fisher
trial
miller
vegetable
permit
ar
powerful
backwards
shepherd

ier
courtier
o
companion
compare
complaint
conduct′
connect
consider
consist
contain
content
convey
correct
customer
freedom
kingdom
melody
melon
motion
observe
opposite
piston
produce
protect
o-e
welcome

or
anchor
forbid
forgive
forgotten
information
sailor
ou
curious
our
favour
harbour
humour
labour
re
centre
u
fortunate
submission
submit
supply
ur
murm*ur*
surround
ure
future
leisurely

pleasure

11. ū

o
whoever
o-e
movement
prove
oo
boon
boot
choose
goose
loose
troop

12. ŭ

oo
woollen
u
bush
bushy
century
joyful
ruin
sugarcane

13. you
ew
newspaper
u
duty
future
huge
humour
peculiar
refuse
tube
*u*sual
ui
suit
you
youth

14. cure
ur
curious
during
endure

15. ī
i
giant
hind
mind
quiet
remind
silence
title
trial
vibrate
vibration
whilst
i-e
alive
arise
aside
blithe
bride
dive
likely
pile
pride
tide
umpire
wipe
igh
flight
frighten
lightning
lighthouse
nightingale
sigh
tight
ye
dye

16. oh
o
bold
bolt
buffal*o*
fold
hotel
motion
n*o*body
omit
quoth
volcan*o*
oa
boast
coach
croak
float
foam
loaf
moan
roam
throat
oe
foe
toe
o-e
arose
awoke
clothe
grove
slope
smoke
telephone
ow
billow
elbow
fellow
meadow
mow
row
shadow
sow
owe
owe

17. ay
a
angel
chamber
conversation
crater
favour
labour
lady
patience
shady
strange
vibration
a-e
ashamed
babe
blameless
cave
flame
gate
grace
grave
hale
lame
mate
rage
safety
sake
spade
stale

vibrate
spray

ai ***ey***

complaint
prey
contain
faint
faithful
maiden
maim
mainland
painting
praise
sailor
snail
straits
vain
waist
ay
gray
hay
ray

18. now

ou

boundless
proud
shout
surround

ough

bough
plough

ow

brow
drown
fowl
frown
scowl

19. ear

ear

disappear
dreary
rear
tear
weary

eer

cheerful
engineer

ere

severe

ier

pierce

20. air

a

parent

are

compare
declare
farewell
prepare
spare
stare

ayor

mayor

ear

pear

(h)eir

heir

ere

elsewhere

21. ire

ia

diary

ire

attire
desire
entirely
hire

22. boy

oi

boiler
oil
rejoice

oy

joyful
royal
voyage

23. our

power
tower

24. tour

moor

---

ch	***zh***	***sh***	***k***
cen*t*ury	lei*s*ure	espe*c*ial	*ch*aracter
for*t*unate	plea*s*ure	mo*t*ion	
fu*t*ure	u*s*ual	pa*t*ient	

NOTES FOR THE TEACHER

1. *Reading Matter.*—The reading matter is varied and at times foreign in background, so that a greater demand is made on the imagination of the pupil in understanding it, though he is helped to do so, while at the same time being encouraged to use his dictionary in all those cases where a dictionary can help. Four of the lessons are in dramatic form, in the reading and acting of which correct intonation may be taught. The informative lessons do not attempt to be exhaustive in content, dependent, as they are, upon the vocabulary permissible at this stage. Excluding grammatical terms, 545 new words have been employed in the reader, of which 75 per cent are among the first 3000 words of the highest frequency in the language, as determined by Thorndike. New words are given at the head of the lessons, and are classified at the end of the book according to vowel and consonantal sound and the letter or letters by which each sound is represented in the ordinary spelling.

2. *Composition.*—The questions asked on the prose lessons (to be answered orally) are now fewer in number, and concentrate chiefly on the drilling of new idioms. Special attention is paid to formal exercises in written work, including progressive exercises in the study of the sentence by means of synthesis and analysis.

3. *Grammar*.—The course in grammar is related to the pupils' study of the structure of the language. The simple notes aim at providing convenient summaries of lessons to be given by the teacher.

4. *The Vernacular*.—Regular exercises in translation aiming at a comparative study of the two languages will now be set. A few typical exercises will be found on p. 144. The use of the vernacular in giving the meaning of new words and testing comprehension will now be less frequent than formerly.

5. *Answers to Riddles*.—A thorn; a book.

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