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The Grammar dog Guide to Nature

by Ralph Waldo Emerson

**All exercises use sentences from the essay.
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Their philosophy, that grammar and literature are best understood when learned together, led to the formation of Grammardog.com, a means of sharing knowledge about the structure and patterns of language unique to specific authors. These patterns are what make a great book *a great book*. The arduous task of analyzing works for grammar and style has yielded a unique product, guaranteed to enlighten the reader of literary classics.

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NATURE by Ralph Waldo Emerson – Grammar and Style
All exercises use sentences from the essay.

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EXERCISE 1 PARTS OF SPEECH

Identify the parts of speech in the following sentences. Label the underlined words:

n = noun

v = verb

adj = adjective

adv = adverb

prep = preposition

pron = pronoun

int = interjection

conj = conjunction

- ___ 1. Can a musical note be so lofty, so haughtily beautiful!
- ___ 2. The uprolled clouds and the colors of morning and evening, will transfigure maples and alders.
- ___ 3. The sunset is unlike anything that is underneath it.
- ___ 4. We see the foaming brook with compunction: if our own life flowed with the right energy, we should shame the brook.
- ___ 5. Nature may be as selfishly studied as trade.
- ___ 6. It is not enough that we should have matter, we must also have a single impulse, one shove to launch the mass, and generate the harmony of the centrifugal and centripetal forces.
- ___ 7. O no, the wary Nature sends a new troop of fairer forms of lordlier youths, with a little more excess of direction to hold them fast to their several aim.
- ___ 8. All things betray the same calculated profusion.
- ___ 9. The lover seeks in marriage his private felicity and perfection, with no prospective end.
- ___ 10. Great causes are never tried on their merits.
- ___ 11. Each young and ardent person writes a diary, in which, when the hours of prayer and penitence arrive, he inscribes his soul.
- ___ 12. He suspects the intelligence or the heart of his friend.
- ___ 13. Quite analogous to the deceits in life, there is, as might be expected, a similar effect on the eye from the face of external nature.

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EXERCISE 1 PARTS OF SPEECH

- ____ 14. What splendid distance, what recesses of ineffable pomp and loveliness in the sunset!
- ____ 15. One look at the face of heaven and earth lays all petulance at rest, and soothes us to wiser convictions.
- ____ 16. Alas! the same sorcery has spoiled his skill; no syllable can he shape on his lips.
- ____ 17. It is a symbol of our modern aims and endeavors, -- of our condensation and acceleration of objects: but nothing is gained: nature cannot be cheated.
- ____ 18. The divine circulations never rest nor linger.
- ____ 19. The world is mind precipitated, and the volatile essence is forever escaping again into the state of free thought.
- ____ 20. Every moment instructs, and every object: for wisdom is infused into every form.

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EXERCISE 2 PROOFREADING: SPELLING, CAPITALIZATION, PUNCTUATION

Read the following passages and decide which type of error, if any, appears in each underlined section.

PASSAGE 1

Nature is always constant, though she feigns
1
to contravene her own laws. she keeps her
2
laws, and seems to transcend them. She arms
3
and equips an animal to find it's place and
4
living in the earth, and, at the same time, she
arms and equips another Animal to destroy it.
5
Space exists to divide creatures; but by clothing
the sides of a bird with a few feathers, she gives
6
him a petty omnipresence.

- ____ 1. a. Spelling
b. Capitalization
c. Punctuation
d. No error
- ____ 2. a. Spelling
b. Capitalization
c. Punctuation
d. No error
- ____ 3. a. Spelling
b. Capitalization
c. Punctuation
d. No error
- ____ 4. a. Spelling
b. Capitalization
c. Punctuation
d. No error
- ____ 5. a. Spelling
b. Capitalization
c. Punctuation
d. No error
- ____ 6. a. Spelling
b. Capitalization
c. Punctuation
d. No error

PASSAGE 2

Nature who made the mason, made the house.
We may easily hear too much of rural influences
1
The cool disengaged air of naturel objects, makes
2
them enviable to us, chafed and irritable creatures
3
with red faces, and we think we shall be as grand
4
as they, if we camp out and eat roots; but let us
be men instead of Woodchucks, and the oak and
5
the Elm shall gladly serve us, though we sit in
6
chairs of ivory on carpets of silk.

- ____ 1. a. Spelling
b. Capitalization
c. Punctuation
d. No error
- ____ 2. a. Spelling
b. Capitalization
c. Punctuation
d. No error
- ____ 3. a. Spelling
b. Capitalization
c. Punctuation
d. No error
- ____ 4. a. Spelling
b. Capitalization
c. Punctuation
d. No error
- ____ 5. a. Spelling
b. Capitalization
c. Punctuation
d. No error
- ____ 6. a. Spelling
b. Capitalization
c. Punctuation
d. No error

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EXERCISE 3 PROOFREADING: SPELLING, CAPITALIZATION, PUNCTUATION

Read the following passages and decide which type of error, if any, appears in each underlined section.

PASSAGE 1

Man carrys the world in his head, the whole
1
astronomy and chemistry suspended in a
thought. because the history of nature is
2
characterized in his brain, therefore is he
3
the prophet and discoverer of her secrets
4
Every known fact in natural science was
5
divined by the presentiment of somebody,
before it was actually verified
6

- ____ 1. a. Spelling
b. Capitalization
c. Punctuation
d. No error
- ____ 2. a. Spelling
b. Capitalization
c. Punctuation
d. No error
- ____ 3. a. Spelling
b. Capitalization
c. Punctuation
d. No error
- ____ 4. a. Spelling
b. Capitalization
c. Punctuation
d. No error
- ____ 5. a. Spelling
b. Capitalization
c. Punctuation
d. No error
- ____ 6. a. Spelling
b. Capitalization
c. Punctuation
d. No error

PASSAGE 2

A man does not tye his shoe without
1
recognizing law's which bind the farthest
2
regions of nature: moon, plant, gas
3
crystal, are concrete geometry and numbers.

Common Sense knows its own, and sense
4
of Franklin Dalton, Davy, and Black, is the
5
same common sense which made the
6
arrangements which now it discovers.

- ____ 1. a. Spelling
b. Capitalization
c. Punctuation
d. No error
- ____ 2. a. Spelling
b. Capitalization
c. Punctuation
d. No error
- ____ 3. a. Spelling
b. Capitalization
c. Punctuation
d. No error
- ____ 4. a. Spelling
b. Capitalization
c. Punctuation
d. No error
- ____ 5. a. Spelling
b. Capitalization
c. Punctuation
d. No error
- ____ 6. a. Spelling
b. Capitalization
c. Punctuation
d. No error

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EXERCISE 4 SIMPLE, COMPOUND, AND COMPLEX SENTENCES

Label each of the following sentences S for simple, C for compound, CX for complex, or CC for compound complex.

- ___ 1. Here is sanctity which shames our religions, and reality which discredits our heroes.
- ___ 2. The tempered light of the woods is like a perpetual morning, and is stimulating and heroic.
- ___ 3. These enchantments are medicinal, they sober and heal us.
- ___ 4. Only as far as the masters of the world have called in nature to their aid, can they reach the height of magnificence.
- ___ 5. We heard what the rich man said, we knew of his villa, his grove, his wine, and his company, but the provocation and point of the invitation came out of these beguiling stars.
- ___ 6. The difference between and landscape is small, but there is great difference in the beholders.
- ___ 7. There is nothing so wonderful in any particular landscape, as the necessity of being beautiful under which every landscape lies.
- ___ 8. If there were good men, there would never be this rapture in nature.
- ___ 9. By fault of our dullness and selfishness, we are looking up to nature, but when we are convalescent, nature will look up to us.
- ___ 10. Things are so strictly related, that according to the skill of the eye, from any one object the parts and properties of any other may be predicted.
- ___ 11. Nature, meanwhile, had not waited for the discussion, but, right or wrong, bestowed the impulse, and the balls rolled.
- ___ 12. The excess of fear with which the animal frame is hedged round, shrinking from cold, starting at sight of a snake, or at a sudden noise, protects us, through a multitude of groundless alarms, from some one real danger at last.

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EXERCISE 4 SIMPLE, COMPOUND, AND COMPLEX SENTENCES

- ___ 13. Each prophet comes presently to identify himself with his thought,
and to esteem his hat and shoes sacred.
- ___ 14. A man can only speak, so long as he does not feel his speech to be
partial and inadequate.
- ___ 15. My work may be of none, but I must not think it of none, or I shall
not do it with impunity.
- ___ 16. All promise outruns the performance.
- ___ 17. The old aims have been lost sight of, and to remove friction has
come to be the end.
- ___ 18. Are we not engaged to a serious resentment of this use that is
made of us?
- ___ 19. We are escorted on every hand through life by spiritual agents, and
a beneficent purpose lies in wait for us.
- ___ 20. We cannot bandy words with nature, or deal with her as we deal
with persons.

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EXERCISE 5 COMPLEMENTS

Identify the complements in the following sentences. Label the underlined words:

d.o. = direct object

i.o. = indirect object

p.n. = predicate nominative

o.p. = object of preposition

p.a. = predicate adjective

- ___ 1. The solitary places do not seem quite lonely.
- ___ 2. We penetrate bodily this incredible beauty.
- ___ 3. We dip our hands in this painted element.
- ___ 4. I am taught the poorness of our invention, the ugliness of towns and palaces.
- ___ 5. He who knows the most, he who knows what sweets and virtues are in the ground, the waters, the plants, the heavens, and how to come at these enchantments, is the rich and royal man.
- ___ 6. We exaggerate the praises of local scenery.
- ___ 7. In every landscape, the point of astonishment is the meeting of the sky and the earth, and that is seen from the first hillock as well as from the top of the Alleghanies.
- ___ 8. I would not be frivolous before the admirable reserve and prudence of time, yet I cannot renounce the right of returning often to this old topic.
- ___ 9. The multitude of false churches accredits the true religion.
- ___ 10. Literature, poetry, science, are the homage of man to this unfathomed secret, concerning which no sane man can affect an indifference or incuriosity.
- ___ 11. How inconceivably remote is man!
- ___ 12. Motion or change, and identity or rest, are the first and second secrets of nature.
- ___ 13. Every shell on the beach is the key to it.
- ___ 14. A little water made to rotate in a cup explains the formation of the simpler shells.
- ___ 15. Plants are the young of the world, vessels of health and vigor.

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EXERCISE 5 COMPLEMENTS

- ____ 16. Man carries the world in his head, the whole astronomy and chemistry
 suspended in a thought.
- ____ 17. Not less remarkable is the over-faith of each man in the importance of
 what he has to do or say.
- ____ 18. We live in a system of approximations.
- ____ 19. The present object shall give you this sense of stillness that follows a
 pageant which has just gone by.
- ____ 20. The reality is more excellent than the report.

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EXERCISE 6 PHRASES

Identify the phrases in the following sentences. Label the underlined words:

par = participial ger = gerund inf = infinitive prep = prepositional

- ____ 1. How easily we might walk onward into the opening landscape, absorbed by new pictures, and by thoughts fast succeeding each other, until by degrees the recollection of home was crowded out of the mind, all memory obliterated by the tyranny of the present, and we were led in triumph by nature.
- ____ 2. We go out daily and nightly to feed the eyes on the horizon, and require so much scope, just as we need water for our bath.
- ____ 3. A holiday, a villeggiature, a royal revel, the proudest, most heart-rejoicing festival that valor and beauty, power and taste, ever decked and enjoyed, establishes itself on the instant.
- ____ 4. When the rich tax the poor with servility and obsequiousness, they should consider the effect of men reputed to be the possessors of nature, on imaginative minds.
- ____ 5. Henceforth I shall be hard to please.
- ____ 6. I can no longer live without elegance: but a countryman shall be my master of revels.
- ____ 7. To the poor young poet, thus fabulous is his picture of society; he is loyal; he respects the rich; they are rich for the sake of his imagination; how poor his fancy would be, if they were not rich!
- ____ 8. We can find these enchantments without visiting the Como Lake, or the Madeira Islands.
- ____ 9. But it is very easy to outrun the sympathy of readers on this topic, which schoolmen called *natura naturata*, or nature passive.
- ____ 10. I would not be frivolous before the admirable reserve and prudence of time, yet I cannot renounce the right of returning often to this old topic.
- ____ 11. If the king is in the palace, nobody looks at the walls.
- ____ 12. The critics who complain of the sickly separation of the beauty of nature from the thing to be done, must consider that our hunting of the picturesque is inseparable from our protest against false society.

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EXERCISE 6 PHRASES

- ____ 13. Astronomy to the selfish becomes astrology; psychology, mesmerism (with intent to show where our spoons are gone); and anatomy and physiology, become phrenology and palmistry.
- ____ 14. Space exists to divide creatures.
- ____ 15. Nature sends no creature, no man into the world, without adding a small excess of his proper quality.
- ____ 16. Given the planet, it is still necessary to add the impulse; so, to every creature nature added a little violence of direction in its proper path, a shove to put it on its way; in every instance, a slight generosity, a drop too much.
- ____ 17. The excess of fear with which the animal frame is hedged round, shrinking from cold, starting at sight of a snake, or at a sudden noise, protects us, through a multitude of groundless alarms, from some one real danger at last.
- ____ 18. The friend coldly turns them over, and passes from the writing to conversation, with easy transition, which strikes the other party with astonishment and vexation.
- ____ 19. Were the ends of nature so great and cogent, as to exact this immense sacrifice of men?
- ____ 20. It is the same among the men and women, as among the silent trees; always a referred existence, an absence, never a presence and satisfaction.

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EXERCISE 7 VERBALS: GERUNDS, INFINITIVES, AND PARTICIPLES

Identify the underlined verbals and verbal phrases in the sentences below as being either gerund (ger), infinitive (inf), or participle (par). Also indicate the usage by labeling each:

subj = subject
adj = adjective

d.o. = direct object
adv = adverb

p.n. = predicate nominative
o.p. = object of preposition

app = appositive

Verbal Usage

- | | | | |
|-------|-------|-----|--|
| _____ | _____ | 1. | <u>To have lived through all its sunny hours</u> , seems longevity enough. |
| _____ | _____ | 2. | This is the meaning of their hanging-gardens, villas, garden-houses, islands, parks, and preserves, <u>to back their faulty personality with these strong accessories</u> . |
| _____ | _____ | 3. | In every landscape, the point of astonishment is <u>the meeting of the sky and the earth</u> , and that is seen from the first hillock as well as from the top of the Alleghanies. |
| _____ | _____ | 4. | A susceptible person does not like <u>to indulge his tastes in this kind</u> , without the apology of some trivial necessity. |
| _____ | _____ | 5. | He goes <u>to see a wood-lot</u> , or to look at the crops, or to fetch a plant or a mineral from a remote locality, or he carries a fowling piece, or a fishing-rod. |
| _____ | _____ | 6. | But taking timely warning, and <u>leaving many things unsaid on this topic</u> , let us not longer omit our homage to the Efficient Nature, <i>natura naturans</i> . . . |
| _____ | _____ | 7. | It publishes itself in creatures, reaching from particles and specula, through transformation on transformation to the highest symmetries, <u>arriving at consummate results without a shock or a leap</u> . |
| _____ | _____ | 8. | It is a long way from granite to the oyster; farther yet to Plato, and <u>the preaching of the immortality of the soul</u> . |
| _____ | _____ | 9. | She arms and equips an animal to find its place and living in the earth, and, at the same time, she arms and equips another animal <u>to destroy it</u> . |
| _____ | _____ | 10. | But by <u>clothing the sides of a bird with a few feathers</u> , she gives him a petty omnipresence. |

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EXERCISE 7 VERBALS: GERUNDS, INFINITIVES, AND PARTICIPLES

Verbal Usage

- _____ 11. A man does not tie his shoe without recognizing laws which bind the farthest regions of nature: moon, plant, gas, crystal, are concrete geometry and numbers.
- _____ 12. It is not enough that we should have matter, we must also have a single impulse, one shove to launch the mass, and generate the harmony of the centrifugal and centripetal forces.
- _____ 13. We aim above the mark, to hit the mark.
- _____ 14. O no, the wary Nature sends a new troop of fairer forms, of lordlier youths, with a little more excess of direction to hold them fast to their several aim.
- _____ 15. The child with his sweet pranks, the fool of his senses, commanded by every sight and sound, without any power to compare and rank his sensations, abandoned to a whistle or a painted chip . . . lies down at night overpowered by the fatigue . . .
- _____ 16. Great causes are never tried on their merits; but the cause is reduced to particulars to suit the size of the partisans, and the contention is ever hottest on minor matters.
- _____ 17. He cannot suspect the writing itself.
- _____ 18. The old aims have been lost sight of, and to remove friction has come to be the end.
- _____ 19. These, while they exist in the mind as ideas, stand around us in nature forever embodied, a present sanity to expose and cure the insanity of men.
- _____ 20. But if, instead of identifying ourselves with the work, we feel that the soul of the workman streams through us, we shall find the peace of the morning dwelling first in our hearts, and the fathomless powers of gravity and chemistry, and, over them, of life, preexisting within us in their highest form.

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EXERCISE 8 CLAUSES

Indicate how the underlined clauses are used in the sentences below. Label the clause:

subj = subject

adj = adjective

p.n. = predicate nominative

d.o. = direct object

adv = adverb

o.p. = object of preposition

- ____ 1. It seems as if the day was not wholly profane, in which we have given heed to some natural object.
- ____ 2. I do not wonder that the landed interest should be invincible in the state with these dangerous auxiliaries.
- ____ 3. We heard what the rich man said, we knew of his villa, his grove, his wine, and his company, but the provocation and point of the invitation came out of these beguiling stars.
- ____ 4. There is nothing so wonderful in any particular landscape, as the necessity of being beautiful under which every landscape lies.
- ____ 5. And the beauty of nature must always seem unreal and mocking, until the landscape has human figures, that are as good as itself.
- ____ 6. The critics who complain of the sickly separation of the beauty of nature from the thing to be done, must consider that our hunting of the picturesque is inseparable from our protest against false society.
- ____ 7. Now we learn what patient periods must round themselves before the rock is formed, then before the rock is broken, and the first lichen race has disintegrated the thinnest external plate into soil, and opened the door for remote Flora, Fauna, Ceres, and Pomona, to come in.
- ____ 8. If we look at her work, we seem to catch a glance of a system in transition.
- ____ 9. We talk of deviations from natural life, as if artificial life were not also natural.
- ____ 10. She has tasked every faculty, and has secured the symmetrical growth of the bodily frame, by all these attitudes and exertions, -- an end of the first importance, which could not be trusted to any care less perfect than her own.
- ____ 11. But the craft with which the world is made, runs also into the mind and character of men.
- ____ 12. The poet, the prophet, has a higher value for what he utters than any hearer, and therefore it gets spoken.

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EXERCISE 8 CLAUSES

- ___ 13. Each young and ardent person writes a diary, in which, when the hours of prayer and penitence arrive, he inscribes his soul.
- ___ 14. This is the man-child that is born to the soul, and her life still circulates in the babe.
- ___ 15. After some time has elapsed, he begins to wish to admit his friend to this hallowed experience, and with hesitation, yet with firmness, exposes the pages to his eye.
- ___ 16. For, no man can write anything, who does not think that what he writes is for the time the history of the world.
- ___ 17. This is the ridicule of the class, that they arrive with pains and sweat and fury nowhere; when all is done, it is for nothing.
- ___ 18. Is it that beauty can never be grasped?
- ___ 19. And the knowledge that we traverse the whole scale of being, from the centre to the poles of nature, and have some stake in every possibility, lends that sublime luster to death, which philosophy and religion have too outwardly and literally striven to express in the popular doctrine of the immortality of the soul.
- ___ 20. That power which does not respect quantity, which makes the whole and the particle its equal channel, delegates its smile to the morning, and distills its essence into every drop of rain.

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EXERCISE 9 STYLE: FIGURATIVE LANGUAGE

Identify the figurative language in the following sentences. Label the underlined words:

p = personification *s* = simile *m* = metaphor *o* = onomatopoeia *h* = hyperbole

- ___ 1. The day, immeasurably long, sleeps over the broad hills and warm wide fields.
- ___ 2. The knapsack of custom falls off his back with the first step he makes into these precincts.
- ___ 3. The stems of pines, hemlocks, and oaks, almost gleam like iron on the excited eye.
- ___ 4. The incommunicable trees begin to persuade us to live with them, and quit our life of solemn trifles.
- ___ 5. As water to our thirst, so is the rock, the ground, to our eyes, and hands, and feet.
- ___ 6. We go out daily and nightly to feed the eyes on the horizon, and require so much scope, just as we need water for our bath.
- ___ 7. We nestle in nature, and draw our living as parasites from her roots and grains, and we receive glances from the heavenly bodies, which call us to solitude, and foretell the remotest future.
- ___ 8. The crackling and spurting of hemlock in the flames; or of pine logs, which yield glory to the walls and faces in the sittingroom, -- these are the music and pictures of the most ancient religion.
- ___ 9. Art and luxury have early learned that they must work as enhancement and sequel to this original beauty.
- ___ 10. The stars at night stoop down over the brownest, homeliest common, with all the spiritual magnificence which they shed on the Campagna, or on the marble deserts of Egypt.
- ___ 11. Nature cannot be surprised in undress.
- ___ 12. . . . let us not longer omit our homage to the Efficient Nature, *natura naturans*, the quick cause, before which all forms flee as the driven snows, itself secret, its works driven before it in flocks and multitudes . . .
- ___ 13. The whole code of her laws may be written on the thumbnail, or the signet ring.

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EXERCISE 9 STYLE: FIGURATIVE LANGUAGE

- ____ 14. The trees are imperfect men, and seem to bemoan their imprisonment,
rooted in the ground.
- ____ 15. The men, though young, having tasted the first drop from the cup of
thought, are already dissipated.
- ____ 16. The flowers jilt us, and we are old bachelors with our ridiculous tenderness.
- ____ 17. The smoothest curled courtier in the boudoirs of a palace has an animal
nature, rude and aboriginal as a white bear, omnipotent to its own ends,
and is directly related, there amid essences and billet-doux, to Himmaleh
mountain-chains, and the axis of the globe.
- ____ 18. Without electricity the air would rot, and without this violence of direction,
which men and women have, without a spice of bigot and fanatic, no
excitement, no efficiency.
- ____ 19. Our servitude to particulars betrays into a hundred foolish expectations.
- ____ 20. Nature is the incarnation of a thought, and turns to a thought again,
as ice becomes water and gas.

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EXERCISE 10 STYLE: POETIC DEVICES

Identify the poetic devices in the following sentences by labeling the underlined words:

a. assonance b. consonance c. alliteration d. repetition e. rhyme

- ____ 1. We have crept out of our close and crowded houses into the night and morning, and we see what majestic beauties daily wrap us in their bosom.
- ____ 2. Here no history, or church, or state, is interpolated on the divine sky and the immortal year.
- ____ 3. These are plain pleasures, kindly and native to us.
- ____ 4. The mind loves its old home.
- ____ 5. The blue zenith is the point in which romance and reality meet.
- ____ 6. The fall of snowflakes in a still air, preserving to each crystal its perfect form; the blowing of sleet over a wide sheet of water, and over plains . . .
- ____ 7. My house stands in low land, with limited outlook, and on the skirt of the village.
- ____ 8. . . . I leave the village politics and personalities, yes, and the world of villages and personalities behind, and pass into a delicate realm of sunset and moonlight, too bright almost for spotted man to enter without novitiate and probation.
- ____ 9. The difference between landscape and landscape is small, but there is great difference in the beholders.
- ____ 10. The stream of zeal sparkles with real fire, and not with reflex rays of sun and moon.
- ____ 11. A little heat, that is, a little motion, is all that differences the bald, dazzling white, and deadly cold poles of the earth from the prolific tropical climates.
- ____ 12. All changes pass without violence, by reason of the two cardinal conditions of boundless space and boundless time.
- ____ 13. The flowers jilt us, and we are old bachelors with our ridiculous tenderness.
- ____ 14. We are made alive and kept alive by the same arts.

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EXERCISE 10 STYLE: POETIC DEVICES

- ____ 15. No man is quite sane; each has a vein of folly in his composition, a slight determination of blood to the head, to make sure of holding him hard to some one point which nature had taken to heart.
- ____ 16. The hunger for wealth, which reduces the planet to a garden, fools the eager pursuer.
- ____ 17. I have seen the softness and beauty of the summer clouds floating feathery overhead, enjoying, as it seemed, their height and privilege of motion . . .
- ____ 18. After every foolish day we sleep off the fumes and furies of its hours.
- ____ 19. Man's life is but seventy salads long, grow they swift or grow they slow.
- ____ 20. Man imprisoned, man crystallized, man vegetative, speaks to man impersonated.

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EXERCISE 11 STYLE: SENSORY IMAGERY

Identify the type of sensory imagery in the following sentences. Label the underlined words:

a. sight b. sound c. touch d. taste e. smell

- ____ 1. As water to our thirst, so is the rock, the ground, to our eyes, and hands, and feet.
- ____ 2. . . . the waving rye-field, the mimic waving of acres of houstonia, whose innumerable florets whiten and ripple before the eye . . .
- ____ 3. . . . the musical steaming odorous south wind, which converts all trees to windharps . . .
- ____ 4. These sunset clouds, these delicately emerging stars, with their private and ineffable glances, signify it and proffer it.
- ____ 5. Indeed, it is the magical lights of the horizon, and the blue sky for the background, which save all our works of art, which were otherwise bawbles.
- ____ 6. A boy hears a military band play on the field at night, and he has kings and queens, and famous chivalry palpably before him.
- ____ 7. He hears the echoes of a horn in a hill country . . .
- ____ 8. A little heat, that is, a little motion, is all that differences the bald, dazzling white, and deadly cold poles of the earth from the prolific tropical climates.
- ____ 9. The smoothest curled courtier in the boudoirs of a palace has an animal nature, rude and aboriginal as a white bear, omnipotent to its own ends . . .
- ____ 10. The cool disengaged air of natural objects, makes them enviable to us, chafed and irritable creatures with red faces, and we think we shall be as grand as they, if we camp out and eat roots.
- ____ 11. But let us be men instead of woodchucks, and the oak and the elm shall gladly serve us, though we sit in chairs of ivory on carpets of silk.
- ____ 12. This glitter, this opaline luster plays round the top of every toy to his eye, to ensure his fidelity, and he is deceived to his good.
- ____ 13. Let the stoics say what they please, we do not eat for the good of living, but because the meat is savory and the appetite is keen.

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EXERCISE 11 STYLE: SENSORY IMAGERY

- ___ 14. The pages thus written are, to him, burning and fragrant.
- ___ 15. Hunger and thirst lead us on to eat and to drink; but bread and wine, mix and cook them how you will, leave us hungry and thirsty, after the stomach is full.
- ___ 16. This palace of brick and stone, these servants, this kitchen, these stables, horses and equipage, this bank-stock, and file of mortgages.
- ___ 17. Wealth was good as it appeased the animal cravings, cured the smoky chimney, silenced the creaking door, brought friends together in a warm and quiet room, and kept the children and the dinner table in a different apartment.
- ___ 18. But it was known that men of thought and virtue sometimes had the headache, or wet feet, or could lose good time whilst the room was getting warm in winter days.
- ___ 19. The pine tree, the river, the bank of flowers before him, does not seem to be nature.
- ___ 20. They say that by electro-magnetism, your salad shall be grown from the seed, whilst your fowl is roasting for dinner.

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EXERCISE 12 STYLE: ALLUSIONS AND SYMBOLS

Identify the type of allusion in the following sentences. Label the underlined words:

a. history b. mythology c. religion d. literature e. sanity/insanity f. folklore/superstition

- ____ 1. The anciently reported spells of these places creep on us.
- ____ 2. I think, if we should be rapt away into all that we dream of heaven, and should converse with Gabriel and Uriel, the upper sky would be all that would remain of our furniture.
- ____ 3. In their soft glances, I see what men strove to realize in some Versailles, or Paphos, or Ctesiphon.
- ____ 4. He hears the echoes of a horn in a hill country, in the Notch Mountains, for example, which converts the mountains into an Aeolian harp, and this supernatural *tiralira* restores to him the Dorian mythology, Apollo, Diana, and all divine hunters and huntresses.
- ____ 5. The muse herself betrays her son, and enhances the gifts of wealth and well-born beauty, by a radiation out of the air, and clouds, and forests that skirt the road.
- ____ 6. . . . a certain haughty, as if from patrician genii to patricians, a kind of aristocracy in nature, a prince of the power of the air.
- ____ 7. The moral sensibility which makes Edens and Tempes so easily, may not be always found, but the material landscape is never far off.
- ____ 8. Frivolity is a most unfit tribute to Pan, who ought to be represented in the mythology as the most continent of gods.
- ____ 9. . . . let us not longer omit our homage to the Efficient Nature, *natura naturans*, the quick cause, before which all forms flee . . . its works driven before it in flocks and multitudes, (as the ancient represented nature by Proteus, a shepherd,) and in undescribable variety.
- ____ 10. Geology has initiated us into the secularity of nature, and taught us to disuse our dame-school measures, and exchange our Mosaic and Ptolemaic schemes for her large style.
- ____ 11. It is a long way from granite to the oyster; farther yet to Plato, and the preaching of the immortality of the soul.

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EXERCISE 12 STYLE: ALLUSIONS AND SYMBOLS

- ____ 12. The common sense of Franklin, Dalton, Davy, and Black, is the same common sense which made the arrangement which now it discovers.
- ____ 13. The child with his sweet pranks, the fool of his senses, commanded by every sight and sound, without any power to compare and rank his sensations . . . lies down at night overpowered by the fatigue, which this day of continual pretty madness has incurred.
- ____ 14. No man is quite sane; each has a vein of folly in his composition, a slight determination of blood to the head, to make sure of holding him hard to some one point which nature had taken to heart.
- ____ 15. Luther declares with an emphasis, not to be mistaken, that “God himself cannot do without wise men.”
- ____ 16. Days and nights of fervid life, of communion with angels of darkness and of light, have engraved their shadowy characters on that tear-stained book.
- ____ 17. Many and many an Oedipus arrives: he has the whole mystery teeming in his brain.
- ____ 18. Alas! the same sorcery has spoiled his skill; no syllable can he shape on his lips.
- ____ 19. Her mighty orbit vaults like the fresh rainbow into the deep, but no archangel’s wing was yet strong enough to follow it, and report of the return of the curve.
- ____ 20. These, while they exist in the mind as ideas, stand around us in nature forever embodied, a present sanity to expose and cure the insanity of men.

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EXERCISE 13 STYLE: LITERARY ANALYSIS – SELECTED PASSAGE 1

Read the following passage the first time through for meaning.

He who knows the most, he who knows what sweets and virtues are in the ground, the waters, the plants, the heavens, and how to come at these enchantments, is the rich and royal man. Only as far as masters of the world have called in nature to their aid, can they reach the height of magnificence. This is the meaning of their hanging gardens, villas, garden houses, islands, parks, and preserves, to back their faulty personality with these strong accessories. I do not wonder that the landed interest should be invincible in the state with these dangerous auxiliaries. These bribe and invite; not kings, not palaces, not men, not women, but these tender and poetic stars, eloquent of secret promises. We heard what the rich man said, we knew of his villa, his grove, his wine, and his company, but the provocation and point of the invitation came out of these beguiling stars. In their soft glances, I see what men strove to realize in some Versailles, or Paphos, or Ctesiphon. Indeed, it is the magical lights of the horizon, and the blue sky for the background, which save all our works of art, which were otherwise bawbles. When the rich tax the poor with servility and obsequiousness, they should consider the effect of men reputed to be the possessors of nature, on imaginative minds. Ah! if the rich were rich as the poor fancy riches! A boy hears a military band play on the field at night, and he has kings and queens, and famous chivalry palpably before him. He hears the echoes of a horn in a hill country, in the Notch Mountains, for example, which converts the mountains into an Aeolian harp, and this supernatural *tiralira* restores to him the Dorian mythology, Apollo, Diana, and all divine hunters and huntresses. Can a musical note be so lofty, so haughtily beautiful!

Read the passage a second time, marking figurative language, sensory imagery, poetic devices, and any other patterns of diction and rhetoric, then answer the questions below.

- 1 He who knows the most, he who knows what sweets and virtues are in the ground, the waters,
- 2 the plants, the heavens, and how to come at these enchantments, is the rich and royal man.
- 3 Only as far as masters of the world have called in nature to their aid, can they reach the height
- 4 of magnificence. This is the meaning of their hanging gardens, villas, garden houses, islands,
- 5 parks, and preserves, to back their faulty personality with these strong accessories. I do not wonder
- 6 that the landed interest should be invincible in the state with these dangerous auxiliaries. These
- 7 bribe and invite; not kings, not palaces, not men, not women, but these tender and poetic stars,
- 8 eloquent of secret promises. We heard what the rich man said, we knew of his villa, his grove,
- 9 his wine, and his company, but the provocation and point of the invitation came out of these
- 10 beguiling stars. In their soft glances, I see what men strove to realize in some Versailles, or Paphos,
- 11 or Ctesiphon. Indeed, it is the magical lights of the horizon, and the blue sky for the background,
- 12 which save all our works of art, which were otherwise bawbles. When the rich tax the poor with
- 13 servility and obsequiousness, they should consider the effect of men reputed to be the possessors

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EXERCISE 13 STYLE: LITERARY ANALYSIS – SELECTED PASSAGE 1

14 of nature, on imaginative minds. Ah! if the rich were rich as the poor fancy riches! A boy hears
15 a military band play on the field at night, and he has kings and queens, and famous chivalry palpably
16 before him. He hears the echoes of a horn in a hill country, in the Notch Mountains, for example,
17 which converts the mountains into an Aeolian harp, and this supernatural *tiralira* restores to him
18 the Dorian mythology, Apollo, Diana, and all divine hunters and huntresses. Can a musical note
19 be so lofty, so haughtily beautiful!

- ____ 1. The phrase *He who knows* in Line 1 is an example of . . .
 a. anecdote b. anaphora c. antimetabole d. antiphrasis
- ____ 2. The underlined words in Line 5 are examples of . . .
 a. assonance b. consonance c. alliteration d. rhyme
- ____ 3. The author uses ALL of the following devices to develop tone EXCEPT . . .
 a. sensory imagery
 b. rhetorical question
 c. figurative language
 d. anecdote
- ____ 4. Lines 7 and 8 contain examples of . . .
 a. allegory b. metaphor c. personification d. allusion
- ____ 5. Line 12 contains an example of . . .
 a. metaphor b. simile c. personification d. hyperbole
- ____ 6. Line 18 contains an example of . . .
 a. metaphor b. simile c. personification d. allusion

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EXERCISE 14 STYLE: LITERARY ANALYSIS – SELECTED PASSAGE 2

Read the following passage the first time through for meaning.

The moral sensibility which makes Edens and Tempes so easily, may not be always found, but the material landscape is never far off. We can find these enchantments without visiting the Como Lake, or the Madeira Islands. We exaggerate the praises of local scenery. In every landscape, the point of astonishment is the meeting of the sky and the earth, and that is seen from the first hillock as well as from the top of the Alleghanies. The stars at night stoop down over the brownest, homeliest common, with all the spiritual magnificence which they shed on the Campagna, or on the marble deserts of Egypt. The uprolled clouds and the colors of morning and evening, will transfigure maples and alders. The difference between landscape and landscape is small, but there is great difference in the beholders. There is nothing so wonderful in any particular landscape, as the necessity of being beautiful under which every landscape lies. Nature cannot be surprised in undress. Beauty breaks in everywhere.

Read the passage a second time, marking figurative language, sensory imagery, poetic devices, and any other patterns of diction and rhetoric, then answer the questions below.

- 1 The moral sensibility which makes Edens and Tempes so easily, may not be always found,
- 2 but the material landscape is never far off. We can find these enchantments without visiting
- 3 the Como Lake, or the Madeira Islands. We exaggerate the praises of local scenery. In every
- 4 landscape, the point of astonishment is the meeting of the sky and the earth, and that is seen
- 5 from the first hillock as well as from the top of the Alleghanies. The stars at night stoop down
- 6 over the brownest, homeliest common, with all the spiritual magnificence which they shed on
- 7 the Campagna, or on the marble deserts of Egypt. The uprolled clouds and the colors of
- 8 morning and evening, will transfigure maples and alders. The difference between landscape
- 9 and landscape is small, but there is great difference in the beholders. There is nothing so
- 10 wonderful in any particular landscape, as the necessity of being beautiful under which every
- 11 landscape lies. Nature cannot be surprised in undress. Beauty breaks in everywhere.

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EXERCISE 14 STYLE: LITERARY ANALYSIS – SELECTED PASSAGE 2

- ____ 1. Lines 1 and 3 contain examples of . . .
 a. allusion b. metaphor c. simile d. personification
- ____ 2. ALL of the following devices are used to develop tone EXCEPT . . .
 a. sensory imagery
 b. repetition
 c. figurative language
 d. punctuation
- ____ 3. ALL of the following are examples of archetypal symbols EXCEPT . . .
 a. *the meeting of sky and the earth* (Line 4)
 b. *the stars at night* (Line 5)
 c. *spiritual magnificence* (Line 6)
 d. *maples and alders* (Line 8)
- ____ 4. Line 5 contains an example of . . .
 a. metaphor b. simile c. personification d. hyperbole
- ____ 5. The underlined words in Line 6 are examples of . . .
 a. assonance b. consonance c. alliteration d. rhyme
- ____ 6. Line 11 contains an example of . . .
 a. metaphor b. simile c. personification d. hyperbole

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EXERCISE 15 STYLE: LITERARY ANALYSIS – SELECTED PASSAGE 3

Read the following passage the first time through for meaning.

A little heat, that is, a little motion, is all that differences the bald, dazzling white, and deadly cold poles of the earth from the prolific tropical climates. All changes pass without violence, by reason of the two cardinal conditions of boundless space and boundless time. Geology has initiated us into the secularity of nature, and taught us to disuse our dame-school measures, and exchange our Mosaic and Ptolemaic schemes for her large style. We knew nothing rightly, for want of perspective. Now we learn what patient periods must round themselves before the rock is formed, then before the rock is broken and the first lichen race has disintegrated the thinnest external plate into soil, and opened the door for the remote Flora, Fauna, Ceres, and Pomona to come in. How far off yet is the trilobite! how far the quadruped! how inconceivably remote is man! All duly arrive, and then race after race of men. It is a long way from granite to the oyster; farther yet to Plato, and the preaching of the immortality of the soul. Yet all must come, as surely as the first atom has two sides.

Motion or change, and identity or rest, are the first and second secrets of nature: Motion and Rest. The whole code of her laws may be written on the thumbnail, or the signet of a ring. The whirling bubble on the surface of a brook, admits us to the secret of the mechanics of the sky. Every shell on the beach is a key to it. A little water made to rotate in a cup explains the formation of the simpler shells; the addition of matter from year to year, arrives at last at the most complex forms; and yet so poor is nature with all her craft, that, from the beginning to the end of the universe, she had but one stuff, -- but one stuff with its two ends, to serve up all her dream-like variety. Compound it how she will, star, sand, fire, water, tree, man, it is still one stuff and betrays the same properties.

Read the passage a second time, marking figurative language, sensory imagery, poetic devices, and any other patterns of diction and rhetoric, then answer the questions below.

- 1 A little heat, that is, a little motion, is all that differences the bald, dazzling white, and deadly cold poles
- 2 of the earth from the prolific tropical climates. All changes pass without violence, by reason of the two
- 3 cardinal conditions of boundless space and boundless time. Geology has initiated us into the secularity of
- 4 nature, and taught us to disuse our dame-school measures, and exchange our Mosaic and Ptolemaic schemes
- 5 for her large style. We knew nothing rightly, for want of perspective. Now we learn what patient periods
- 6 must round themselves before the rock is formed, then before the rock is broken and the first lichen race
- 7 has disintegrated the thinnest external plate into soil, and opened the door for the remote Flora, Fauna,
- 8 Ceres, and Pomona to come in. How far off yet is the trilobite! how far the quadruped! how inconceivably
- 9 remote is man! All duly arrive, and then race after race of men. It is a long way from granite to the oyster;
- 10 farther yet to Plato, and the preaching of the immortality of the soul. Yet all must come, as surely as the
- 11 first atom has two sides.
- 12 Motion or change, and identity or rest, are the first and second secrets of nature: Motion and Rest. The
- 13 whole code of her laws may be written on the thumbnail, or the signet of a ring. The whirling bubble on

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EXERCISE 15 STYLE: LITERARY ANALYSIS – SELECTED PASSAGE 3

14 the surface of a brook, admits us to the secret of the mechanics of the sky. Every shell on the beach is a
15 key to it. A little water made to rotate in a cup explains the formation of the simpler shells; the addition
16 of matter from year to year, arrives at last at the most complex forms; and yet so poor is nature with all
17 her craft, that, from the beginning to the end of the universe, she had but one stuff, -- but one stuff with
18 its two ends, to serve up all her dream-like variety. Compound it how she will, star, sand, fire, water, tree,
19 man, it is still one stuff and betrays the same properties.

- ____ 1. The underlined words in Line 1 are an example of . . .
 a. assonance b. consonance c. alliteration d. rhyme
- ____ 2. The underlined words in Lines 7 and 8 are examples of . . .
 a. metaphor b. simile c. allusion d. personification
- ____ 3. The underlined words in Line 6 are examples of . . .
 a. assonance b. consonance c. alliteration d. rhyme
- ____ 4. Line 13 contains an example of . . .
 a. metaphor b. simile c. allegory d. hyperbole
- ____ 5. ALL of the following words are part of the pattern of repetition EXCEPT . . .
 a. motion b. stuff c. boundless d. craft
- ____ 6. In Line 16 *yet so poor is nature* is an example of . . .
 a. litotes b. polysyndeton c. metonymy d. parataxis

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EXERCISE 16 STYLE: LITERARY ANALYSIS – SELECTED PASSAGE 4

Read the following passage the first time through for meaning.

Quite analogous to the deceits in life, there is, as might be expected, a similar effect on the eye from the face of external nature. There is in woods and waters a certain enticement and flattery, together with a failure to yield a present satisfaction. This disappointment is felt in every landscape. I have seen the softness of the summer clouds floating feathery overhead, enjoying, as it seemed, their height and privilege of motion, whilst yet they appeared not so much the drapery of this place and hour, as forelooking to some pavilions and gardens of festivity beyond. It is an odd jealousy: but the poet finds himself not near enough to his object. The pine tree, the river, the bank of flowers before him, does not seem to be nature. Nature is still elsewhere. This or this is but outskirt and far off reflection and echo of the triumph that has passed by, and is now at its glancing splendor and heyday, perchance in the neighboring fields, or, if you stand in the field, then in the adjacent woods. The present object shall give you this sense of stillness that follows a pageant which has just gone by. What splendid distance, what recesses of ineffable pomp and loveliness in the sunset! But who can go where they are, or lay his hand or plant his foot thereon? Off they fall from the round world forever and ever. It is the same among men and women, as among the silent trees; always a referred existence, an absence, never a presence and satisfaction. Is it, that beauty can never be grasped? in persons and in landscape is equally inaccessible? The accepted and betrothed lover has lost the wildest charm of his maiden in her acceptance of him. She was heaven whilst he pursued her as a star: she cannot be heaven, if she stoops to such a one as he.

Read the passage a second time, marking figurative language, sensory imagery, poetic devices, and any other patterns of diction and rhetoric, then answer the questions below.

- 1 Quite analogous to the deceits in life, there is, as might be expected, a similar effect on the eye from
- 2 the face of external nature. There is in woods and waters a certain enticement and flattery, together
- 3 with a failure to yield a present satisfaction. This disappointment is felt in every landscape. I have
- 4 seen the softness of the summer clouds floating feathery overhead, enjoying, as it seemed, their
- 5 height and privilege of motion, whilst yet they appeared not so much the drapery of this place and
- 6 hour, as forelooking to some pavilions and gardens of festivity beyond. It is an odd jealousy: but
- 7 the poet finds himself not near enough to his object. The pine tree, the river, the bank of flowers
- 8 before him, does not seem to be nature. Nature is still elsewhere. This or this is but outskirt and
- 9 far off reflection and echo of the triumph that has passed by, and is now at its glancing splendor
- 10 and heyday, perchance in the neighboring fields, or, if you stand in the field, then in the adjacent
- 11 woods. The present object shall give you this sense of stillness that follows a pageant which has
- 12 just gone by. What splendid distance, what recesses of ineffable pomp and loveliness in the sunset!
- 13 But who can go where they are, or lay his hand or plant his foot thereon? Off they fall from the

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EXERCISE 16 STYLE: LITERARY ANALYSIS – SELECTED PASSAGE 4

14 round world forever and ever. It is the same among men and women, as among the silent trees:
15 always a referred existence, an absence, never a presence and satisfaction. Is it, that beauty can
16 never be grasped? in persons and in landscape is equally inaccessible? The accepted and betrothed
17 lover has lost the wildest charm of his maiden in her acceptance of him. She was heaven whilst he
18 pursued her as a star: she cannot be heaven, if she stoops to such a one as he.

- ____ 1. The **PREDOMINANT** poetic device in Line 4 is . . .
 a. assonance b. consonance c. alliteration d. rhyme
- ____ 2. In Line 8 the use of the words *nature* and *Nature* is an example of . . .
 a. anadiplosis b. antimetabole c. antiphrasis d. anaphora
- ____ 3. **ALL** of the following devices are used to develop tone **EXCEPT** . . .
 a. repetition
 b. figurative language
 c. rhetorical question
 d. anecdote
- ____ 4. The central analogy in the passage compares experiencing nature to . . .
 a. experiencing a festival
 b. experiencing emotional moments
 c. experiencing science
 d. experiencing art
- ____ 5. **ALL** of the following descriptions are parallel in meaning **EXCEPT** . . .
 a. *disappointment is felt in every landscape* (Line 3)
 b. *Nature is still elsewhere* (Line 8)
 c. *glancing splendor and heyday* (Lines 9-10)
 d. *an absence, never a presence and satisfaction* (Line 15)
- ____ 6. Lines 17 and 18 contain an example of . . .
 a. flashback b. extended metaphor c. allegory d. dramatic irony

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ANSWER KEY EXERCISES 1-16

EXERCISE 1: 1. adv 2. n 3. pron 4. adj 5. adv 6. n 7. int 8. v 9. prep
10. adv 11. v 12. conj 13. prep 14. adj 15. adj 16. int
17. pron 18. conj 19. prep 20. v

EXERCISE 2: **PASSAGE 1** 1. a 2. b 3. c 4. c 5. b 6. d
PASSAGE 2 1. c 2. a 3. a 4. d 5. b 6. b

EXERCISE 3: **PASSAGE 1** 1. a 2. b 3. a 4. c 5. d 6. c
PASSAGE 2 1. a 2. c 3. c 4. b 5. c 6. d

EXERCISE 4: 1. CX 2. S 3. C 4. CX 5. CC 6. C 7. CX 8. CX 9. CC
10. CX 11. C 12. CX 13. S 14. CX 15. C 16. S 17. C
18. CX 19. C 20. CX

EXERCISE 5: 1. p.a. 2. d.o. 3. o.p. 4. d.o. 5. p.n. 6. d.o. 7. p.n. 8. p.a.
9. d.o. 10. p.n. 11. p.a. 12. p.n. 13. p.n. 14. d.o. 15. p.n.
16. d.o. 17. p.a. 18. o.p. 19. i.o. 20. p.a.

EXERCISE 6: 1. par 2. inf 3. prep 4. inf 5. inf 6. prep 7. prep 8. ger
9. inf 10. ger 11. prep 12. ger 13. prep 14. inf 15. ger
16. inf 17. par 18. ger 19. inf 20. prep

EXERCISE 7: 1. inf subj 2. inf appos 3. ger p.n. 4. inf d.o.
5. inf adv 6. par adj 7. par adj 8. ger o.p.
9. inf adv 10. ger o.p. 11. ger o.p. 12. inf adv
13. inf adv 14. inf adv 15. par adj 16. inf adv
17. ger d.o. 18. inf subj 19. inf adv 20. par adj

EXERCISE 8: 1. o.p. 2. d.o. 3. d.o. 4. o.p. 5. adv 6. adj 7. d.o. 8. adv
9. adv 10. adj 11. o.p. 12. o.p. 13. adv 14. adj 15. adv
16. subj 17. appos 18. p.n. 19. adj 20. adj

EXERCISE 9: 1. p 2. m 3. s 4. p 5. s 6. s 7. p 8. o 9. p 10. p 11. p
12. s 13. h 14. p 15. m 16. p 17. s 18. m 19. h 20. s

EXERCISE 10: 1. c 2. a 3. c 4. a 5. c 6. e 7. c 8. d 9. d 10. a 11. a
12. d 13. b 14. d 15. e 16. b 17. c 18. c 19. e 20. d

EXERCISE 11: 1. d 2. a 3. e 4. a 5. a 6. b 7. b 8. a 9. a 10. d 11. a
12. a 13. d 14. e 15. d 16. a 17. b 18. c 19. a 20. d

***NATURE* by Ralph Waldo Emerson – Grammar and Style**

ANSWER KEY EXERCISES 1-16

EXERCISE 12: 1. f 2. c 3. a 4. b 5. b 6. f 7. c 8. b 9. b 10. a 11. a
12. a 13. e 14. e 15. c 16. c 17. d 18. f 19. c 20. e

EXERCISE 13: 1. b 2. c 3. d 4. c 5. a 6. d

EXERCISE 14: 1. a 2. d 3. c 4. c 5. b 6. c

EXERCISE 15: 1. a 2. c 3. b 4. d 5. d 6. a

EXERCISE 16: 1. c 2. a 3. d 4. b 5. c 6. b

GLOSSARY OF TERMS USED IN LITERARY ANALYSIS OF THE NOVEL

ALLEGORY – a story with both a literal and symbolic meaning.

ALLITERATION – the repetition of initial consonants or vowels sounds in two or more words (*fit and fearless; as accurate as the ancient author*).

ALLUSION – a reference to a well-known person, place, event, work of art, myth, or religion.

ANADIPLOSIS – a type of repetition in which the last words of a sentence are used to begin the next sentence.

ANALOGY – a comparison of two things that are somewhat alike.

ANAPHORA – a type of repetition in which the same word or phrase is used at the beginning of two or more sentences or phrases.

ANECDOTE – a brief personal story about an event or experience.

ANTAGONIST – a character, institution, group, or force that is in conflict with the protagonist.

ANTIHERO – a protagonist who does not have the traditional attributes of a hero.

ANTIMETABOLE – a type of repetition in which the words in a successive clause or phrase are reversed. (*“Ask not what your country can do for you but what you can do for your country..” J.F. Kennedy*).

ANTIPHRAISIS – the use of a word or phrase to mean the opposite of the intended meaning. (*In Shakespeare’s Julius Caesar, Antony’s use of “... but Brutus is an honorable man...” to convey the opposite meaning*).

ARCHETYPES – primordial images and symbols that occur frequently in literature, myth, religion, and folklore. Examples: forest, blood, moon, stars, wind, fire, desert, ocean, river, earth mother, warrior, hero, innocent child, evil twin, star-crossed lovers.

ASSONANCE – the repetition of vowel sounds in two or more words that do not rhyme. (*The black cat scratched the saddle*).

ASYNDETON – the omission of conjunctions in a series. (*I came, I saw, I conquered*).

ATMOSPHERE – the way that setting or landscape affects the tone or mood of a work.

BATHOS – sentimentality.

BILDUNGSROMAN – a novel that deals with the coming of age or growing up of a young person from childhood or adolescence to maturity. (*Pip in Great Expectations, Huckleberry Finn*).

BURLESQUE – low comedy, ridiculous exaggeration, nonsense.

CACOPHONY – the unharmonious combination of words that sound harsh together.

CARICATURE – writing that exaggerates or distorts personal qualities of an individual.

CHIAROSCURO – the contrasting of light and darkness.

CLIMAX – the high point in the plot, after which there is falling action. May coincide with crisis.

COLLOQUIALISM – a local expression that is not accepted in formal speech or writing.

CONCEIT – in poetry, an unusual, elaborate comparison (*John Donne compares separated lovers to the legs of a drawing compass*).

CONFLICT – the struggle between characters and other characters, forces of nature, or outside forces beyond their control. Internal conflict is within a character.

CONNOTATION – the universal associations a word has apart from its definition.

(*Connotations of witch are black cat, cauldron, Halloween, broomstick, evil spell*).

CONSONANCE – the repetition of a consonant at the end of two or more words. (*Hop up the step*).

CONTEXT – the words and phrases surrounding a word.

CRISIS – the point at which the protagonist experiences change, the turning point.

DENOTATION – the definition or meaning of a word.

DENOUEMENT – the falling action or final revelations in the plot.

DIALECT – regional speech that identifies a character’s social status.

DIALOGUE – conversation between two or more characters.

DICTION – word choice.

DOPPELGÄNGER – a double or twin.

DOUBLE ENTENDRE – a statement that has two meanings, one of which is suggestive or improper.

DRAMATIC IRONY – results when the reader or audience knows or understands something that a character does not know.

DRAMATIC MONOLOGUE – a poem in which an imaginary character speaks to a silent listener.

DYNAMIC CHARACTER – a character who undergoes change as a result of the actions of the plot and the influence of other characters.

DYSPHEMISM – a coarse or rude way of saying something; the opposite of euphemism. A euphemism for die would be pass away. A dysphemism would be croak.

DYSTOPIA – the opposite of utopia. Literally “bad place.”

ELISION – the omission of part of a word as in “o’er” for over and “e’re” for ever.

ELLIPSIS – the omission of one or more words signified by the use of three periods . . .

EPILOGUE – a concluding statement.

EPIPHANY – a sudden insight or change of heart that happens in an instant.

ETHOS – moral nature or beliefs.

EUPHEMISM – an indirect way of saying something that may be offensive. (*passed away instead of died, senior citizens instead of old people*).

EXISTENTIALISM – 20th century philosophy concerned with the plight of the individual who must assume responsibility for acts of free will. Characteristics are alienation, anxiety, loneliness, absurdity.

EXTENDED METAPHOR – a metaphor that is elaborated on and developed in several sentences.

FARCE – comedy that involves horseplay, mistaken identity, exaggeration, and witty dialogue.

FIGURATIVE LANGUAGE – the use of figures of speech to express ideas.

FIGURES OF SPEECH – include metaphor, simile, hyperbole, person-ification.

FLASHBACK – a plot device that allows the author to jump back in time prior to the opening scene.

FLAT CHARACTER – a one-dimensional character who is not developed in the plot.

FOIL – a character who, through contrast, reveals the characteristics of another character.

FORESHADOWING -- a clue that prepares the reader for what will happen later on in the story.

HERO/HEROINE – the main character, the protagonist whose actions inspire and are admired.

HOMOPHONE – words that sound alike but have different spellings and meanings (*see, sea; two, too; here, hear; fair, fare*).

HYPERBOLE – exaggeration (*I’ll love you until all the seas run dry*).

IDIOM – a saying or expression that cannot be translated literally (*jump down someone’s throat, smell a rat, jump the gun, bite the dust*).

INFERENCE – information or action that is hinted at or suggested, but not stated outright.

INTERIOR MONOLOGUE – a device associated with stream of consciousness where a character is thinking to himself and the reader feels like he is inside the character’s mind.

IRONY – the opposite of what is expected, a reality different from appearance. (*Brutus is an honorable man*).

LITOTES – understatement that makes a positive statement by using a negative opposite. (not a bad actor).

LOOSE SENTENCE – an independent clause followed by a dependent clause. (*I didn’t go shopping because it was raining*). A periodic sentence is the reverse: (*Because it was raining, I didn’t go to shopping*).

MAGICAL REALISM – in twentieth century art and literature, when supernatural or magical events are accepted as being real by both character and audience.

MALAPROPISM – the use of a word somewhat like the one intended, but ridiculously wrong (*the use of diseased rather than deceased in Huckleberry Finn*).

METAPHOR – a figure of speech in which one thing is said to be another thing. (*The trees were silent sentinels; a sea of asphalt; the clinging ivy to his oak*).

METONYMY – the use of an object closely associated with a word for the word itself. (*Using crown to mean king, or oval office to mean president*).

MONOLOGUE – a speech given by one person.

MOOD – synonymous with atmosphere and tone.

MOTIF – a recurring pattern of symbols, colors, events, allusions or imagery.

NARRATOR – the person telling the story.

NATURALISM – a late nineteenth century literary movement that viewed individuals as fated victims of natural laws.

NOVELLA – a tale or short story.

ONOMATOPOEIA – the use of words to imitate sound. (*clink, buzz, clop, hiss*).

OXYMORON – a figure of speech that combines words that are opposites. (*sweet sorrow, dark victory*).

PARABLE – a story that teaches a lesson.

PARADOX – a statement that on the surface seems a contradiction, but that actually contains some truth.

PARATAXIS – sentences, phrases, clauses, or words arranged in coordinate rather than subordinate construction.

PARODY – writing that imitates another author's style.

PATHOS – pity, sympathy, or sorrow felt by the reader in response to literature

PERIODIC SENTENCE – opposite of loose sentence, when a dependent clause precedes an independent clause. (*When it rains, I get the blues, rather than I get the blues when it rains which is a loose sentence*).

PERSONA – the voice in a work of literature.

PERSONIFICATION – a figure of speech that attributes human characteristics to an inanimate object. (*The wind sighed. The moon hid behind a cloud*).

PICARESQUE – episodic adventures of a protagonist who is usually a rascal.

POETIC DEVICES – elements of poetry used in fiction to create harmonious sound of words include assonance, consonance, alliteration, repetition, and rhyme.

POINT OF VIEW – the perspective from which a story is told.

POLYSYNDETON – the overuse of conjunctions in a sentence, especially and, and or.

POSTMODERN – contemporary fiction, may include an antihero and experimental style.

PROTAGONIST – the main character.

PUN – a play on words. (*He wanted to become a chef, but he didn't have the thyme*).

REALISM – writing that is characterized by details of actual life.

REGIONALISM – writing that draws heavily from a specific geographic area using speech, folklore, beliefs, and customs.

REPARTEE – a comeback, a quick response.

REPETITION – the reiteration of words, sounds, phrases.

RHYME – words with identical sounds such as cat and hat or glare and air.

ROMANTICISM – literary movement in the 18th and 19th century that portrayed the beauty of untamed nature, emotion, the nobility of the common man, rights of the individual, spiritualism, imagination, fancy.

SARCASM – a bitter remark intending to hurt and express disapproval.

SATIRE – writing that blends humor and wit with criticism of institutions or mankind in general.

SENSORY IMAGERY – language that evokes images and triggers memories in the reader of sight, sound, touch, taste, and smell.

SETTING – the time and place where a story takes place.

SIMILE – a figure of speech that compares two things that are not alike, using the words like or as. (*eyes gleaming like live coals; as delicate as a snowflake*).

SOLILOQUY – a long speech made by a character who is alone, who reveals private thoughts and feelings to the reader or audience.

STATIC CHARACTER – a character who changes little in the course of the story.

STREAM OF CONSCIOUSNESS – a narrative technique that imitates the stream of thought in a character's mind.

STYLE – the individual way an author writes, how it is recognized and imitated.

SUBPLOT – a minor or secondary plot that complicates a story.

SURREALISM – 20th century art, literature, and film that juxtaposes unnatural combinations of images for a fantastic or dreamlike effect.

SUSPENSE – anticipation of the outcome.

SYMBOL – something that stands for something else.

SYNECDOCHE – a figure of speech in which the part symbolizes the whole. (*All hands on deck, or I've got some new wheels*).

SYNTAX – word order, the way in which words are put together.

THEME – a central idea.

TONE – the attitude toward a subject or audience implied by a literary work.

TRANSCENDENTALISM – a 19th century American philosophical and literary movement that espoused belief that intuition and conscience transcend experience and are therefore better guides to truth than logic and the senses. Characteristics are respect for the individual spirit, the presence of the divine in nature, the belief that divine presence is everywhere, belief in the Over-Soul, a concept of an omnipotent divinity influenced by Hinduism.

TROPE – in rhetoric, a figure of speech involving a change in meaning, the use of a word in a sense other than the literal.

UNDERSTATEMENT -- saying less than is actually called for. (*referring to an Olympic sprinter as being pretty fast*).

UNRELIABLE NARRATOR – a narrator who is not credible when it comes to telling the story. (*Chief Bromden in One Flew Over the Cuckoo's Nest, or Victor Frankenstein*).

UTOPIA – a perfect or ideal world.

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