



**The Grammar Dog Guide to  
The Hound of the  
Baskervilles  
by Arthur Conan Doyle**

**All quizzes use sentences from the novel.  
Includes over 250 multiple choice questions.**

## About Gramwardog

Gramwardog was founded in 2001 by Mary Jane McKinney, a high school English teacher and dedicated grammarian. She and other experienced English teachers in both high school and college regard grammar and style as the key to unlocking the essence of an author.

Their philosophy, that grammar and literature are best understood when learned together, led to the formation of Gramwardog.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.

Gramwardog's strategy is to put the author's words under the microscope. The result yields an increased appreciation of the art of writing and awareness of the importance and power of language.



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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.            "I am afraid, my dear Watson, that most of your conclusions were erroneous."
- \_\_\_ 2.            "It gives us the basis for several deductions."
- \_\_\_ 3.            "The man is certainly a country practitioner."

**EXERCISE 6            PHRASES**

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

*par* = participial

*ger* = gerund

*inf* = infinitive

*appos* = appositive

*prep* = prepositional

- \_\_\_ 1.            Then with an expression of interest he laid down his cigarette, and, carrying the cane to the window, he looked over it again with a convex lens.
- \_\_\_ 2.            What does Dr. James Mortimer, the man of science, ask of Sherlock Holmes, the specialist in crime?
- \_\_\_ 3.            But soon their skins turned cold, for there came a galloping across the moor, and the black mare, dabbled with white froth, went past with trailing bridle and empty saddle.

**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

- \_\_\_ 1.            But incredulity and indifference were evidently my strongest cards.
- \_\_\_ 2.            Far away came the sharp clink of a boot striking upon a stone.
- \_\_\_ 3.            He had long, quivering fingers as agile and restless as the antennae of an insect.

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**EXERCISE 12      STYLE: ALLUSIONS AND SYMBOLS**

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

*a. history      b. mythology      c. religion      d. folklore/superstition      e. science*

- \_\_\_\_ 1.      “You interest me very much, Mr. Holmes. I had hardly expected so dolichocephalic a skull or such well-marked supra-orbital development.”
  
- \_\_\_\_ 2.      “. . . and he cried aloud before all the company that he would that very night render his body and soul to the Powers of Evil if he might but overtake the wench.”
  
- \_\_\_\_ 3.      “I assure you that there is a reign of terror in the district, and that it is a hardy man who will cross the moor at night.”

**EXERCISE 13      STYLE: LITERARY ANALYSIS – SELECTED PASSAGE 1**

Read the following passage the first time through for meaning

The train pulled up at a small wayside station and we all descended. Outside, beyond the low, white fence, a wagonette with a pair of cobs was waiting. Our coming was evidently a great event, for station-master and porters clustered round us to carry out our luggage. It was a sweet, simple country spot, but I was surprised to observe that by the gate there stood two soldierly men in dark uniforms who leaned upon their short rifles and glanced keenly at us as we passed. The coachman, a hard-faced, gnarled little fellow, saluted Sir Henry Baskerville, and in a few minutes we were flying swiftly down the broad, white road. Rolling pasture lands curved upward on either side of us, and old gabled houses peeped out from amid the thick green foliage, but behind the peaceful and sunlit countryside there rose ever, dark against the evening sky, the long, gloomy curve of the moor, broken by the jagged and sinister hills.

The wagonette swung round into a side road, and we curved upward through deep lanes worn by centuries of wheels, high-banks on either side, heavy with dripping moss and fleshy hart’s –tongue ferns. Bronzing bracken and mottled bramble gleamed in the light of the sinking sun. Still steadily rising, we passed over a narrow granite bridge and skirted a noisy stream which gushed swiftly down, foaming and roaring amid the gray boulders. Both road and stream wound up through a valley dense with scrub oak and fir. At every turn Baskerville gave an exclamation of delight, looking eagerly about him and asking countless questions. To his eyes all seemed beautiful, but to me a tinge of melancholy lay upon the countryside, which bore so clearly the mark of the waning year. Yellow leaves carpeted the lanes and fluttered down upon us as we passed. The rattle of our wheels died away as we drove through drifts of rotting vegetation – sad gifts, as it seemed to me, for Nature to throw before the carriage of the returning heir of the Baskervilles. (From Chapter 6)

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 train pulled up at a small wayside station and we all descended. Outside, beyond the low, white
- 2 fence, a wagonette with a pair of cobs was waiting. Our coming was evidently a great event, for

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3 station-master and porters clustered round us to carry out our luggage. It was a sweet, simple  
4 country spot, but I was surprised to observe that by the gate there stood two soldierly men in dark  
5 uniforms who leaned upon their short rifles and glanced keenly at us as we passed. The coachman,  
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8 us, and old gabled houses peeped out from amid the thick green foliage, but behind the peaceful  
9 and sunlit countryside there rose ever, dark against the evening sky, the long, gloomy curve of  
10 the moor, broken by the jagged and sinister hills.

11 The wagonette swung round into a side road, and we curved upward through deep lanes worn by  
12 centuries of wheels, high banks on either side, heavy with dripping moss and fleshy hart's-tongue  
13 ferns. Bronzing bracken and mottled bramble gleamed in the light of the sinking sun. Still steadily  
14 rising, we passed over a narrow granite bridge and skirted a noisy stream which gushed swiftly  
15 down, foaming and roaring amid the gray boulders. Both road and stream wound up through a  
16 valley dense with scrub oak and fir. At every turn Baskerville gave an exclamation of delight,  
17 looking eagerly about him and asking countless questions. To his eyes all seemed beautiful, but  
18 to me a tinge of melancholy lay upon the countryside, which bore so clearly the mark of the waning  
19 year. Yellow leaves carpeted the lanes and fluttered down upon us as we passed. The rattle of our  
20 wheels died away as we drove through drifts of rotting vegetation – sad gifts, as it seemed to me,  
21 for Nature to throw before the carriage of the returning heir of the Baskervilles.

- \_\_\_1. The underlined words in Line 2 are examples of . . .  
a. assonance   b. consonance   c. alliteration   d. rhyme
- \_\_\_2. Line 8 contains an example of . . .  
a. metaphor   b. simile   c. personification
- \_\_\_3. All of the following descriptions are parallel in meaning EXCEPT . . .  
a. *a sweet, simple country spot* (Lines 3-4)  
b. *Rolling pasture lands curved upward* (Line 7)  
c. *the peaceful and sunlit countryside* (Lines 8-9)  
d. *the long, gloomy curve of the moor* (Lines 9-10)

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