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ENGLISH GRAMMAR, STYLE, AND POETRY.

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ENGLISH GRAMMAR, STYLE, AND POETRY:

WITH CHAPTERS ON

STYLE AT DIFFERENT PERIODS, AND ORIGINAL COMPOSITION;

to which is added

ADVICE TO THE STUDENT ON THE ATTAINMENT AND APPLICATION OF KNOWLEDGE.

BY

RICHARD HILEY,

AUTHOR OF "THE ELEMENTS OF LATIN GRAMMAR" ETC.

EDITED BY

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"A competent Grammatical knowledge of our own language is the true foundation upon which all Literature, properly so called, ought to be raised."

(Bishop Lowth.)

NEW EDITION

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PREFACE.

By arranging the various Rules and Principles of a Language in a Systematic Form, permanency and precision are given to what would, otherwise, either be subject to fluctuation or involved in obscurity. By this means, also, the *relative* importance and connection of the different Rules become clearly ascertained, so that the whole can be more easily acquired and retained, and applied with correctness and facility. Nor can any one who duly considers our language as derived from a great variety of sources, and, consequently, possessing many *peculiarities*, fail to be convinced that the *shortest*, as well as the *safest* mode of acquiring a knowledge of its structure and properties, must be by the study of a *system* in which they are explained and illustrated.

Notwithstanding the obvious importance of English Grammar, the *systematic* study of its principles was, till lately, entirely neglected in the leading classical schools of this country. A very different mode has long prevailed in Germany. There, the vernacular language occupies its appropriate position, forming an *essential* branch of instruction in the highest schools. In England, also, a decided improvement has, in this respect, recently taken place, as many institutions, formerly adverse to the measure, have incorporated this branch as a part of their curriculum.

It is, however, no longer a question whether or not English Grammar shall form a branch of regular study:—Reason, experience, and popular conviction have decided upon its utility. The various Societies, too, formed for

the diffusion of religious and literary knowledge have powerfully contributed to render it an object of increasing cultivation. In addition to these considerations, the recently instituted *Competitive* and other public *Examinations* have imparted such a stimulus to Composition and Public Speaking, as to render it imperative on every gentleman to acquire, along with a knowledge of the Classics, a correct and graceful *English Diction.*

The present Work aims at supplying the Middle and Upper Classes of schools with an *efficient practical course* of study on all the subjects which it embraces;—namely, *Grammar*, *Style*, and *Poetry*. By carefully excluding everything unimportant, and studiously condensing my materials, nothing, it is believed, of real utility has been omitted. At the close, is appended Advice to the Student on the Improvement of the Understanding and the Formation of good Mental Habits. This portion has been drawn up principally for the benefit of Private Students. To persons who have completed the preceding course, and are qualified for entering upon a wider range, either in Etymology, Style, or Poetry, suitable authors are recommended in the proper places.

In the prosecution of my task, I have constantly borne in mind the *legitimate* claims and *bearing* of each department. Thus, in a work professedly devoted to *modern* English, as a *Grammar should be*, it would evidently have been irrelevant to enter deeply into the *history* and minute *changes* which our language has undergone from the period of the Saxons to the present time. Sufficient for all useful purposes has been inserted from p. 85 to p. 109. Ampler details on the subject would have been inconsistent, as belonging to *Philology*, and not to *Modern Grammar*. For additional information the student is referred to *Bosworth's* "Saxon Grammar," *Harrison's* "Rise and Progress of the English Language," *Welsford* on the English Language, *Stoddart's* "Universal Grammar," *Latham's* "Handbook," *Oswald's* "Etymology," and *Richardson's* Dictionary.

For a similar reason it would have been equally indicative of bad taste to swell the volume by the incorporation of *thousands* of words derived from the *Latin* and *Greek* languages. Useful Lists of this description are already abundant, and appended to various spelling-books and dictionaries.

Another point not to be undervalued at the present day is, that, as Education progresses, information of a more substantial and valuable kind than formerly, as well as superior methods in communicating that information, will be in constant demand. Hence, *Books*, which have justly been characterized the *machinery* of schools, must be drawn up, not only to impart the required knowledge, but also, as far as possible, to imbue the mind of the student with a desire for prosecuting the subject beyond the limits of the rudimentary treatise.

In accordance with these remarks, therefore, I have, in the composition of this work (the labour of upwards of twelve years), aimed at combining clearness of arrangement and appropriateness of elucidation with *practical efficiency*. Disquisitions which would have been uninteresting, or too intricate for youth have been studiously excluded. The *results* only, rather than the process by which these results were deduced, have been recorded. In the *construction* of the different Rules and Definitions, care has been taken to render them as exact and comprehensive, and, at the same time, as *concise* and *perspicuous*, as the nature of the subject would admit.

In order that the rules and definitions might be the more clearly understood by the pupil, observations, tending to illustrate or confirm them, are subjoined, as occasion seemed to require. These observations are not thrown to the foot of the page, but inserted immediately under the rule which they are intended to elucidate, as, by this means, the connection between the two is preserved, and the subject rendered more easy of apprehension and retention. These subsidiary observations, also, are distinguished from the primary rules by a *difference of type*

In conclusion, let me not follow the pernicious practice of many who, by *ignoring* the meritorious labours of their predecessors, assume exclusively to themselves what in fairness ought to be participated in by others. Justice to whom justice is due, is and ought to be, in this as in other things, the maxim of every honest mind. I, therefore, at once admit my deep obligations in *Grammar*, generally, to Murray, Lowth, and Crombie; in *Etymology* to Webster, Dr. Johnson, Horne Tooke, Oswald, Stoddart, and Richardson; in *Style*, *Criticism*, and *Figurative Language* to Campbell, Blair, and Whately; in *Poetry* to the "Quarterly" and "Edinburgh" Reviews, and to Sir Walter Scott; and for various useful hints, to the authors of several minor publications.

The work in the ninth edition has been carefully revised, and augmented by two additional lessons on *Style*, and the entire chapter on *Poetry*. The aim, throughout, has been to render it a valuable digest of everything really useful on all the subjects which it professes to discuss.

THORP-ARCH-GRANGE: *Jan.* 10, 1859.

Note to the Tenth Edition.—A new edition of this work having been called for in the short space of eight months is, to the Author, a gratifying proof of its increasing usefulness and popularity. It may not be superfluous, on the present occasion, to state, that a short time ago, 1000 copies of this Grammar and 1000 of the English Composition were ordered by the Authorities for the use of the schools and colleges in Hindostan.

THORP-ARCH-GRANGE: *Sept.* 20 1859.

ADVERTISEMENT

TO

THE NINETEENTH EDITION.

In the former edition of this work, several alterations were made to suit the increased requirements of the times. Extended care and labour have been bestowed on the preparation of the present or Nineteenth Edition, so as to render the information not only thoroughly practical, but so ample that the work, with its companion volume of Exercises, shall form a truly efficient Course of Instruction on the subjects discussed, without the aid of any other treatise. Such chapters, therefore, in the former edition as, on mature consideration, appeared either to fall short of these requirements, or to be susceptible of improvement, have been recast and rewritten. These comprise, "Remarks on the Moods and Tenses," the observations on "Purity, Propriety, Different Kinds of Style, Style at Different Periods, Study of Good Models, and Original Composition." Several of these have been much expanded. The List of Words with appropriate Prepositions annexed has been considerably enlarged, so as now to embrace all or nearly all the words in general use. This list will be found of great utility in Composition. Style at Different Periods now includes the general characteristics of each, with the names of the chief writers, and a short account of their principal works. The Index also has been considerably enlarged to facilitate reference, and form a useful auxiliary in self-examination.

The lessons on the Derivation and History of the English Language will supply much information on those interesting subjects. Various improvements have been effected in Versification, Specimens of Style, Synonyms, and in other portions of the volume.

The work has now been brought to such a state as to render further alterations unnecessary, and has, therefore, been again *stereotyped*.

Revised, improved, and *re-stereotyped* editions of the following have recently been published :—

	s.	d.
1. English Grammar, Style, and Poetry, 23d Edition .	3	6
2. Abridgment of the same, with Questions and Exercises on Parsing and the Structure of Sentences .	1	9
3. First English Grammar, with Questions and Exercises	1	0
4. Questions and Exercises adapted to the 23d Edition of the Grammar, with Exercises on the Analysis of Sentences	2	6

'The preceding form a connected, graduated, and thoroughly practical series of Grammatical Works, adapted to the most approved modes of modern Instruction. They are extensively adopted both in Great Britain and the Colonies.

DONCASTER: *November* 1867.

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NOTICE TO THE TEACHER.

THE RULES AND OBSERVATIONS throughout the work are printed in three distinct sizes of type, according to their importance.

Those printed in the *large type*, together with all the declensions and conjugations, should be studied consecutively; and, either be *committed to memory*, or otherwise well impressed upon the mind. The Notes, which serve either as illustrations of the preceding Rules, or contain observations which, though necessary, are of secondary importance, are printed in *two smaller types*, and intended merely *to be read*. The whole of Grammar must be thus completed before the pupil commences Style. With young pupils, the History of the English Language might be deferred till Punctuation has been finished.

The remaining portions of the work, embracing Figurative Language, Perspicuity, Energy, Harmony of Expression, Sequence of Sentences, Different Kinds of Style, and Poetry, are also printed in three sizes of type; the information printed in the small type being intended either to illustrate the rules printed in the large type, or to form a second course. The whole should be acquired in the same manner as the preceding part. The Specimens of Style should be studied according to the Directions, p. 255.

Questions on every paragraph of the work, from the commencement to the close of "Advice to the Student," together with appropriate Exercises, whenever necessary, are given in the Volume of Exercises.

ENGLISH GRAMMAR.

INTRODUCTION.

LESSON 1.—Exercise 1.—*Page* 1.

1. *a.* LANGUAGE is the expression of our thoughts and feelings, and is either *oral* or *written*. *Oral* language is the expression of our ideas by intelligible *sounds*, called *words*. *Written* language is the representation of significant sounds by means of *letters* or *characters*. Letters are combined to form syllables; Syllables, to form words; Words, to form sentences; and Sentences, to form a discourse.

b. By *oral* language, we communicate our thoughts to those who are present; by *written language*, we can convey them to the most distant regions, as well as to future generations.

2. As Language is composed of words which are derived from various sources, and subject to numerous modifications and combinations, the necessity of *uniformity* of expression would naturally suggest itself to every reflecting mind. Hence, attention was early paid by the Greeks and Romans to a *recognised mode of construction* which should convey the meaning intended with the greatest accuracy. The system which comprises the rules and principles intended to secure uniformity or accuracy of expression is called *Grammar*. Those principles which are applicable to all languages constitute what is termed *Universal* Grammar, while those which are confined to one are called *Particular* Grammar.

3. The three branches concerned with Language are *Grammar, Logic,* and *Rhetoric.*

a. Grammar supplies those rules of *inflection, agreement, government,* and *combination* of words which enable us to convey our *meaning* with clearness and certainty. It is not concerned about the *truth* or *falsity* of our sentiments. We may, for instance, assert that for a fact which is not a fact. This error must be rectified by other means than what are afforded by Grammar. Our *Reasoning* also may be inconclu-

sive, though expressed with strict grammatical propriety. For the correction of this, we must have recourse to *Logic*. What Grammar, therefore, purposes to accomplish is, to enable us to convey our *meaning* in such a way as to render it impossible to be misunderstood by any competent honest mind.

b. Logic supplies rules for *reasoning* to secure the mind from error in its *deductions*. The rules of Logic have nothing to do with the truth or falsity of the *Premiss*, or *that* which forms the *basis* of an argument, except when this basis is the *conclusion* of some former argument. The *degree of evidence* for any proposition or sentiment which we *assume* as the Premiss or foundation of our argument, is not to be learned from Logic, nor indeed from *any one distinct* science, but must be decided by our *knowledge of the subject* itself. Thus, none but a Naturalist can rightly judge of the degree of evidence for a proposition in Natural History; a Politician in Politics, &c. To arrive at truth in any argument, not only must the Premiss be correct, but the reasoning must be fairly *drawn from it*. This latter process is the appropriate province of Logic.

c. Rhetoric is the art of correct and elegant composition in Prose, addressed both to the understanding and the feelings. It commences where Grammar in strictness ends. Of this comprehensive subject, only the following branches will be explained in this work, namely, Perspicuity, Strength, and Euphony of expression, Figurative Language, and Style. Perspicuity may be regarded as common to Grammar and Rhetoric.

LESSON 2.—Exercise 2.—*Page* 2.

1. *a.* ENGLISH GRAMMAR is a collection of the most approved rules and principles of inflection and construction of *modern English,* arranged in a systematic order. It thus teaches what *is,* and not what *ought to be,* the Language.

b. Several expressions formerly in current use have ceased to be employed by good writers, and hence, they are not recognised forms of *Modern* Grammar. These have become *obsolete,* either because more expressive or more simple forms have been preferred. A knowledge of such as exist in old writers may be necessary to understand *their* works, but, in other respects, they are merely noted to be *avoided.* (See 612, 621.)

2. In English, as in other languages, there exist two modes of expression; namely, the *colloquial* or familiar, and the *written* or more approved mode. It is by the latter, as being more determinate and certain than the former, that the rules or forms of Grammar are determined.

3. English Grammar is divided into Five Parts; namely, *Orthography, Etymology, Syntax, Punctuation,* and *Prosody.*

1. *Orthography* explains the nature and sounds of letters, their combination into syllables and words, and the just method of spelling words.

2. *Etymology* explains the classification, inflection, and derivation of words.

3. *Syntax* explains the agreement, government, connection, and proper arrangement of words in a sentence.

4. *Punctuation* explains the mode of marking a written composition into sentences, clauses, and members, by means of *points* or *stops.*

5. *Prosody* explains the nature of the *Accent* and *Quantity* of syllables, of *Emphasis, Pauses,* and *Tones,* and of the laws of *Versification.*

6. *Perspicuity* (which belongs both to Grammar and Rhetoric) supplies rules for the use of such words and phrases, and for such an arrangement of them, as shall convey our ideas with clearness and accuracy.

PART I.—ORTHOGRAPHY.

4. *a.* ORTHOGRAPHY explains the nature and sounds of letters, their combination into syllables and words, and the just method of spelling words.

b. Orthography is a term derived from ὀρθὸς (orthos), *correct,* and γράφω (graphō), *I write.*—*Orthography* refers to the proper *spelling* of words, *Orthoëpy* to the *pronunciation* of them. The former is applicable to language as *written,* the latter to language as *spoken.*

OF LETTERS.

5. *Letters* are *marks* or *characters* used to represent the elementary sounds of language.

6. *a.* The Letters of the English language, called the English *Alphabet*, are twenty-six in number, and are thus arranged:—

Roman. Cap.	*Roman.* Sm.	*Italic.* Cap.	*Italic.* Sm.	*Old Eng. Saxon.* Cap.	*Old Eng. Saxon.* Sm.	*Saxon.* Cap.	*Saxon.* Sm.	Name.
A	a	*A*	*a*	𝔄	𝔞	A	a	*ai*
B	b	*B*	*b*	𝔅	𝔟	B	b	*bee*
C	c	*C*	*c*	ℭ	𝔠	C	c	*see.* (In Sax. c sounds as *ch* in *choice.*)
D	d	*D*	*d*	𝔇	𝔡	D	ᴅ	*dee.*
E	e	*E*	*e*	𝔈	𝔢	E	e	*ee.*
F	f	*F*	*f*	𝔉	𝔣	F	ꝼ	*ef.*
G	g	*G*	*g*	𝔊	𝔤	G	ȝ	*jee.*
H	h	*H*	*h*	ℌ	𝔥	H	h	*aitch.*
I	i	*I*	*i*	ℑ	𝔦	I	ı	*i* or *eye.*
J	j	*J*	*j*	𝔍	𝔧			*jay.*
K	k	*K*	*k*	𝔎	𝔨	K	k	*kay.*
L	l	*L*	*l*	𝔏	𝔩	L	l	*el.*
M	m	*M*	*m*	𝔐	𝔪	M	m	*em.*
N	n	*N*	*n*	𝔑	𝔫	N	n	*en.*
O	o	*O*	*o*	𝔒	𝔬	O	o	*o.*
P	p	*P*	*p*	𝔓	𝔭	P	p	*pee.*
Q	q	*Q*	*q*	𝔔	𝔮			*cue.*
R	r	*R*	*r*	ℜ	𝔯	R	ɲ	*ar.*
S	s	*S*	*s*	𝔖	𝔰	S	ſ	*ess.*
T	t	*T*	*t*	𝔗	𝔱	T	ꞇ	*tee.*
						Ð	ð	*th flat.*
						Þ	þ	*th sharp.*
U	u	*U*	*u*	𝔘	𝔲	U	u	*u* or *you.*
V	v	*V*	*v*	𝔙	𝔳	V	v	*vee.*
W	w	*W*	*w*	𝔚	𝔴	W	p	*double u.*
X	x	*X*	*x*	𝔛	𝔵	X	x	*eks.*
Y	y	*Y*	*y*	𝔜	𝔶	Y	y	*wy.*
Z	z	*Z*	*z*	ℨ	𝔷	Z	z	*zed.*

b. The term *Alphabet* is formed from the first two Greek letters, *Alpha*, *Beta*, and denotes the *order* in which the letters are written.

c. In old books, *J* and *U* seldom occur; *I* being substituted for *J*, and *V* for *U*. But this practice is now, very properly, obsolete.

d. *W* is a double *u*, and *Y* a double *i*. *W* was at first *vv*. The double *i* was formerly written *ii*; and at the end of words the last *i* was lengthened into *j*, and thus *ij* became *y*. The *ij*, as a double *i*, appears in the Roman numerals of our early printed books; thus, eight is marked VIIJ.

e. Both in writing and in print, letters have two forms, *capitals* and *small letters*. *Capitals* (or *head* letters) are used only at the beginning of the *first word* after a period; the names of the *Deity*; the *proper names* of persons, places, &c., and adjectives derived from them; and the words *I*, *O*, *Oh!* and in other places mentioned under Punctuation. *Small* letters form the body of the Composition.

f. Letters, which in pronunciation are not sounded, are said to be *silent*; as, *n* in hym*n*. — The sounds which letters have in the Alphabet are called the *name* sounds; as ā, ē, ī, ō, ū, B, C, D, &c.

7. The *Greek Alphabet*:—

A α	*Alpha.*	H η	*Ēta.*	N ν	*Nu.*	T τ	*Tau.*
B β	*Beta.*	Θ θ	*Thēta.*	Ξ ξ	*Xi.*	Υ υ	*Upsīlon.*
Γ γ	*Gamma.*	I ι	*Iōta.*	O ο	*Omĭcron.*	Φ φ	*Phi.*
Δ δ	*Delta.*	K κ	*Kappa.*	Π π	*Pi.*	Χ χ	*Chi.*
Ε ε	*Epsīlon.*	Λ λ	*Lambda.*	Ρ ρ	*Rho.*	Ψ ψ	*Psi.*
Ζ ζ	*Zēta.*	Μ μ	*Mu.*	Σ σ ς	*Sigma.*	Ω ω	*Oměga.*

8. Letters are divided into *vowels* and *consonants*.

A *vowel* is a letter that forms one complete or continuous sound; as, *a, e, o*.

A *consonant* makes only an imperfect sound of itself; as, *b, c, f*, which cannot be distinctly articulated unless they are joined to a vowel, either before or after them. Hence, they are called *consonants;* from the Latin *con*, together, *sonans*, sounding.

The vowels are *a, e, i, o, u;* and *w* and *y*, when they do *not begin* a word or syllable. When *w* and *y* do begin a word or syllable, they are of the nature of *semi-vowels*.

9. *a*. The consonants are *b, c, d, f, g, h, j, k, l, m, n, p, q, r, s, t, v, x, z*.

b. Consonants may be divided into the following classes :—

1. The *mutes*, so called because they cannot be sounded without putting a vowel before or after them, are sub-divided into *flats* and *sharps;* as,

Flat. b, d, g, v, z, as in *b*abe, *d*uke, *g*ood, *v*ile, *z*enith.
Sharp. p, t, k, f, s, as in *p*apa, *t*alk, *k*ing, *f*right, *s*ell.

2. *Liquids. l, m, n, r*, so called from readily combining with other letters.

3. *H*, called *aspirate*, is simply a *breathing*.

4. *c, j*, and *q* are *redundant*, as their sounds can be represented by other letters; thus, *c* in calm by *k*; in city by *s*; *j* in jest by *g*. *Q* is used only with *u* coming after it, and is equivalent to *koo*; as, in *quantity*. *X* is a double consonant, equal to *ks*.

c. The Mutes and Liquids may also be arranged according to the *organs* by which they are sounded; thus :—

Labials, or lip-letters, are *b, v, f, p*. *Dentals*, or tooth-letters, are *d, t, s, z*, and soft *g* and *j*.

Gutturals, or throat-letters, are *k, q*, and *c* and *g* hard.

Nasals, or nose-letters, are *m, n*. *Linguals*, or tongue-letters, are *l, r*.

10. A *diphthong* is the union of two vowels in one compound sound; as, *ou* in *ounce*.

The term *diphthong* (from *di*, double, *phthongos*, voice,) is properly applied only to those combinations in which *both* vowels are sounded, as *oi* in *boil*. Those combinations, in which only *one* of the vowels is sounded, might be designated *digraphs* or *double writing*, as *ea* in br*ea*th. The vowels in these *digraphs* or *improper* diphthongs had formerly their separate and distinctive pronunciation; but, in lapse of time, one of them has lost its original influence.

11. A *triphthong* is the union of three vowels in one compound sound; as, *iew* in *view*.

LESSON 3.—Exercise 3.—*Page* 2.

The Sounds of the Vowels.

12. *A* has *four* sounds; 1, *long* (−), as, in *pāte;* 2, *short* (◡), as, in *făt;* 3, *open*, or Italian, as, *ah*, in *fäther;* 4, *broad* (⌒), like *au*, as, in *fall*. The diphthong *aa* is short, as, in Canaăn: but sometimes it is sounded as if in two syllables, as, in Bā̆dl. *Ae* has the sound of long *e*, as, Cǣsar; *Ai* of long *a*, as, in *pail, tail*, except *plaid, again, raillery, Britain, mountain*, and a few others. *Au* has generally the sound of the broad *a*, as, in *taught*; sometimes of the short or open *a*, as, in *aunt*, jaunt, &c.; sometimes *au* is sounded like long *o* in hautboy, but like short *o* in laurel, laudanum, &c. *Aw* has the sound of broad *a*, as, in *bawl*. *Ay* has the long slender sound of *a*, as, in *pay*, except quay, pronounced *key*. *Yacht* is pronounced *yŏt*.

13. *E* has *three* sounds; a long sound, as, in *schēme;* a short one, as, in *mĕn*, and an obscure one, as, in *open;* sometimes it has the sound of middle *a*, as, in *clerk;* sometimes of short *i*, as, in England. *E*, at the *end* of a word, either softens the preceding consonant, as in *rage;* or lengthens the preceding vowel, as, pĭn, *pīne*. *Ea* is generally sounded like *e* long, as, in appēar; sometimes it has the short sound of *e*, as, in brĕath; and sometimes of long *a*, as, in brēak; or of *a* in *fȧr*, as, in heart. *Eau* has the sound of long *o*, as, in beau; but in beauty and its compounds, it has the sound of long *u*. *Ei* has generally the sound of long *a*, as, in veĭn; frequently of long *e*, as, in seĭze; sometimes of short *i*, as, in foreĭgn.—In final *en* unaccented, the *e* is generally suppressed, as, in seven, heaven. *Eo* is pronounced like *ē* long, as, in pēople; sometimes like short *ĕ*, as, in lĕopard; as short *ĭ*, as, in dungeon, surgeon, &c.; as *ō* long in yeōman. *Eu* and *ew* have the sound of long *ū*, as, in feud, *dew;*—in *sew, shew*, &c. *ew* sounds like long *o*. *Ey*, when accented, sounds like *a* long, as, in bey, except in *key, ley; ey*, unaccented, sounds like *e* long, as, in valley. *E* final in unaccented syllables is silent, as, in juvenile, reptile. But *e* in some Greek and Latin words forms a short syllable; as, in *apo'cŏpē, epit'ŏmē, recīpē, syn'cŏpē*.

14. *I* has a long sound, as, in *fine*, and a short one, as, in *fĭn*. Before *r* it is often sounded like *u* short, as, in *flirt*. In some words it has the sound of *e* long, as, in *machine*. *Ia* generally sounds like *ya*, as, in *filial;* sometimes it has the sound of short *i*, as, in *carriage*. *Ie* sounds like long *e*, as, in *grief;* sometimes like long *i*, as, in *die;* and sometimes like short *i*, as, in *sieve*. *Ieu* has the sound of long *u*, as, in *lieu*. *Io*, when accented on the first vowel, forms two syllables, as, in *violent*. The terminations, *tion* and *sion*, are sounded like *shun*, except when *s* or *x* precedes the *t*, as, in *question, mixtion.*—*Ile* final, in words accented on the last syllable but one, is short; as, in *fertile*, except in a few words.—*Ise*, in words accented on the last syllable *but one*, is generally *short;* as, in *fran'chīse;* —except *likewise* and a few others,—but in words accented on the last syllable *but two*, it is *long;* as, in *crit'icīse.*—*Ize* is *long;* as, in *civilize.*—*Ine* in many words is *long*, in others it is *short*.

15. *O* has *three* sounds, as, in *nōte, nŏt, mŏve*. It sometimes has the short sound of *u*, as, in *son*. *Oa* has the long sound of *o*, as, in *boat*, except in *broad, abroad, groat*, where it takes the sound of broad *a*, *abrawd*. *Oe* has the sound of single *e*, as, in *Antoeci;* sometimes it is sounded as long *o*, as, in *doe, foe, sloe, throe, hoe, bilboes*. *Oi* has the sound of *a* broad and *e* long united, as, in *boy;* as, *boil, toil*. *Oo* is generally pronounced as in *moon;* but in *wool, good, foot*, and a few others, it is short; in *blood, flood*, it sounds like short *u; door, floor*, are pronounced as if written *dore, flore*. *Ou* has *six* sounds: 1st, its general sound of *ow*, as, in *bound, drought;* 2nd, of short *u*, as, in *enough;* 3rd, of *oo*, as, in *youth;* 4th, of long *o*, as, in *though;* 5th, of short *o*, as, in *cough;* 6th, is that of *awe*, as, in *ought*. *Ow* is generally sounded like *ou* in *thou*, as, in *brown;* sometimes like long *o*, as, in *snow*. *Oy* is sounded like *oi*, of which it is only another form.

16. *U* has *three* sounds, as, in *mūle*, tŭb, *fūll*. The words *busy, business, bury, burial*, are deviations; they are sounded as *bizzy, bizness, berry, berrial*. *Ua* has sometimes the sound of *wā*, as, in *assuage;* and sometimes of middle *a*, as, in *guard*. *Ue* is frequently sounded like *we*, as, in *quench;* sometimes like *u*, as, in *hue;* but in a few words it is pronounced like *e* short, as, in *guest;* and in some

words it is sunk, as, in antique, catalogue. *Ui* is pronounced like *wi*, as, in *languid*; sometimes as long *i*, as, in *guide*; sometimes as short *i*, as, in *guilt*, sometimes like long *u*, as, in *juice*; and after *r*, as *oo*, as, in *fruit, true*. *Uo* is pronounced like *wo*, as, in *quote*. *Uy* has the sound of long *e*, as, in *obloquy* (pronounced *obloquee*), except *buy* and its derivatives.

LESSON 4.—Exercise 4.—*Page* 3.

The Sounds of the Consonants.

17. *B* has a uniform sound. In some words, and after *m*, it is silent, as, in debtor, subtle, dumb.

18. *C* sounds *hard* like *k* before *a, o, u, l, r, t,* and at the *end* of a syllable; before *e, i,* and *y*, it generally sounds *soft* like *s*; as, in *centre, city, cymbal*; but before *ea, ia, ie, io,* as *sh*, as, in *ocean, social.*

C is mute in oscar, czarina, victuals, indict, muscle, &c.

Ch is generally sounded like *tch*, as, in *church*. In words derived from the Greek *ch* sounds *k*, as, in *chorus*; also in Scripture names, as, *Enoch*. In words derived immediately from the French, *ch* has the sound of *sh*, as, in *chaise, charade.*

Ch is silent in schism, yacht, pronounced *yot.*

Arch in compounds of our own language sounds like *artch*; as, in *arch*bishop, *arch*ery, *arch*fiend; but like *ark* in words derived from the Greek; *arch*æology, *arch*iepiscopal, *arch*angel, &c.

19. *D* has a uniform sound; but final *ed* after *ch, k, f, p, s, ss, x*, frequently sounds as *t*, as, in *stuffed*. *Ed* at the end of verbs is frequently sounded as in *belov'd*; but in adjectives it is sounded in full; as, in curs-*ed*, bless-*ed*, belov-*ed*.

20. *F* has a uniform sound, except in *of*, which has the sound of *ov*; but *of*, when forming only part of a word, is regular, as, *whereof.*

21. *G* is *hard* before *a, o, u, l, r,* and at the *end* of a word; as, in *gat, go, goal, gum, glow, grunt, dog,* except in *gaol* (*jail*). *G* is frequently *soft* like *j* before *e, i,* and *y*; as, in *genius, ginger, Egypt*; but *hard* when it is doubled; as, in *trig-ger, crag-gy*; also, before the comparative and superlative *er* and *est*; as, *longer, longest*; and in *get, geese, gewgaw, anger, finger, target, giddy, give, gibberish,* and many others.

b. G is mute before *n*, as, in *sign, gnash, impugn. Ng* final sounds as in *sing, ring. Gh* at the *beginning* of a word sounds as *g* hard, as in *ghost*; after *i* it is silent, as in *high*; generally silent before *t*, as in *bought*; except in *draught*, and *laugh*, in which it sounds like *f*. In other places, *gh* generally sounds like *f*, as in *cough, enough*; *gh* in *hough, lough*, sounds like *k*; in *hiccough* like *p*; *gh* is silent in slough, a miry place.

22. *a. H* denotes an aspiration, or impulse of the breath, on the vowel following. *H* at the *beginning* of words is *sounded*, as in *harm*. But in the following words and their derivatives, it is *silent*:—

*H*eir, *h*eiress, *h*eritage, &c.	*H*ostler, *h*ostlery.
*H*erb, *h*erbal, *h*erbaceous.	*H*our, *h*ourly, *h*our-glass.
*H*onest, *h*onesty.	*H*umour, *h*umorous, *h*umorsome.
*H*onour, *h*onourable.	*H*umble, *h*umbleness. } *h* is silent in these
*H*ospital, *h*ospitality, &c.	*H*umility, *h*umiliation. } acc. to *Walker*.

b. Not to aspirate the *h* at the beginning of words, except in the preceding, is a fault; but it is a much greater fault to aspirate words beginning with a vowel; to say, for instance, *ham* for am; *herred* for erred.

c. Many words beginning with *h*, at present aspirated, have *an* instead of *a* before them, both in the Bible and Book of Common Prayer, showing that those words were formerly either not aspirated, or that the aspirate was a matter of indifference; thus, Gen. ii. 18, "*An* help-meet;" Gen. v. 3, "*An* hundred;" Gen. xxxiii. 17, "*An* house;" Psalm xi. 6, "*An* horrible tempest;" Psalm xxvii. 3, "*An* host;" Psalm xxxiii. 7, "*An* heap;" Psalm xxxviii. 4, "*An* heavy burden." Also, in the Prayer Book Version, Psalm lxviii. v. 4, "*An* horse;" v. 6, "In *an* house;" v. 15, "*An* high hill."

d. When *his*, *him*, *her*, coming after verbs and prepositions, are unemphatical, the *h* is rarely sounded; but when these words are important the *h* should be sounded; as, "Hear *Him*."

23. *J* is pronounced like soft *g*, except in *hallelujah*, where it is pronounced like *y*.

24. *K* is always hard, as, in *kept;* it is not sounded before *n*, as, in *knife;* and is never doubled except in *Habakkuk*.

25. *L* has a soft liquid sound, as, in *love;* it is sometimes mute, as, in *half*, *talk*. *Le*, at the end of words, is pronounced like a weak *el*, the *e* being silent, as, in *table*. *Tal*, final, sounds as in mor*tal*, capi*tal*.

26. *M* has always the same sound, as, in *murmur;* it is silent in *comptroller*, which is pronounced *controller*.

27. *N* has two sounds; the one pure, as, in *man*, the other a ringing sound like *ng*, as, in *thank*. *N* is mute after *m*, at the end of a syllable, as, in *hymn*.

28. *P* has one uniform sound, except in *cupboard*, in which word it has the sound of *b*. It is mute before *s* and *t;* as, in *psalm*, *psalter*, *Ptolemy*. *Ph* has generally the sound of *f*, as, in *philosophy;* but in *nephew* and *Stephen*, it has the sound of *v;* and in *apophthegm*, *phthisis*, *phthisical*, both letters are entirely dropped.

29. *Q* is always followed by *u*, as, in *queen*. *Qu* sometimes sounds like *k*, as, *conqueror*.

30. *R* has a rough sound, as, in *Rome;* and a smooth one, as, in *bard*. *Re*, at the end of words, sounds like a weak *er*, in *theatre*.

31. *S* has a soft and flat sound like *z*, as, in *besom;* at the beginning of words, a sharp hissing sound, as, in *sister*. At the *end* of words, it is soft; as, *was*, *his;* except *this*, *thus*, *us*, *yes*, *rebus*, *surplus*, &c. *S* has also a sound like *sh*, as, in *sure*, *sugar;* and another like *zh*, as, in *pleasure*, *leisure*. It is silent in *isle*, *island*, *demesne*, *viscount*.

32. *T* generally sounds as in *take*. *T* before *u*, when the accent precedes, sounds like *tch*, as, in *nature*, *ritual*. *Th* has two sounds; the one flat and soft, as, in *thus;* the other hard and sharp, as, in *think*. *Th* is sometimes pronounced like simple *t*, as, in *Thomas*, *thyme*, *asthma*. *Ti* before a vowel has the sound of *sh;* as, in *partial*.—*The* before a *vowel* is sounded *long;* as, the air; before a consonant, it is sounded as *th'*; as, *th'* man.

33. *V* has the sound of flat *f*, as, in *vain*.

34. *W*, at the beginning of a word or syllable, has nearly the sound of *oo*, as, in *water*. In some words it is not sounded, as, in *answer;* it is silent before *r*, as, in *wrap*, *wrong*. After *o*, at the end of a syllable, it is generally silent, as, in *grow*, *blow*. *W*, before *h*, is pronounced as if it were after the *h*, as, *why*, *hwy;* *when*, *hwen*.

35. *X* has three sounds. It is sounded like *z* at the beginning of proper names of Greek origin, as, in *Xenophon*. Sometimes it sounds like *ks*, when it ends a syllable accented, as, *exit*, *excellence;* or when the accent is on the next syllable beginning with a consonant, as, *extent;* but generally it has a flat sound like *gz*, as, in *example*, *exist*.

36. *Y*, when a vowel, sounds precisely like *i* in the same circumstances, as, *rhȳme*, *sȳstem*, *justify*, *parti*ȳ. When *y* is used as a consonant, it is sounded as in York, yes. Final *y* is generally short in *nouns*, and long in *verbs;* as, puri*ty*, densi*ty*, prophec*y*, nouns,—puri*fy*, densi*fy*, prophes*y*, verbs.

37. *a. Z* has the sound of flat *s*, as, in *brazen*.

b. As a perfect Alphabet must always contain as many letters as there are elementary sounds in the language, the English Alphabet is therefore both defective and redundant. It is *defective;* for the five letters *a, e, i, o, u,* are employed to represent *fourteen* distinct sounds, and the sounds of *th, sh,* and *ng,* have no appropriate letters to represent them. It is also *redundant;* for *c* is represented in both its sounds by *k* or *s; j* has the soft sound of *g, q* of *k,* and *x* is compounded of *gs* or *ks.*

38. *a.* The *pronunciation* of the letters properly forms a branch of *Orthoëpy,* included in Prosody. (See 500.)

* In pronunciation, both the unaccented and accented vowels should have their distinct and appropriate sounds. Thus, a good speaker would pronounce the word *amity,* as if written *ámĕtē,* and not, as it is frequently but improperly pronounced, *ámătē.* Indeed, the correct pronunciation of the unaccented vowels is one of the characteristics of a good education.

c. In the *pronunciation* of Compounds, the *long* sounds in the *simple* words are generally *shortened;* thus, vine, *vineyard;* clēan, *clĕanly;* chāste, *chāstity;* knōw, *knŏwledge;* hōly, *hŏliday;* plēase, *plĕasant;* brēak, *brĕakfast;* advertīse′, *adver′tisement.* There are, however, some exceptions, which may be learned by referring to a good pronouncing dictionary.

OF SYLLABLES AND WORDS.

LESSON 5.—Exercise 5. a. & b.—*Page* 4.

39. *a.* A *Syllable* is either a word or a portion of a word which can be pronounced at once; as, *I, mine, just.*

b. Every syllable contains at least one vowel; but, in many words, the vowel in the last syllable is not sounded, as, in tak-en, e-vil, sea-son.

40. *a.* *Words* are articulate sounds, used by the tacit consent of a people as *signs* to convey our ideas.

b. All that speak the *same* language use the *same* word to express the same idea, while those who speak different languages use *different* words to express the same idea; thus, the thing which we call *hat*, a Frenchman calls *chapeau.*

41. *a.* A word of *one* syllable is termed a *monosyllable;* a word of *two* syllables, a *dissyllable;* of *three*, a *trisyllable;* and of *four* or *more*, a *polysyllable.*

b. All words were, originally, what are now termed monosyllables; but, from an inattentive rapidity of pronunciation, two, three, or more words, expressing several ideas, were often uttered so closely together, as at length, through the force of habit, to be considered only one word. Hence, those words which we now call dissyllables, trisyllables, and polysyllables, are no more than two, three, or more entire words, or parts of words, which had a separate existence either in the same or in some kindred language, and which are thus condensed into one.

42. All words are either *primitive, derivative,* or *compound.*

a. A *primitive, radical,* or *root* word is not derived from another word in the language; as, *art, kind, wise.*

b. A *derivative* word is one that is formed from a primitive, either by prefixing or annexing a syllable or syllables; as, *un*-kind, kind-*ness;* or by changing some vowel or consonant; as, *long, length; bend, bent.*

c. A *compound* word is formed by the union of two or more primitive words, that are joined either without undergoing any alteration in themselves, or only a very slight one; as, *book-case*, from *book, case.*

d. Permanent compounds and derivatives are consolidated; as, *bookseller* others are formed by the hyphen; as, *ship-builder.*

Spelling.

43. *a.* *Spelling* is the method by which we express a word by its proper letters, and rightly divide it into syllables.

b. The spelling of the English language is principally, though not entirely, determined by the pronunciation. The only rules which can be given are, 1st, Those which refer to the *division* of words into syllables; 2ndly, Those which relate to *final* letters, and the mode of annexing additional syllables to them.

1. *Rules for the Division of Words into Syllables.*

44. *General Rule.*—*Divide* the words according to the division made by a *correct pronunciation.* When the pronunciation is not known, observe the following *Special Rules:*—

Rule 1.—*Two vowels* coming together, not forming a diphthong, must be divided into separate syllables; as, *li-on, cru-el.* A diphthong, preceding a vowel, must be separated from it; as, *roy-al, pow-er.*

Rule 2.—*a.* A *single* consonant, between two vowels, is generally joined to the latter; as, *de-light, o-bey.* But the letter *x* and the pronunciation of several words require the consonant to be joined to the former; as, *ex-ist, Ad-am, nev-er.*

b. Derivatives also are divided into their simples; as, *up-on, dis-use.*

Rule 3.—*Two* consonants, between two vowels, must be separated; as, *un-der, in-sect;* except when the latter consonant is not proper to begin the syllable alone; as, *fa-ble, de-cline.*

Two consonants, such as *wh, th, ch, ck, sh, ph,* forming only one sound, are never divided; as, *fa-ther. Ck* go with the former syllable, as *pack-et.*

Rule 4.—*Three* or *more* consonants, between two vowels, must not be separated, if the preceding vowel is *long;* as, *dē-throne, dē-stroy.* But when the preceding vowel is *short,* they must be separated agreeably to that division which is observed in the pronunciation; as, *dis-tract, ăb-stain, pŭrch-ment.*

Rule 5.—*a.* Compounded and derivative words must be divided into the simple words of which they are composed, as, *ice-house, mis-lead.* But *y* (except in *dough-y, snow-y, string-y*) is not often placed alone; as, *dus-ty, wor-thy, gen-tly, has-ty, gree-dy.*

b. Grammatical terminations are generally separated; as, *writ-est, writ-ing; knav-ish, tall-er, tall-est.*

c. Derivatives, doubling the final consonant of the simple, have the consonants separated; as, *fat, fat-ter.*—*d.* When the additional syllable is preceded by *c* or *g* soft, the *c* or *g* is added to the additional syllable; as, *of-fen-ces, wa-ger.* Also, when the preceding single vowel is *long,* the consonant, if single, is joined to the termination; as, *bā-ker, pō-ker, tā-ken.*

Rule 6.—The terminations *cial, cian, tial, cious, scious, sion, tion, tious,* should not be divided; as, *so-cial, mu-si-cian, vi-cious, con-scious;* except when *ti* is preceded by *s;* as, *ce-les-ti-al.*

45. *Caution.*—In *writing,* never terminate a line with part of a word which does not form a syllable; thus, it is improper to write *u* in one line and *pon* in the next, instead of *up-on;* or *del-ight* for *de-light; co-nvince* for *con-vince; bu-ild* for *build.*

Either insert the *whole word*, or such a *division* as can be made according to the preceding rules. The syllable at the *end* of the line requires a hyphen (-) to connect it with the remainder of the word given at the *beginning* of the next line, as in the word *de-light*. (See 484. *a.*)

2. *Rules for final and additional Syllables.*

LESSONS 6 to 9.—Exercises 6 to 9.b.—*Pages 5 to 7.*

L. 6.—46. *Rule* 1.—*a. Monosyllables* ending with *f*, *l*, or *s*, preceded by a *single* vowel, have those consonants *doubled;* as, *muff*, *ball*, *loss;* except *as*, *gas*, *has*, *his*, *if*, *of*, *is*, *this*, *thus*, *us*, *was*, *yes*.

b. But monosyllables not ending with *f*, *l*, or *s*, preceded by a single vowel, preserve their final consonant *single;* as, *man*, *fur*, *fox;* except *add*, *bunn*, *butt*, *buzz*, *ebb*, *egg*, *err*, *fuzz*, *inn*, *odd*, *purr*.

c. A final consonant, preceded by a *diphthong*, or by *another* consonant, is *not* doubled; as, *beef*, *coal*, *scarf*. But *u* following *q*, or *g*, doubles the consonant; as, *guess*, *quill*.

d. Words of *more* than one syllable have the final consonant generally *single*, if preceded by a single vowel; as, alabaster; except words ending in *f* or *s*, which are doubled; as, rebuff, harness.

e. C hard is used as a final letter only in words of more than one syllable, when *i* or *ia* precedes it, as *physic*, *maniac*;—in *monosyllables*, it is always followed by *k*, as, *duck*, *trick;* except *lac*, *zinc*, *disc*, *talc*;—in derivatives also, *c* is followed by *k*, when the pronunciation requires it; as, *traffic*, *trafficker;* *frolic*, *frolicking*.

47. *Rule* 2.—*a.* Words ending in *y*, preceded by a *vowel*, retain the *y* upon taking any augment; as, *boy*, *boy-s*, *boy-ish;* *joy*, *joy-ful;* *annoy*, *annoy-ance*, *annoy-ing*, *annoy-er*.

Except *slain*, *saith*, *staid*, with *laid*, *paid*, *said*, and their compounds, *unlaid*, *unpaid*, *unsaid*.

b. But words ending in *y*, preceded by a *consonant*, change the *y* into *i*, upon assuming an augment; and also in forming the plurals of nouns, the persons of verbs, verbal nouns, past participles, comparatives, and superlatives; as, happ-*y*, happ*i*-*ly*, happ*i*-*ness;* dut-*y*, dut-*ies;* try, tr*i*-*est;* carr-*y*, carr-*ier;* carr-*ied;* hol-*y*, hol-*ier*, hol-*iest*.

c. But *ing*, *ish*, *ism*, retain the *y* that *i* may not be doubled; as, carr*y*, carr*y*-*ing;* ba-by, ba-by-*ish;* dry, *dry*-*ish;* Tory, Tory-*ism*.

d. Derivatives of adjectives of one syllable ending in *y* preceded by a consonant, frequently retain the *y;* as, *shy*, *shy*-*ness;* *sly*, *sly*-*est*. But there is no good reason for this deviation.—*Ship* generally retains the *y;* as, secretary-*ship*.—*Ist* generally changes the *y;* as, etymology, etymologi*st*.—In *Compounds* considered as such, the *y* is retained; as, *handy*-*work;* *dry*-*salter*.

e. The termination *ty* is changed into *te* before the affix *ous;* as, bounty, boun*te*-*ous* but calamity and iniquity make calamit*ous* and iniquit*ous*.

L. 7.—48. *Rule* 3.—*a.* Words ending in silent *e* retain the *e* on receiving an additional syllable beginning with a *consonant*, as, *pale, pale-ness; abate, abate-ment.* Except in *du-ly, tru-ly, aw-ful, judg-ment, abridg-ment, acknowledg-ment, lodg-ment, argu-ment,* and *wholly*, in which the final *e* is rejected.

b. Words ending in silent *e* reject the *e* when the additional syllable begins with a *vowel* (as, *ing, ed, ish, able, y,* &c.); as, plac*e*, plac-*ing*, pla-*ced*; cur*e*, cur-*able*; slav*e*, slav-*ish*; ros*e*, ros-*y*; rogu*e*, rogu-*ish*.

c. But when *e* is preceded by *c* or *g* soft (and also, though contrary to analogy, in the words *sale* and *tithe*), it is retained before *able* and *ous*, but not before *ible*; as, peac*e*, peace-*able*; charg*e*, charge-*able*; courag*e*, courage-*ous* (sale, sale-*able*; tithe, tithe-*able*). But reduce, reduc-*ible*; and also, practic-*able*, grā-*cious*, spā*cious*, from practice, grace, space.

d. *E* is changed into *i* before *ly*; as, humāne, humān-*ity*; except *surely, safely, duly.* Words ending in *ie* change *ie* into *y* before *ing*; as, *die, dy-ing; lie, ly-ing.*

e. The following words retain *e* before *ing* to prevent ambiguity: *dye*, to stain, *dye-ing; hoe, hoe-ing; shoe, shoe-ing; singe, singe-ing; swinge, swinge-ing; sponge, sponge-ing; tinge, tinge-ing; toe, toe-ing.*

f. Words ending in *ee* omit one *e* when the additional syllable begins with *e*; as, *see, seeth*; but retain it before *ing* and *able*; as, *see-ing, free-ing, agree-able.*

L. 8.—49. *Rule* 4.—*a. Monosyllables* and words *accented* on the *last* syllable ending with a *single* consonant, preceded by a *single* vowel, upon assuming a syllable beginning with a *vowel* (as *ing, ish, ed, er, est, ence, y,* &c.), *double* the *last consonant*; as, blo*t*, blo*t-ting*; mu*d*, mu*d-dy*; befi*t*′, befi*t*′*-ting*; defe*r*′, defe*r*′*-ring*; repe*l*′, repe*l*′*-ling.*

b. But words ending in one consonant,—either when preceded by *two vowels*, or when *not* accented on the *last syllable*, preserve the last consonant *single*, on assuming *ing, ish, ed,* &c.; as, Blo*at*, blo*at-ing*; coo*l*, coo*l-er*; nee*d*, nee*d-y*; repeal′, repeal′*-ing*; ben′efi*t*, ben′efi*t-ing*; dif′fe*r*, dif′fe*r-ing*. Except wool, wool-*len*, wool-*ly*.

c. When the augment is a *consonant*, no doubling takes place; as, blo*t*, blo*ts*. —Words ending with *two consonants*, do not take an additional consonant before *ing, ish, ed,* &c.; as, instruc*t*, instruc*t-ed*.

d. Words ending in *l* or *p*, (and one in *s*,) though not accented on the last syllable, have frequently, but contrary to analogy, the *l* and *p* doubled; as, travel-*ler*, worship-*per*.—In the following words the doubling is too firmly established to be readily discontinued: appar*ll*ed, bia*ss*ed, cance*ll*ed, cavi*ll*ed, chise*ll*ed, counse*ll*ed, dia*ll*ing, due*ll*ing, equa*ll*ed, grave*ll*ed, grove*ll*ing, jewe*ll*er, kidnap*p*ed, labe*ll*ing, leve*ll*er, libe*ll*ing, meda*ll*ing, mode*ll*ing, parce*ll*ing, pen-ci*ll*ing, trave*ll*ing, worshi*pp*ing.

e. The influence of the *Accent* will be seen from the following:—

Confer′, confer′*-ring*, con′fe-rence; refer′, refer′*-ring*, ref′er-ence; befi*t*′, befi*t*′*-ting*, befi*t*′*-ted*; ben′efi*t*, ben′efi*t-ing*, benefi*t-ed*.

f. The following examples illustrate the whole rule:—

1. Consonant *doubled*.			2. Consonant *single*.		
Blot,	defer',	repel',	Bloat,	dif'-fer,	repeal,
Blot-*est*,	defer-*rest*,	repel-*lest*,	Bloat-*est*,	dif'-fer-*est*,	repeal-*est*,
Blot-*ting*,	defer-*ring*,	repel-*ling*,	Bloat-*ing*,	dif'-fer-*ing*,	repeal-*ing*,
Blot-*ted*.	defer-*red*.	repel-*led*.	Bloat-*ed*.	dif'-fer-*ed*.	repeal-*ed*.
Mud-*dy*.	flat-*tish*.	thin-*ner*.	Rain-*y*.	fool-*ish*.	join-*er*.

3. With a consonantal augment = Blot-*s*; seal-*s*; suffer-*s*.

L. 9. a.—50. *Rule* 5.—*a*. Words ending with two consonants, except *ll*, *retain both* consonants upon assuming an augment, beginning either with a vowel or a consonant; as, *stiff-ly* from *stiff*, *odd-ity* from *odd*, *harmless-ness* from *harmless*.

b. But words ending in *ll*, generally, if not always, drop one *l* before *ness*, *less*, *ly*, and *ful*: as, *full*, *ful-ness*; *skill*, *skil-less*, *skil-ful*. But *ill*-ness, *still*-ness, *shrill*-ness, *small*-ness, *tall*-ness, and words in *all*, are exceptions.

51. *Rule* 6.—*a*. *Compound* words are generally spelled in the same manner as the simple words of which they are composed; as, *glass-house*, *there-by*, *up-hill*.—*b*. But words ending in *ll* in their simples, generally drop one *l* when joined to other words; as, *al-mighty*, *al-ready*, *al-ways*, *hand-ful*.—*c*. But, when *all*, *hill*, *mill*, and *well*, form the *termination* of a compound word, the *ll* is generally preserved; as, in *re-call*, *be-fall*, *up-hill*, *wind-mill*, *fare-well*. So also in words in which the union is only partial; as, *all-sufficient*.

L. 9. b.—52. *a*. Much has been done of late (particularly by the late Dr. Webster, of New Haven, U. S. of America) to reduce the orthography of the English language to a greater degree of uniformity; but the deviations from analogy, though greatly diminished, are still numerous. A perfect uniformity of spelling would render the acquisition of the language not only easier to foreigners, but also to our own countrymen.—Much of the irregularity of our orthography is to be attributed to the want of knowledge in our early printers. Thus, in early books, we find *em*inent and *im*minent, ingen*uous* and ingen*ious* promiscuously used.

b. The words of the English language having been derived from such a variety of sources, a question might be raised whether all words terminating in syllables of the same or nearly the same sound should be spelled with the same letters. Uniformity would certainly plead for such a mode, and would prevail, were not respectable usage as well as derivation frequently at variance with such a plan. In cases of this kind the only safe principle which can be adopted is to reduce, under one uniform mode of termination, all words which can be so classified without violating established usage, or the just principles of derivation. Thus,

1. Words formerly ending in *ie* in the singular, as glor*ie*, bount*ie*, retain the *ie* only in the plural, and change it into *y* in the singular; as, bount*y*, bount*ies*.

2. Many words derived from the French, and which formerly ended in *re*, have now substituted *er* for *re*; as, chamb*er*, disast*er*; but the following retain *re*, as, *metre*, *mitre*, *nitre*, *spectre*, *sceptre*, *theatre*, *sepulchre*, *centre*. The derivatives of these are spelled in the same manner; as, mitr*ed*, nitr*ous*, sceptr*ed*.

3. Shortly after the revival of letters in Europe, many words in Latin terminating in *or*, and French words terminating in *eur*, were introduced into English by changing *or* and *eur* into *our*; thus, *errour*, *honour*. This practice was adopted by Johnson in his Dictionary. Since his day, the rejection of *u* is very properly becoming the custom of good writers; thus, *error*, *author*, *honor*. The following words, however, are written with *u*, as, *neighbour*, *succour*, *vigour*,

saviour. *Tenour* means continuity of state, *Tenor*, a clef in music. In all the adjectives of the preceding words, *u* has for some time been omitted; as, erroneous, honor-able, author-itative, vigor-ous, labor-ious.

4. Much irregularity prevails with regard to words ending in *or* and *er*; thus, some would write instructor, others instructer. The termination *or* in these words is becoming more general; as, visitor, cultivator, objector. Sometimes *er* implies a difference of meaning; thus, *sailor*, a mariner, *sailer* is applied to a vessel.

5. Words ending in *ense* or *ence*. Uniformity would recommend *ense*, but custom is divided, employing *se* in *expense*—but *ce* in *defence*, *offence*, *pretence*, and *recompence*. But in all the derivatives *s* is employed—*defensive*, *expensive*, *offensive*, *pretension*, *recompensing*.

6. Terminations from the Latin *ans* generally retain *ant*; as, *abundant*, *reluctant*; but other words formerly ending in *ani*, *ance*, are now written with *ent*, *ence*; as, dependent, dependence, except defendant, attendant. Those which formerly began with *en* are now frequently written with *in*; as, *inquire*. But *en* is retained in many, as, *entice*, *entire*. At present, there are two adjectives, dependant, in the power of another, and dependent, hanging from *Dependent*, the noun, means one who lives in subjection to another, a retainer.

7. When a verb ends in *se* or *sy*, its corresponding noun must end in *ce* or *cy*; thus, *advise*, *advice*; to *practise*, a *practice*; to *devise*, a *device*; to *prophesy*, a *prophecy*. Dr. Webster gives *practice* both for the noun and verb, but contrary to general usage.

8. Many verbs end in *ise* or *ize*. The spelling of the primitive, when known, should be adopted; but when not, uniformity would recommend the use of *ise*, though custom (especially in words derived from the Greek) inclines to *ize*; as, *civilize*. Another reason for preferring *ise* is, that many of the nouns of these verbs end in *ism*; as, *galvanism*, *anglicism*.

9. With respect to the termination *ction* or *xion* in many nouns, the former is preferable; as, *connection*, *inflection*, *reflection*.

10. In the words *befall*, *recall*, *install*, *enthrall*, it has been recommended that the double *l* should be retained, as it forms a guide to the correct pronunciation of these words.

11. New terms introduced must conform as much as possible to *orthographical analogy*; thus, *systemize* from *system* is preferable to *systematize*; as, in *modernise*, *civilize*, &c.

12. Several words are now spelled differently from what they were some time ago; thus, *choose*, *jail*, are used in preference to *chuse*, *gaol*, which are obsolete in all good works.

13. Dr. *Johnson's* Dictionary has, till recently, been considered the standard for the *signification* of words, and *Walker's* for the *pronunciation*. Johnson's Dictionary, however, is deficient in philological research, in orthographical consistency, and, occasionally, in accuracy of definition, so that most modern writers have with great propriety deviated from it in these respects. Still, the work is very valuable from the strong masculine sense of its author, and the appositeness of his illustrations. Some time ago, Dr. Webster, of New Haven, U.S. of America, published an elaborate Dictionary of the English Language, in which he has avoided the irregularities of Johnson's orthography, and much improved his definitions; but, of the correctness of his etymologies several scholars have expressed great doubt. The last edition of his Dictionary, in one thick volume, improved by Goodrich and Porter, can be strongly recommended as a most useful work. *Richardson's* Dictionary has many good features, but it is susceptible of much improvement.

Of smaller works, the following can be recommended,—*Maunder's* Treasury of Knowledge; Walker's Dictionary improved by *Smart*; and another edition of Walker by *Davis*.

Directions for acquiring a Knowledge of Orthography.

LESSON 10.—Exercise 10.—*Page* 7.

53. *Direction* 1.—Let the *Rules* and *Observations* given from 43 to 52 be carefully impressed on the memory, and applied not only to the correction of the respective *Exercises*, but whenever opportunity occurs, till the whole is familiarized to the mind.

54. *Direction* 2.—*Dictation* should be statedly and frequently practised.

Too much importance cannot be attached to the advantages resulting from this mode. Many persons are able to spell well *orally*, but fail to do so in writing. Only practice will correct this fault.

55. *Direction* 3.—The *Transcription* or *Dictation* of *lists* of *difficult* words, and words liable to be misapplied, should form another frequent exercise. Of this kind are the following:—

1. Words similar in *sound*, but different in *spelling* and *signification*; as,

Adze, s. a cooper's axe;.....*Adds*, v. does add, join.
Ale, s. strong beer;.....*Ail*, v. to feel pain or grief.
Altar, s. of a church;.....*Alter*, v. to change.
Aught, s. anything;.....*Ought*, v. what one is obliged by duty.
Practice, s. the habit of doing anything;..*Practise*, v. to do habitually.
Pop'ulace, s. the common people;.....*Populous*, a. full of people.

2. Words differently *spelled*, but pronounced *nearly* alike; as,

Accidence, s. the rudiments of Grammar;..*Accidents*, s. unforeseen events.
Assistance, s. help;.....*Assistants*, s. helpers.
Council, s. an assembly;.....*Counsel*, s. advice.
Elusion, s. escape from examination;..*Illusion*, s. false show, mockery.
Emerge, v. int. to rise out of;.....*Immerge*, v. tr. to dip in water.
Idle, a. lazy;.....*Idol*, s. an object of worship.
Sanatory, a. healing;.....*Sanitary*, a. designed to secure health.

3. Words of similar *sound*, but differing in respect of *aspiration* and meaning; as,

Add, v. to join;.....*Had*, v. past tense of have.
Arm, s. a limb;.....*Harm*, s. injury.
At, prep. near;.....*Hat*, s. covering for the head.
Ill, a. bad, sick;.....*Hill*, s. high land.

4. Words *spelled* alike, but differently *pronounced* and *applied*, according to the *accent*; as,

Ab'sent, a. not present;.....*Ab-sent'*, v. to keep away.
Au'gust, s. the eighth month;.....*Au-gust'*, a. great, majestic.
Min'ute, s. sixtieth part of an hour;....*Mi-nūte'*, a. small, slender.
Des'ert, s. a waste;.....*De-sert'*, v. to leave when one is wanted.

5. Words *accented* on the same syllable, but whose Orthography or Pronunciation, or both, are changed by a change of the Part of Speech; as,

Abuse (abūce), s. ill-use;.....*Abuse* (a-būze), v. a. to injure by use.
Advice (ad-vice), s. direction;.....*Advise* (ad-vize), v. a. to direct.
Close (kloce), a. shut fast;.....*Close* (kloze), v. a. to put together.
Prophecy (prof'-e-se), s. a prediction;..*Prophesy* (prof-e-si), v. a. to predict.

6. Words which *change* one or more letters, to distinguish the *different parts of speech;* as,

Bath (*th* sharp), s. a convenience for bathing;	*Bāthe* (*th* flat), v. to immerse one's self.
Brēath, s. air respired by animals;	*Brēathe*, v. to draw breath.
Cloth, s. a texture for dress;	*Clōthe*, v. to dress, cover.
Grief, s. sorrow;	*Grīēve*, v. to mourn.
Grass, s. the herbage of fields;	*Grāze*, v. to feed on grass, touch lightly.

7. Words liable to be mis-spelled, either from the *silence*, or unusual sound, of one or more letters; as,

Achieve,	Acquiesce,	Aisle,	Answer,	Assignee,
Autumn,	Business,	Catalogue,	Cinque,	Debtor,
Cupboard,	Doubt,	Fatigue,	Heifer,	Myrrh.

8. Words of unsettled Orthography; as,

Ancient or Antient,	Brazier or Brasier,
Cipher or Cypher,	Connection or Connexion,
Dispatch or Despatch,	Inclose or Enclose,
Expense or Expence,	Slily or Slyly,
Inquire or Enquire,	Gayety or Gaiety.

9. Difficult or unusual words; as,

Ache, acre, ague, arraign, assuage, alms,
Brocade, bazaar, banquet, basalt, burlesque, bohea,
Caliph, chaos, crayon, chart, chalice, chagrin, critique, &c.

10. The Latin and Greek Prefixes; see 286, 287.

11. Words which vary in their *termination* according to their meaning or derivation; as,

Sailor, a man devoted to a maritime life;	Sailer, generally means a ship that sails well.
Assigner, one who assigns or appoints;	Assignee, the person appointed to act for another.
Dependent, s. one who lives in subjection to another;	Dependant, a. in the power of another.
Dependent, a. hanging from;	
Depositary, a *person* with whom anything is lodged;	Depository, the *place* in which anything is lodged.
Tenour, the general course of anything;	Tenor, the higher kind of voice belonging to a man.

PART II.—ETYMOLOGY.

LESSON 11.—Exercise 11.—*Page* 10.

56. ETYMOLOGY explains the *Classification*, *Inflection*, and *Derivation* of words.

Etymology is derived from ἔτυμος (etumos), *true*, and λόγος (logos), *word*.

57. *a. Classification* is the arrangement of words into different *sorts* or *classes*, according to their respective properties. These classes are called *Parts* or *Divisions* of Speech.

b. Inflection is the change or alteration which words undergo, particularly in the *termination*, to express their various relations.

c. Derivation is that part which explains the *origin* and *primary* signification of words.

I. CLASSIFICATION.

58. There are, in English, *nine Classes* of words, or *Parts* of *Speech;* namely, 1, the Article; 2, the Substantive or Noun; 3, the Adjective; 4, the Pronoun; 5, the Verb; 6, the Adverb; 7, the Preposition; 8, the Conjunction; and 9, the Interjection.

1. An *Article* is a word put before a noun to show whether the object represented by the noun is taken in an *indefinite* or in a *particular* sense; as, *a* man, *the* man.

2. A *Substantive* or *Noun* is the name of any person, place, or thing which either exists, or is supposed to exist; as, *John*, *London*, *horse*, *book*, *hope*.

3. An *Adjective* is a word used with a noun to denote some *quality*, *number*, *quantity*, or other *attribute* belonging to the person or thing represented by the noun; as, "A *good* man;" "*twenty* horses;" "*many* books;" "*green* grass;" "*different* ways."

4. A *Pronoun* is a word used *instead of a noun*, to avoid repeating it in the same sentence; as, "When Caesar had conquered Gaul, *he* turned *his* arms against *his* country." (Here *he* and *his* are Pronouns.)

5. *a.* A *Verb* is a word employed to *affirm* or *assert* that a person or thing is—1, either *existing;* as, "*I am;*" or 2, *doing something;* as, "*I teach:*" or 3, is the *object* of some action; as, "*I am taught.*"

b. A *verb* is also used to *command*, *exhort*, *request*, or *ask a question;* as, "*Be* silent;" "*Study* diligently;" "*Spare* me;" "*Lend* me the book;" "*Have* you *written* the letter?"

6. An *Adverb* is a word used with verbs, adjectives, and other adverbs to express some circumstance of *time*, *place*, *manner*, *degree*, *affirmation*, &c.; as, "He wrote *lately;*" "He lives *here;*" "He reads *well;*" "A *truly* diligent scholar;" "He speaks *very* fluently."

7. A *Preposition* is a word placed before nouns or pronouns to show the *relation* in which persons or things stand with regard to other persons or things in the sentence; as, "He went *from* London *to* Leeds."

8. A *Conjunction* is a word used to *join* words in construction, or to connect parts of sentences, so as to form a single whole; as, "One *and* one make two;" "He *and* I must go."

9. An *Interjection* expresses some sudden wish or emotion of the mind; as, *O! ah! alas!*

59. *a.* The classification of words into distinct parts of speech has formed the subject of much unprofitable discussion. Some writers contend for *two* classes only, some for *four*, others for *eight* or *ten*. Were the classes reduced to two or four, the subordinate divisions would be proportionably increased, and the specific differences would neither be so easily acquired nor so readily applied as by the present arrangement. The disadvantages attendant on such a mode would be severely felt when the pupil attempted the acquisition of a foreign language. Why then introduce an innovation which is calculated not to assist but to perplex? The *intention of classification* is to assist the memory in the acquisition and retention of facts; objects are, therefore, ranged in the order determined by their specific properties. Accordingly, the parts of speech in the English language may be conveniently arranged in the following *Order:*—

1. *Articles;* to define the *extent* of meaning implied by nouns.
2. *Nouns;* to denote the *names* of persons and things.
3. *Adjectives;* to denote various *qualities* existing in persons or things.
4. *Pronouns;* employed as *substitutes* for nouns.
5. *Verbs;* to *affirm* something respecting a person or thing.
6. *Adverbs;* to denote some circumstance of *time*, *place*, &c. of a verb or adjective.
7. *Prepositions;* to denote certain *relations* between persons or things.
8. *Conjunctions;* to *connect* words in construction.
9. *Interjections;* to express some sudden wish or emotion.

b. In the following passage all the parts of speech are exemplified; the numeral over each word denotes the part of speech in the order in which it is explained; thus, 1 stands for the article, 2, for the substantive, 3, for the adjective, &c.

1 2 7 2 5 1 2 3 7 2 8 5 7 4 7
The power of speech is a faculty peculiar to man; and was bestowed on him by
4 3 2 7 1 3 8 3 2 8 9
his beneficent Creator, for the greatest and most excellent uses; but alas!
6 5 4 5 4 7 1 3 7 2
how often do we pervert it to the worst of purposes.

c. The best and most rational mode of making the pupil understand the parts of speech, is to require him to distinguish them by the definitions and illustrations subjoined to each. Numerous additional examples may be supplied by the teacher.

60. 5. *Grammatical Parsing*, or resolving a sentence into the various elements of which it is composed, forms a very useful auxiliary in Grammatical Instruction. For *Models* and *Exercises* on this subject, the pupil must consult the volume of Exercises.

b. Etymological Parsing Table.

1. *An Article.* . . . . Why? Definite or Indefinite? Why?
2. *A Substantive.* . . Why? Proper, common, or abstract?—gender?—number?—person?—case? Why? Decline it. Quote the rule for the formation of the plural.
3. *An Adjective.* . . . Why? Of what kind? Why? Mention the degree of comparison; compare it.
4. *A Pronoun.* . . . . Why? What kind?—gender?—number?—person?—case? Why? Decline it. If a *Relative*,—which is the antecedent?
5. *A Verb.* . . . . . Why? Transitive, Intransitive, or Passive?—regular or irregular? Mood?—tense?—number?—person? Why? Conjugate the verb or mention its principal parts.
6. *An Adverb.* . . . . Why?
7. *A Preposition.* . . Why?
8. *A Conjunction.* . . Why?
9. *An Interjection* Why?

II. INFLECTION.

LESSON 12.—Exercise 12.—*Page* 10.

61. *Inflection* is the change or alteration which words undergo, particularly in the *termination*, to express their various relations.

1. OF THE ARTICLES.

62. *a.* An *Article* is a word put before a noun, to show whether the object represented by the noun is taken in an *indefinite* or in a *particular* sense; as, *A* man," "*The* man."

b. The Articles are, in strictness, Adjectives; *a*, *an*, being abbreviations of *ae*, *ane*, one, used unemphatically; and *the*, of *that*. They may, however, advantageously retain the separate position which grammarians have long assigned to them. For, by this means, their several peculiarities are rendered more intelligible to learners, and a comparison between them and those of other languages is greatly facilitated.

63. *a.* The articles are *a* or *an*, and *the*.

b. A or *an* is called the *indefinite* article, because it does not point out any particular person or thing; as, "*a* book," that is, *any* book.

64. *a. A* is used before nouns only in the singular number, beginning with a *consonant*, or the aspirate *h*; as, "*a* tree;" "*a* hero;" before *u* when sounded *long*, and before words beginning in *sound* with *w* and *y*: as, "*a unit*," "such *a one*," "*a ewe*," "*a European*."

b. A is, however, used before *plural* nouns when they are preceded by the words *few* and *great many*. as, "*A* few men," "*A* great many apples;" also before collective words, as, "*A* dozen," "*A* hundred men."

c. In poetry *a* is sometimes placed between the adjective *many* and a singular noun; as, "Full many *a* gem." This construction, though allowable in poetry, and common in colloquial language, is a violation of grammatical propriety.

65. *a. An* is used instead of *a* before all vowels (except those just mentioned), and also before silent *h*; as, "*an* eagle," "*an* hour." In order to prevent a disagreeable hiātus, it is also used before words beginning with *h sounded*, when the *accent* is on the *second* syllable; as, "*an* hist*o*rical account."

b. The words beginning with *h* silent, according to Walker, are *heir*, *herb*, *honest*, *honour*, *hospital*, *hostler*, *hour*, *humour*, *humble*, and their derivatives. Both in the Bible and the Prayer Book, *an* is very frequently used before words which are now aspirated. (See 22.)

c. A and *an* are (as stated in 62. *b*) merely abbreviations of the old words *ae* and *ane*, signifying *one* used unemphatically. The peculiar difference in the application of the article *a* or *an*, and the numeral *one*, may be thus shown:—When I speak of *one* object in contradistinction to *two* or *more*, I make use of the term *one;* as, "Can *one* man carry this weight? No; but *two* can." But when I allude not so much to the number as to the *species*, I say, "Can a *man* carry this weight? No; but a *horse* may."

66. *a. The* is called the *definite* article, because it indicates that some *particular* person or thing is meant; as, "*the* book," meaning a particular book. *The* is used before nouns both in the singular and the plural number.

b. The before a *vowel* is sounded as *thē;* before a *consonant* as *th'*; as, "*thē* eye;" "*th'* man."

c. A noun without an article before it, denotes either *all* of that kind; as, "*Man* is mortal," that is, *all* mankind; or an *indefinite* number; as, "There are *men* destitute of shame;" that is, "there are *some* men."

2. OF SUBSTANTIVES.

LESSON 13.—Exercise 13. a. & b.—*Page* 11.

67. *a.* A *Substantive* or *Noun* is the *name* of any person, place, or thing which either exists, or is supposed to exist; as, *John, London, horse, book, hope.*

b. Every thing that we can see, feel, hear, or conceive to exist, whether material or immaterial, is a noun; thus, *boy, John, horse, school, book*, are material substances, because we can see and touch them. *Honour, hope, goodness*, are also nouns; for though we can neither see, nor hear, nor touch them, yet we can conceive such *qualities* or *principles* to exist; as, "The *honour* in which he was held;" "*Hope* cheered him when unfortunate;" "His *goodness* was conspicuous."

c. A Substantive may, in general, be distinguished by its taking an *article before it*, or by its making sense *of itself;* as, an *animal*, a *man; honour, hope, goodness.* The term *Substantive* is derived from *substāre*, to stand, to distinguish it from an adjective, which cannot, like the noun, stand alone. *Noun* comes from *nomen*, a name.

68. Substantives are of three kinds, *Proper, Common*, and *Abstract.*

a. Proper Nouns are the names given only to *individuals;* as, the particular names of persons, places, seas, rivers, mountains, &c., as, *George, Britain, London*, the *Baltic*, the *Thames.*

b. When Proper Nouns denote more individuals than one, they become a kind of *common* noun; as, "the *Johnsons;*" "the *Howards;*" and also, when they denote a *species* or *character common* to several; as, a *Milton;* a *Shakspeare*, a *Chatham.*

69. *a.* A *Common* Noun is the name which is given to every thing of the same kind or class; as, *man, lion, city, tree.*

b. The principle of classification explained.—Observing many individuals to agree in certain properties, we refer them all to one *class*, to which we give a name, comprehending, in its signification, all the properties by which the class is distinguished; thus, every thing which can, of itself, move from place to place is called an *animal;* and this term *animal* is applicable to every individual in that class. Again, every animal which has four legs is called a *quadruped*, and the term *quadruped* is common to all the individuals possessing those properties. So also, *Boy* is a name common to thousands of human beings, but the name *William* or *Thomas* may be appropriated only to few individuals of the class. The name *boy* is therefore a common noun, while *William* and *Thomas* are proper nouns.

c. Common nouns, also called *Appellatives* or *General Terms*, may be divided into the following varieties:—

1. *Class nouns*, which indicate any single individual of which the class consists; as, *boy, horse, house, poet, orator.* These terms can be applied to any one of the respective classes to which the individual belongs.

2. *Collective* nouns denote a number of individuals *united* together as a whole; as, *parliament, army, flock, nation, multitude*, &c.

3. Names of *materials* which denotes substances; as, *gold, water, sugar, silk.*

4. Names of *numbers, weights, measures, quantity, distance*, or *time;* as, a *million*, a *pound*, a *quart*, a *mile*, a *year.*

70. *a. Abstract* Nouns are the names of *Qualities* considered *apart from* the objects in which they are found; as, *wisdom, beauty, hardness, roundness.*

b. Though the qualities *wisdom, beauty*, &c., cannot exist independently of, or apart from, the persons or things to which they belong; as, a *wise* man; *beautiful* rose; *hard* iron; a *round* marble; yet we can form a distinct notion of them without thinking of the particular person or thing in which they exist, and can assign names to them. These qualities themselves, also, may be characterized by other qualities: thus, we can say *profound* wisdom, *great* beauty, *extreme* hardness, *perfect* roundness.

c. Abstract nouns comprise several kinds, which may be arranged thus:—

1. Names of *qualities* relating either to *material* objects or to the mind, and including the *virtues, vices, passions*, and *habits* of man; thus, *goodness, wickedness, industry, truth, acuteness, dulness, solidity, fluidity, whiteness, blackness, imagination.*

2. Names of *actions*, including the nouns usually termed *verbal* or *participial* with the *infinitive* mood; as, *reading, working, walking, studying, to study.*

3. Names of *states* or *conditions* either of mind or body, or of things in general; as, *health, sickness, wealth, poverty, heat, cold.*

71. Nouns admit of variations to express *gender number.* and *case.*

Gender.

72. *a.* Living beings are divided into two classes or sexes, *male* and *female.* Things without life are of neither sex, and are thus called *neuter.*—In Grammar, *Gender* is the distinction made in nouns, to show whether the persons or things of which we speak are *male, female*, or *neither.* The grammatical Genders are the *Masculine*, the *Feminine*, and the *Neuter.*

b. The *Masculine* gender denotes *male* animals; as, *man, horse.*

c. The *Feminine* gender denotes *female* animals; as, *woman, hen.*

d. The *Neuter* or *neither* gender, denotes objects *without life* as, *house, garden, frugality, hope.*

73. *a.* Names which are applicable either to males or females, are said to be of the *common* gender; as, a *parent,* a *friend,* a *sheep.*

In these instances, however, the sex is either not known or not regarded. When the sex is known, we should consider *parent, friend,* &c., masculine when applied to a man, and feminine when applied to a woman.

b. In the distribution of gender, the English language follows the order of nature. In French, on the contrary, all nouns are either masculine or feminine; and in Greek and Latin, the gender of *inanimate* objects is determined by the termination.

c. When speaking of animals, the sex of which is not regarded by us, we frequently assign to them gender suited to their particular characteristic properties. The strong and bold ones being considered of the *masculine,* and the weak and timid of the *feminine* gender; thus, we say of the *horse,* that *he* is a useful animal; of the *hare,* that *she* is timorous.

d. Insects, small quadrupeds, *birds,* and *fishes,* are frequently spoken of as *neuter.*

74. *a. Inanimate* objects, when spoken *of,* or spoken *to,* as if they were *persons,* are considered either as masculine or feminine; thus, we say of Time, "*he* flies on rapid wings;" and of the Earth, "*she* is fruitful."

b. This mode of giving life and sex to inanimate things, forms a striking beauty in our language, and renders it, in this respect, superior to the languages of Greece and Rome, neither of which admitted this animated phraseology. But no fixed rule can be given to determine, in all cases, which objects may be considered masculine, and which feminine. In general, however, nouns that convey an idea of strength, firmness, or energy, are *masculine;* as, the *Sun, Time, Death, Sleep, Love, Autumn, Winter,* &c. Those which convey an idea of weakness or timidity, or which are more of a passive than of an active nature, are *feminine;* such as, the *Moon, Earth, Church, Religion, Nature, Summer, Spring,* the names of *Ships, Virtues, Vices, Cities,* and *Countries,* and also of abstract nouns, as *Liberty Honour,* &c.

75. The Feminine gender of nouns is distinguished from the masculine in three ways—

a. FIRST, BY DIFFERENT WORDS; AS,

Masculine.	*Feminine.*	*Masculine.*	*Feminine.*
Bachelor	maid *or* spinster	Cock	hen
Beau (pr. Bō)	belle	Colt	filly
Boar	sow	Dog	bitch
Boy	girl	Drake	duck
Brother	sister	Earl	countess
Buck	doe	Father	mother
Bull	cow	Friar *or* monk	nun
Bullock, ox, *or* steer	heifer	Gander	goose

Masculine.	*Feminine.*	*Masculine.*	*Feminine.*
Gentleman	lady (*rarely*, gentlewoman)	Papā	mammā*
Hart	roe	Ram	ewe
Horse	mare	Rake	jilt
Husband	wife	Sir*	mădam
King	queen	Sire (when applied to the King)	mădam
Landlord	landlady		
Lord	lady	Sire (a horse)	dam
Male	female	Sloven	slut
Man	woman	Son	daughter
Master	mistress	Stag	hind
Master	miss	Swain	nymph
Milter (a male fish)	spawner	Uncle	aunt
		Wizard	witch
Nephew	niece		

b. SECOND, BY A DIFFERENCE OF TERMINATION; AS,

Masculine.	*Feminine.*	*Masculine.*	*Feminine.*
Abbot	ăbbess[f]	Giant	giantess
Actor	actress	Governor	governess*
Administrātor	administrātrix[f]	Heir	heiress
Adŭlterer	adŭlteress	Heritor	heritrix
Ambassador	ambassadress	Hēro	hĕr-o-ine
Arbiter	arbitress	Hunter	huntress
Author	authoress*	Host	hōstess
Baron	baroness	Instructor	instructress
Bridegroom	bride	Jew	jewess
Benefactor	benefactress	Lad	lass
Cāterer	cāteress	Landgrave	landgravine
Chanter	chantress	Lion	lioness
Conductor	conductress	Marquis	marchĭoness
Count	countess	Mayor	mayoress
Czar	czarīna (pr. za-rē-na)	Monitor	monitress
		Negro	negress
Dauphin	dauphiness	Patron	patroness
Deacon	deaconess	Peacock	peahen
Director	directrix	Peer	peeress
Don	donna	Poet	poetess*
Duke	duchess	Prior	prioress
Elector	electress	Prince	princess
Emperor	empress	Prophet	prophetess
Enchanter	enchantrix	Protector	protectress
Exĕcutor	exĕcutrix	Priest	priestess
Fornicātor	fornicātrix	Shepherd	shepherdess
Founder	foundress	Sheldrake	shelduck

* The mark ¯ over a syllable shows that it is *long*, as *tȳ* in *tȳrant*; the mark ˘ denotes that the syllable is *short*, as, *ec* in exĕcutor.

Masculine.	*Feminine.*	*Masculine.*	*Feminine.*
Songster*f* (a bird)	songstress	Traitor	traitress
Sorcerer	sorceress	Tutor	tutoress
Sultăn	sul'tănes*s* *or* sultāna	Tyrant	tyrannes*s*
		Viscount	viscountess
Testātor	testātrix	Vōtary	vōtaress
Tiger	tigress	Widower	widow

c. THIRD, BY PREFIXING ANOTHER WORD; AS,

Masculine.	*Feminine.*	*Masculine.*	*Feminine.*
Cock-sparrow	*hen*-sparrow	*Man*-servant	*maid*-servant
He-goat	*she*-goat	*Male*-child	*female*-child

d. Several words have the same termination for both masculine and feminine; as, *guide, guardian.* Some have a feminine but no masculine; as, *laundress, sempstress, Amazon, brunette, dowager, jointress, mantua-maker, milliner, shrew, siren, vixen,* and *virāgo.*

e. In a few words, such as *poet, author,* &c., when the office or profession, and not the *sex* of the individual is intended, the *masculine* term is used; but when we wish to distinguish the *sex*, the *feminine* noun must be employed to express the *female.* Thus, the phrase "the *poets* and *authors* of the age," includes both males and females; but "she is the best *poetess* in the country" signifies, that she is the best only of her own sex.—*Governess* means, generally, a lady who instructs.

f. Ster originally denoted the occupation of a woman; as, seam-*ster*, spin-*ster*, brew-*ster*. The term *songster* is now confined to *birds.* The word *singer* is applicable both to men and women; either the proper name, or the word *male* or *female*, being employed to distinguish the sex. The termination *ess* is derived from the Norman-French; and *ix*, direct from the Latin.—*Infant*, a prince of the royal family either of Spain or Portugal, makes, in the feminine, *Infanta.*

Number.

LESSONS 14 to 17.—Exercises 14 to 17.—*Page* 11.

L. 14.—76. *Number* is the inflection of a noun, to indicate *one* object or *more* than one.

77. There are two numbers, the *Singular* and the *Plural.*

The *Singular* denotes *one* object; as, an *apple.* The *Plural* denotes *more* objects than one; as, *apples.*

The singular is always expressed by the noun in its simple form; as, *apple, box.*

78. *Rule* 1.—The plural of nouns is *generally* formed by adding *s* to the singular; as, book, book*s*; spoonful, spoonful*s.*

When the plural *s* coalesces with the terminating letter of the singular, the noun retains the same number of syllables in the plural as in the singular; as, *hand, hands.* But when the singular ends with a silent *e*, after the soft *c, g, ch,* or after *ss, x,* or *z*, the addition of *s* adds a syllable in the plural; as, *face, fa-ces; kiss, kiss-es; box, box-es.*

79. *Rule* 2.—*a.* Nouns in *ch* soft, *s, sh, x, z, i,* or in *o,* after a *consonant,* form the plural by adding *es;* as, church, churche*s;*

miss, misses; lash, lashes; fox, foxes; tōpaz, tōpazes; rabbi, rabbies; hero, heroes; wo, woes.

The plural of words ending in *ch* soft, in *s*, *sh*, &c. is here formed by adding *es*, because single *s* cannot be pronounced after those letters.

b. Nouns ending in *ch* hard, in *o* after a *vowel* (with these words, *canto*, *cento*, *grotto*, *halo*, *junto*, *motto*, *portico*, *proviso*, *quarto*, *octavo*, *duodecimo*, *memento*, *sōlo*, *tyro*, *violoncello*, and *virtuoso*), take *s* only in the plural; as, monarch, monarchs; folio, folios; bamboo, bamboos; canto, cantos.

c. The practice of spelling *canto*, *cento*, &c. with only *s* is a violation of Rule 2. *a*; *es* would be in conformity with it.

80. *Rule* 3.—*a.* Nouns in *f* or *fe* change, for the sake of an easier utterance, *f* or *fe* into *ves* in the plural; as, loaf, loaves: life, lives.

b. But nouns in *ff* (and these words, *belief*, *brief*, *chief*, *dwarf*, *fief*, *fife*, *grief*, *gulf*, *handkerchief*, *hoof*, *kerchief*, *mischief*, *proof*, *reef*, *roof*, *reproof*, *safe*, *scarf*, *strife*, *surf*, *turf*, and *wharf*) follow the general rule, by adding *s* only; as, muff, muffs; grief, griefs. *Staff*, a stick, has *staves* in the plural; *stave*, a verse, is regular, as, *staves*. The compounds of *staff* are regular; as, *distaffs*.

L. 15.—81. *Rule* 4.—Nouns ending in *y*, after a *consonant*, change *y* into *ies* to form the plural; as, lady, ladies. But *y* after a *vowel* is not changed; as, day, days; attorney, attorneys. But *uy* makes *ies*; as, colloquy, colloquies.

Words ending in *y* after a consonant were formerly spelt with *ie* in the singular, as, *flie*, *glorie*; and thus, though we have substituted *y* for *ie* in the *singular*, we retain *ie* in the plural. The plural of *alkali* is *alkalies*.

82. *Rule* 5.—*a.* Some nouns, in forming the plural, take the old Saxon termination *en*; as,

Man	m*en*	Footman	footm*en*
Woman	wom*en*	Child	childr*en*
Alderman	aldermen	Ox	ox*en*
Statesman	statesm*en*		

b. The plural of English Proper Names in *man* is formed by adding *s* only; as, The *Longmans*; the *Denmans*. We also say, Turko*mans*, Mussul*mans*, Ger*mans*, talis*mans*. But the compounds of the common noun *man* have *men* in the plural; as Dutch-*men*, French-*men*.

83. *Rule* 6.—*a.* The following form their Plurals irregularly:—

Singular.	*Plural.*	*Singular.*	*Plural.*
Cow	cows, rarely *kine*	Mrs.	Mesdames
Foot	feet	Mouse	mice
Goose	geese	Sow	sows, sometimes *swine*
Louse	lice	Tooth	teeth
Mr.	Messrs.		

b. The following have two plurals, each with a different meaning:—

Singular.	*Plural.*	*Singular.*	*Plural.*
Brother	brothers (*sons of the same parents*) brethren (*persons of the same society or profession*)	Index	indices (*algebraical quantities*) indexes (*tables of contents*)
Die	dies (*for coining*) dice (*small cubes for gaming*)	Letter	letters (*the number*) letters (*literature*)
Fish	fish (*the species*) fishes (*the number; as, 3, 4*)	Pea	pease (*the species*) peas (*the seeds as distinct objects*)
Genius	geniuses (*persons of great mental powers*) genii (*imaginary spirits*)	Penny	pence (*value or amount*) pennies (*distinct pieces*)

c. Other nouns, when used in the Plural, have a sense different from the singular; as,

Corn, grain;	*Corns*, excrescences on the feet.
Iron, a hard metal;	*Irons*, utensils made of iron.
Manner, mode of action; . . .	*Manners*, behaviour.
Practice, habit;	*Practices*, actions.
Salt, a substance used for seasoning;	*Salts*, used for medicine.

d. Compounds, in which the principal word is placed *first*, vary the *principal* or *first* word to form the plural, and the *adjunct* to form the possessive case; as, Sing. *father-in-law*, Plur. *fathers*-in-law; Possessive, father-in-*law's*. So, *courts-martial*, *attorneys*-general, *aides*-de-camp, *cousins*-german; Possessive, court-martial's, attorney-general's, aide-de-camp's, cousin-german's. The Possessive Plural of such nouns is not used.

e. Compounds ending in *ful*, and those also which have the principal word put *last*, form the plural by adding *s* or *es* to the *last* word; as, spoon*fuls*, man-*traps*, mouth-*fuls*, camera-*obscuras*, Ave-*Marias*, fellow-*servants*, maid-*servants*. But we say *men-servants*, *women-servants*, as each word is considered important.

L. 16.—84. *Rule 7.*—Nouns adopted, without alteration, from foreign languages, generally retain their original plurals.

1. From the *Greek* and *Latin*.

a. Those ending in *um* or *on*, change *um* or *on* into *a* in the plural; thus,

Singular.	*Plural.*	*Singular.*	*Plural.*
Animālcūl*um*	animālcūl*a*	Errāt*um*	errāt*a*
Aphēli*on*	aphēli*a*	For*um*	for*a*
Arcān*um*	arcān*a*	Frustr*um*	frustr*a*
Automāt*on*	automāt*a*	Fulcr*um*	fulcr*a*
Critēri*on*	critēri*a*	Gymnās*ium*	gymnās*ia*
Dātum*	dāt*a**	Lycē*um*	lycē*a* and lycē*ums*
Decaedr*on*	decaedr*a*	Mausolē*um*	mausolē*a*
Desiderāt*um*	desiderāt*a*	Mēdi*um*	mēdi*a*
Effluvi*um*	effluvi*a*	Memorand*um*	memoranda memorand*ums*
Empōri*um*	empōri*a*		
Encōmi*um*	encōmi*a*, (*but frequently* encōmi*ums*)	Moment*um*	moment*a*
		Parhēli*on*	parhēli*a*

* In English, *Dātum*, *dāta*, have the first syllable *long*, though in Latin it is *short*; as, *Dāt-um*, *dāt-a*.

Singular.	*Plural.*	*Singular.*	*Plural.*
Phenŏmĕn*on*	phenŏmĕn*a*	Schŏli*um*	schŏli*a*
Perihĕli*on*	perihĕli*a*	Specŭl*um*	specŭl*a*
Postulāt*um*	postulāt*a*	Succedāne*um*	succedāne*a*
Stratum	strata	Stadium	stadia

There are many other words in *um* occurring in the arts and sciences which follow this rule.

b. Those ending in *is* generally change *is* into *es*; thus,

Singular.	*Plural.*	*Singular.*	*Plural.*
Amanuens*is*	amanuens*es*	Mĕtamorphŏs*is* *	mĕtamorphŏs*es* *
Antithĕs*is*	anthithĕs*es*	Parenthes*is*	parenthes*es*
Analȳs*is*	analȳs*es*	Phās*is*	phās*es*
Ax*is*	ax*es*	Thĕs*is*	thĕs*es*
Bās*is*	bās*es*	Oās*is*	ōas*es*
Cris*is*	cris*es*		
Diārĕres*is*	diārĕres*es*	Some change *is* into *ides*; as,	
Ellipsis	ellips*es*	Chrysal*is*	chrysal*ides*
Emphas*is*	emphas*es*	Ephemer*is*	ephemer*ides*
Hypothĕs*is*	hypothĕs*es*	Proboscis	proboscides
Ignis fātuus	ignes fātui	Tripos	tripŏdes

c. Those ending in *a*, *us*, *en*, *ex*, *ix*, or *x*, after a consonant, change *a* into *ae* in the plural, *us* into *i*, *en* into *ina*, *ex* or *ix* into *ices*, and *x*, after a consonant, into *ces*; thus,

Singular.	*Plural.*	*Singular.*	*Plural.*
Apex	apĭces or apexes	Nĕbula	nĕbulae
Append*ix*	append*ices*	Nūcleus	nūcl*ei*
Calcŭl*us*	calcŭl*i*	Radius	radii
Calx	calces	Radix	radices
Colossus	colossi	Stām*en*	stām*ina* (*solids of the human body*) / stamens (*when used of flowers*)
Focus	foci		
Forām*en*	forām*ina*		
Fungus	fungi		
Formŭla	formulae	Stimulus	stimuli
Index (see 83. *b.*)	indices (*algebraical quantities*)	Vertex	vertices
		Phosphŏrus	phosphŏri
Index	indexes (*tables of contents or pointers*)	Pōlȳpus	pōlȳpi
		Vortex	vortices
Lamĭn*a*	lamin*ae*	Quincunx	quincunces
Larva	larvae	Ranuncŭl*us*	ranuncŭli
Legūmen	legūmina	Sarcophāgus	sarcophāgi
Māgus	māgi	Tumŭl*us*	tumŭli
Macŭl*a*	macŭl*ae*	Vertebra	vertebrae
Minutia	minutiae		

d. Genus makes, in the plural, *genera*; *miasma*, *miasmăta*; *dogma*, *dogmăta*, and *dogmas*. *Apparātus*, *congeries*, *census*, *hiātus*, *sĕries*, *spĕcies*, and *superficies*, are the same in both numbers.

2. From the Hebrew.

Singular.	*Plural.*	*Singular.*	*Plural.*
Chĕrub	chĕrub*im* / chĕrub*s*	Sĕraph	sĕraph*im*

3. From the French.

Singular.	*Plural.*	*Singular.*	*Plural.*
Beau	beau*x*	Madame	mes*dames*
Chamois	chamois	Monsieur	mes*sieurs*
Chateau	chateau*x*	Plateau	plateau*x*
Flambeau	flambeau*x*		

* In **English**, the penultimate of Metamorphŏsis is *short*, but *long* in **Greek** as, Metamorphōsis.

4. From the Italian.

Singular.	*Plural.*	*Singular.*	*Plural.*
Bandit	bandits	Dilettante	dilettanti
Banditto	banditti	Virtuōso	virtuōsi
Cicerōnē	cicerōni		

L. 17.—85. *Rule* 8.—*a.* Some nouns have the same termination for both numbers; as, *deer, sheep, swine, trout, salmon*, &c. The singular of such words is generally denoted by the article *a* or *an*; as, "*a* sheep," "*a* trout."

b. The words *horse, foot, infantry, cavalry*, denoting bodies of soldiers, have a singular *form*, with generally a *plural* signification. Also the words *cannon, shot*, and *sail*, have, in general, a plural sense. The singular of these latter words is denoted by the article *a*, as *a cannon*. (See 335.)

86. *a.* Some nouns have no plural; such as *Proper names*, the names of *metals, fossils, virtues, vices, arts, sciences, abstract qualities*, and of things that are *weighed* or *measured*; as, *gold, marl, industry, idleness, insolence, reading, geometry, wisdom, flour, wine.*

b. The only exceptions to this rule are, when more individuals than one, of the same name, are intended, as, the *Howards*, the *Johnsons*; and also when the *different sorts* are meant, as, the *readings*, the *wines*, the *wheats*, the *teas*, the *cottons*. An accurate, though a stiff mode of expression, would be to say the different sorts of *wheat*, of *tea*, &c. We may say "The specific *gravities* of two different bodies," because the *sorts* or *kinds* are intended. But to say "*negligences* or *ignorances*" is incorrect. We should say "acts of negligence or of ignorance."

c. Proper nouns, when pluralized, follow the same rules as common nouns; as, Venus, the Venuses; Ajax, the Ajaxes; Cato, the Catoes; Henry, the Henries; except when ambiguity or an impropriety would occur; as, "the *Wolfs*."

d. With respect to two or more nouns in *concordance*, forming a name and a title, the *name* is pluralized; as, "The Sir John Sinclairs are not of every day's occurrence." So when there are two or more of the same name, in conversation, we pluralize the *name*; as, the Miss *Thompsons*; but in *addressing letters* to them, we pluralize the *title*; as, "To the *Misses* Thompson." (See Syntax, 347.)

e. The plural of *words, letters*, and *numerals* is generally formed by the apostrophe (') and *s*; as, "Dot your *i*'s; cross your *t*'s; mind your *h*'s; seven 5's, eight 7's." "They have avoided the *whereunto*'s, *whereby*'s, *thereof*'s, *who*'s, &c." We write, however, the *Ayes* and *Noes*.

87. *a.* Other words are used only in the plural; as the following:—

Alms	Cresses	Letters (literature)	Pleiads
Annals	Customs	Lungs (in com. lang.)	Riches
Antīpōdes	Drawers	Minūtiæ	Snuffers
Archīves	Dregs	Manners	Scissors
Ashes	Embers	Matins	Shears
Assets	Entrails	Mallows	Shambles
Bellows	Fetters	Measles	Sessions (assizes)
Betters	Filings	Morals	Sweepstakes
Billiards	Fives	Nippers	Suds
Bowels	Folk (not folks)	Nones	Tidings
Breeches	Goods	Nuptials	Tongs
Compasses	Hatches	Oats	Thanks
Clothes	Hose	Odds	Vespers
Cattle	Hysterics	Orgies	Vitals
Calends	Ides	Pains (care)	Victuals
Credenda	Lees	Pincers	Wages

b. Pains may be preceded by the word *great*, but never by *much*. The phrase "*Much* pains have been taken," should therefore be, "*Great* pains have been taken." *Means* and *amends*, signifying *one object*, have a singular verb; signifying *more than one*, a plural verb. (See 358.) *Gallows* is always singular, as, "The gallows *is* erected." *News* is generally singular, rarely plural; as, "News *has* arrived." *Lungs* in scientific lang. has a singular; thus, "*Right* lung, *left* lung." *People* denotes a number of persons; *peoples*, different tribes and nations. *Summons* is sing.; *summonses*, plur.

88. With regard to the words *comics, ethics, mathematics, optics, physics, pneumatics, politics*, and other similar names of sciences, good writers are much divided. Analogy would recommend a *plural* construction, but several modern writers use a *singular* verb; as, "Mathematics *is* the science;" or, by giving the clause a different construction; as, "The *science* of Mathematics *is* intended."—*Politics* has generally a *plural* verb. With all these words, in whatever number the verb is considered, the *pronouns* must correspond. (See 320. *c.*)

LESSON 18.—*Person.*—**Exercises 18. a. & b.**—*Page* 13.

89. *a.* Nouns may be said to have three persons, the *first*, the *second*, and the *third*.

b. The *first* person is the speaker; as, "I, *John Thompson*, do promise." The *second* person is the person spoken *to*; as, "*Boys*, attend to your lessons." The *third* person is the person spoken *of*; as, "That *girl* is diligent."

Case.

90. *a.* *Case* is either the *form* or *state* of a noun or pronoun, to express the *relation* which it bears to other words.

b. Case, from *Casus*, a falling, is so called because cases were supposed by the Greeks and Romans to fall or decline from the nominative or first form, called the *upright* (rectus). All other forms of the noun than the nominative were called *cases* or *casus obliqui*, oblique cases.

91. Nouns have three cases, the *Nominative*, the *Possessive*, and the *Objective*.

92. *a.* The *Nominative* expresses the *name* of the person or thing which *acts*, or which is the *subject* of discourse.

b. In *addressing* persons or things, the noun is said to be in the *Nominative of Address*; as, "*John*, be attentive."—The *Case Absolute* also is in English the *Nominative*; as, "*John having left*, everything went wrong."

93. *a.* The *Possessive* is the form in which a noun is used to show that something belongs to the person or thing denoted by the noun. It is formed in the *singular* by adding a comma (') called an apostrophe, with the letter *s* to the nominative; as, Nom. Father, Possess. Father's.

When the Plural ends in *s*, the Possessive is formed by adding only an apostrophe (') as, Fathers'.—When the Plural does not end in *s*, then both the apostrophe and *s* must be added; as, Plur. *men*; Poss. Plur. *men's*.

b. In *Poetry*, when the Singular ends in *es*, the Possessive is formed by adding only an apostrophe; as, "Achilles' wrath."—In *Prose* also, when the Singular ends in *ss* or *ence*, the Possessive is generally formed by adding only an apostrophe.—In other endings both the apostrophe and *s* are added; as, "Felix's room."—Proper Names in *ss* take the apostrophe and *s*; as, "*Bass's* ale."

c. The possessive sign *'s* is applied to *persons* or *animals*; as, "A *man's* hat;" "A *dog's* sagacity." The case ending (*s*) is also attached to objects inanimate when personified; as, "*Reason's* voice;" and also in a few phrases denoting a period of *time*; as, "A few *hours'* leisure." The particle *of*, or Norman Genitive, is applied in general to *inanimate* objects; as, "The roof *of* the house;" "The binding *of* the book."

d. The sign *'s* (*s* with an apostrophe before it) is called the *Saxon* genitive or possessive, and is a contraction of *es* or *is*; thus, "*Man's* wisdom," "*King's* crown," were formerly written "Manes wisdom," "Kingis crown," or "Kinges crown." The mark ' is called by the Greek name *apostrophe*, signifying a *turning off*, because it shows the turning off or omission of the vowel *e* or *i*.—As the sign *'s* was never a contraction of the pronoun *his*, such vulgarisms as "John *his* book," have long ceased to be employed by good writers. The vulgarism originated from a typographical error which first appeared and is still retained in the Book of Common Prayer, in the collect "for all conditions of men."

94. *a.* The *Objective* case expresses the name of the person or thing which is the *object* of an action implied in a transitive verb, or which follows a preposition; as, "I love *Henry*." "They live in *London*."

b. The *doer* of an action is called the *agent*; the person or thing affected by the action is called the *object*.

c. In substantives, the nominative and objective cases are the same in *form*, being distinguishable from each other only by their situation; thus,

Nom.	*Objec.*
Achilles slew Hector.	Here the meaning is reversed by the interchange of nouns, the nominative or agent being known by its being placed *before* the verb, and the object of the action by its *following* it.
Hector slew Achilles.	

95. *a. Declining* a noun is naming its cases and numbers. Nouns are thus declined:—

	Sing.	*Plur.*		*Sing.*	*Plur.*
Nom.	Father	Fathers	*Nom.*	Man	Men
Poss.	Father's	Fathers'	*Poss.*	Man's	Men's
Obj.	Father	Fathers	*Obj.*	Man	Men

b. "John has cut Thomas's finger." Here *John* is the actor or doer of something, and is therefore in the *nominative* case; *has cut*, is a verb, and *affirms* what action has been done by John, *finger* is the *object* in which the action terminates, and is therefore in the *objective* case; and *Thomas's* is in the *possessive* case, because it denotes the *owner* of the finger.

c. To find the *nominative* case, ask the question *Who?* or *What?* with the verb, and the word that answers to the question will be the nominative case to the verb; as in the preceding example, "*Who* has cut Thomas's finger?" Answer, "*John*;" therefore *John* is in the nominative case.

d. The *objective* case of a verb may be known by asking the question, *Whom?* or *What?* with the verb; as, "*What* did John cut?" Ans. "The *finger* of Thomas." The word *finger* is therefore in the *objective* case, and governed by the active verb *has cut.*

e. *Table of Nouns.*

1. Proper	1.	Strictly Proper ..... as, Johnson, London.
	2.	Partly Common ..... as, the Johnsons; a Milton.
2. Common	1.	Class Names ..... as, book, house.
	2.	Collective Names ..... as, herd, army, audience.
	3.	Names of Materials ..... as, silver, cotton, coal.
	4.	Names of Numbers, Quantity, &c. as, thousand, acre.
3. Abstract	1.	Names of Qualities ..... as, industry, whiteness.
	2.	Names of Actions ..... as, reading, running.
	4.	Names of States or Conditions .. as, health, sickness.

3. ADJECTIVES.

LESSON 19.—Exercise 19.—*Page* 14.

96. *a.* An *Adjective* is a word used with a noun to denote some *quality, number, quantity,* or other *attribute* belonging to the person or thing represented by the noun; as, "A *good* man;" "*twenty* horses;" "*many* books;" "*green* grass;" "*different* ways."

b. The Adjective does not *affirm*, but simply *points out* some property or attribute, not by itself, but as *conjoined with* a subject. The *Substantive* or Noun denotes the *substance;* the *Adjective* merely *defines* or *limits* the *kind* of substance. Thus, *man* is a *general* term; *a* man denotes *one*, but not any one in particular; —*a good* man, *a tall* man, *a young* man, an *old* man, denote different *kinds* of men.

c. By the term *attribute* is meant some *quality* or *property* belonging to a person or thing; thus, *power* and *wisdom* are the *attributes* of our Creator; *redness* or *whiteness* is an attribute belonging to a *rose*. The words *power, wisdom, redness, whiteness,* are nouns, as they express these qualities existing independently of any substance.—The word which denotes the quality or attribute as *conjoined with* the subject is called an *Attributive* (or something assigned to another) or *Adjective* (or something added to something else); as, in the phrases, "Our *powerful* and *wise* Creator;" "A *red* or *white* rose."

97. Adjectives are of various kinds; 1. *Qualitative* or *Ordinary;* 2. *Proper;* 3. *Numeral* (including Cardinal, Ordinal, and Multiplicative); 4. *Distributive;* 5. *Demonstrative;* 6. *Definitive;* and 7. *Indefinite.*

98. *a. Qualitative* or *Ordinary* Adjectives denote some *quality* or *attribute* belonging to a person or thing represented by the noun; as, *good, large, square, green.* To this class belong Verbal and Compound adjectives.

b. Verbal Adjectives end in *ing* or *ed*, except when irregular; as, "A *moving* spectacle;" "A *heated* imagination."

c. Compound Adjectives are composed of two or more primitive words, connected by a hyphen (-); as, "*Nut-brown* ale;" "*Party-spirit* zeal."

d. Adjectives in English are of the same gender and number as the nouns with which they are conjoined; but their *terminations* are *not varied* as in French, Latin, Greek, and most other languages; thus we say, "a *good* boy;" "a *good* girl;" "*good* boys;" "*good* girls."

99. *Proper* Adjectives are derived from *Proper* names; as, *English,* from England; *Ciceronian,* from Cicero.

100. *Numeral* Adjectives include the Cardinal, Ordinal, and Multiplicative.

a. The *Cardinal Numerals* denote an *exact number* of things; as, *two, ten.*

Cardinal, so called from *cardo*, a hinge, on which the *ordinals* turn.—The words *hundred, thousand, million, dozen*, are considered Nouns when the article is prefixed.

b. Ordinal Adjectives denote the *order* or *succession* of things; as, *first, second, third,* &c.

c. The *Multiplicative* expresses *how many times* one thing exceeds another; as, *double, twofold, tirple, threefold,* &c.

101. The *Distributives* denote objects taken separately. They are *each, every, either, neither,* when conjoined with nouns; as, "*Every* man has his duty."

102. *a.* The *Demonstrative* Adjectives are *this, that, these, those, yon,* when placed before nouns. *This* points out a near object; *that* refers to one at some distance; and *yon* to the most distant.

b. The *Definitive* are the articles *a, an,* and *the,* previously explained.

c. Sometimes adjectives with the definite article prefixed are used without the noun; as, "*The good* are happy," that is, *good people.*

103. *a.* The *Indefinite* express a variety of meanings, but mostly refer to persons or things in a vague or general manner. They are *all, any, some, no, much, enough, whole,* applied both to number and quantity.—*Many, few, several, certain, divers,* applied to number.—*Both* refers to *two* either individuals or classes.—*None* is *no-one, not any.*—To this class may be added *such,* the *same, alone* (single, solitary), and *only* (in the sense of that one, and not another).

b. All denotes the whole, whether quantity or number; as, "*All* the corn;" "*all* the men."—*Any* is sometimes used indefinitely for *one;* as, "If the soul shall sin against *any* of the commandments;" sometimes for *some;* as, "Who will show us *any* good?" sometimes for *every one;* as, "*Any*body can do that."—*No* is used before a noun; *none,* without one; as, "*No* man;" "I have seen *none.*"—*None* is used in both numbers.—*Several* and *divers* signify more than two, but not many.—*Some,* when used alone, denotes a larger number than *several;* when prefixed to *one, man, person,* &c., as, *some* one, &c., *some* requires a singular verb; as, "*some* person says so."—*Much* (the opposite to *little*) denotes a quantity; as, "*Much* money;" it is sometimes joined with collective nouns to denote *number* in the aggregate; as, "*Much* company."—*Many* (the opposite of *few*) denotes an indefinite *number;* as, "*Few* were present."

c. The words *little, less, least, much, more, most, enough, whole,* are sometimes used as substantives; as, "*Much* has been said, but *little* has been done." "He has *enough.*" "He gave him the *whole.*"

d. Sometimes nouns being prefixed to other nouns are used as adjectives; as, *corn*-field, *silk*-mill.

LESSON 20.—Exercise 20.— *Page* 14.

Comparison of Adjectives.

104. *a. Comparison* is the inflection of an Adjective to denote the increase or decrease of the quality implied in the adjective. Only *qualitative* and a few *indefinite* adjectives admit of comparison.—There are two degrees of comparison,—the *Comparative* and *Superlative.*

b. The *Positive* state or form is the simple quality itself, and is therefore not a degree; as, *hard, short.*

105. *a.* The *Comparative* degree (generally ending in *er*) expresses a greater degree of the quality than the positive; as, *harder, shorter.*

b. The *Superlative* degree (generally ending in *est*) expresses the highest degree of the quality; as, *hardest, shortest.*

The Comparative refers to *two* persons or things; the Superlative to *more than two.*

106. *a.* The *Comparative* of words of *one* syllable is formed by adding *r* to the positive when it ends in *e*, and *er* when it ends in a *consonant;* as, wise, wiser; great, greater.—The *Superlative* is formed by adding *st* to a vowel, and *est* to a consonant; as, wise, wis*est;* great, great-*est.*

b. If the adjective ends with a single consonant after a single vowel, the consonant is doubled; as, sad, sad-*der*, sad-*dest*; hot, hot-*ter*, hot-*test.* (See 49.)

c. When speaking of the Deity we generally *prefix* the word *most;* as, "The *Most* High."

107. *a.* Adjectives of *more* than one syllable are generally compared by prefixing *more* and *most* to the positive; as, generous, *more* generous, *most* generous.

b. Verbals, like other Qualitatives, have degrees of comparison; as, *more* and *most* learned.

c. Adjectives either of one or two syllables ending in *y* after a consonant, change *y* into *i* before *er* and *est;* as, happy, happ*ier*, happ*iest.* But *y* after a vowel is not changed into *i* before *er* and *est;* as, gay, gay*er*, gay*est.*

d. Dissyllables ending in *e* are often compared by *er* and *est;* as, ample, ampler, amplest;—also words accented on the *last* syllable have sometimes *er* and *est;* as, discreet', discreet*er*, discreet*est.*

e. More and *most, less, least,* when prefixed to adjectives, may be considered either as Adverbs or forming part of the Adjectives.

f. The words *very, exceedingly, abundantly,* &c. are employed to increase the quality expressed by the positive; as, "*very* good."

g. Sometimes an adjective is placed between the Superlative and its noun; as, "The greatest *possible* injury was inflicted;" that is, the greatest injury which was possible.

108. *a. Diminution* of quality, whether the adjective is of *one* syllable or of more than *one,* is formed by *less* and *least*, as, *less*-happy, *least*-happy.

b. The termination *ish* serves to diminish the quality; as, black, black*ish*, or tending to blackness. The adverb *rather* also expresses a small degree of the quality; as, *rather* little.

c. Various minute differences between degrees of comparison are expressed by *little, much, far,* &c.; as, "a *little* better;" "*much* better;" "*very far* distant."

109. *a.* The following adjectives are compared irregularly:—

Positive.	*Comparative.*	*Superlative.*
Good,	better,	best.
Bad, evil, ill,	worse,	worst.
Far,	farther,	farthest.

Positive.	*Comparative.*	*Superlative.*
Fore,	former,	foremost, *or* first.
(Forth),	further,	furthest.
Late,	later,	latest (in *time*).
—	latter,	last (in *order*).
Little,	less,	least.
Much, many,	more,	most.
Near,	nearer,	nearest.
Nigh,	nigher,	nighest, next.
Old,	older, elder,	oldest, eldest.

b. Further and *furthest* are sometimes adverbs. *Further* is used as a *verb* in the Book of Common Prayer; as, "*Further* us with Thy continual help."—*Latter, last*, are opposed to *Former, first*. *Elder* and *eldest* are generally applied to persons of the same family; as, "The *elder* brother." *Older* and *oldest* are applied to persons or things in general; as, "The *oldest* man."

110. Some adjectives form the Superlative by annexing *most* to the end of the word; as,

Hind,	hinder,	hind*most* or hinder*most*.
Up (prep.),	upper,	up*most* or upper*most*.
In (prep.),	inner,	in*most* or inner*most*.
Out (prep.),	outer *or* utter,	out*most*, ut*most*, utter*most*.
Fore,	former,	fore*most* (in *place*).
—	—	first (in *time* or *order*).

111. *a. Prior, superior, ulterior, exterior, inferior*, &c., which have the form of Latin Comparatives, are not to be considered as comparatives in English, and, consequently, are not followed by *than*, as English comparatives are.

b. Some adjectives *have no comparison*, such as do not admit extension or diminution.

These are, 1. Words expressive of *figure;* as, *round, square*, &c.

2. *Numerals;* as, *three, four, first, second*, &c.

3. Words implying *matter, time, place*, &c.; as, *wooden, daily, English, Mosaic*, &c.

4. Words denoting *unity* and *universality;* as, *all, sole, alone, universal*, &c.

5. Words which, in their simple form, denote the highest or lowest degree of the quality; as, *chief, extreme, supreme, perfect*, &c.

In the language of excessive grief, anger, love, admiration, &c., poets and orators frequently, and allowably transgress No. *5*.

c. *Table of Adjectives.*

1. *Qualitative,*—
   - 1. Qualitative ..... as, good, white.
   - 2. Verbal ..... as, exciting, excited.
   - 3. Compound ..... as, nut-brown.
2. Proper ..... as, English, Miltonian.
3. Numeral,—
   - 1. Cardinal ..... as, two, three.
   - 2. Ordinal ..... as, first, second.
   - 3. Multiplicative ..... as, double, two-fold.
4. Distributive ..... as, each, every.
5. Demonstrative ..... as, this, that, yon.
6. Definitive ..... as, a, an, the.
7. Indefinite ..... as, many, any, few.

4. PRONOUNS.

LESSON 21.—Exercise 21.—*Page* 15.

112. *a.* A *Pronoun* is a word used *instead of a noun*, to avoid repeating it in the same sentence; as, "When Cæsar had conquered Gaul, *he* turned *his* arms against *his* country." (Here, *he* and *his* are pronouns.)

b. Pronouns may be divided into the following classes:—1. Personal;—2. Relative;—3. Interrogative;—4. Reflexive or Compound Personal;—5. Compound Possessive;—6. Compound Relative; and 7. Adjective Pronouns.

1. *Personal (or Substantive) Pronouns.*

113. *Personal* Pronouns are the *substitutes* for the names of *persons*. There are five *personal* pronouns; namely, *I, thou, he, she,* and the pronoun *it,* which is applied to *things*.

114. *a.* Personal Pronouns have *two* numbers, the *singular* and *plural;* and *three* persons in each number; namely, *I,* the *first* person, represents the speaker; *Thou,* the *second* person, represents the person spoken *to; He, she, it,* the *third* person, represents the person or thing spoken *of*.

b. Pronouns, like nouns, have *three* genders; but variety of *form*, to distinguish the sex, is confined to the *third* person. *He* is masculine, *she* is feminine, *it* is neuter.—Pronouns of the *first* and the *second* person are either masculine or feminine, according to the sex of the speaker or of the person addressed.

115. *a.* Personal Pronouns have *three* cases; the Nominative, the Possessive, and the Objective; and are thus declined:—

	1*st Pers.*	2*nd Pers.*	3*rd Pers. m.*	3*rd Pers. f.*	3*rd Pers. neut.*
Sing. Nom.	I,	thou,	he,	she,	it.
,, *Poss.*	My, mine,	thy, thine,	his,	her, hers,	its. (See 116. *c.*)
,, *Obj.*	Me,	thee,	him,	her,	it.
Plur. Nom.	We,	you, ye,	they,	they,	they.
,, *Poss.*	Our, ours,	your, yours,	their, theirs,	their, theirs,	their, theirs.
,, *Obj.*	Us,	you,	them,	them,	them.

b. Thou is used only on solemn occasions, in poetry, and in the instances mentioned in 161. *You* is used instead of *thou* in general conversation. *We* is frequently used by persons in authority, and by authors and editors, instead of the first pers. singular.

116. *a. My, thy, his, her, its, our, your, their,* are always put *before* nouns; as, "This is *my, thy, his, her* house;" or, the house *of me, of thee,* &c.

b. Mine, thine, hers, ours, yours, theirs, with *his,* and *its,* are

used *without* nouns; as, "This house is *mine, thine, his, hers,*" &c.

c. My, thy, her, our, your, their, are mere abbreviations of *mine, thine, hers, ours, yours, theirs,* which latter are, probably, the original possessive cases of the Personal Pronouns. In parsing, it is a matter of little importance whether both forms, *my, mine,* &c. be considered the possessive cases of the Personal Pronouns, or as *Possessive Pronouns.*—*Mine* and *thine,* &c. are not exactly equivalent in sense to *of me, of thee,* &c.; for, sometimes they have an *active* sense, denoting possession; while *of me, of thee,* have sometimes a *passive* sense denoting the *object;* thus, "The mind is a part *of me, of myself,*" would be rendered in Latin, "Mens est pars *mei,*" and not "pars *mea,*" which latter denotes simple possession. Similarly, "Imâgo *nostri*" is the picture *of our person;* but, "Imâgo *nostra*" is that which we possess.

d. Mine and *thine* are sometimes, for the sake of euphony, used in solemn and poetic language, instead of *my* and *thy,* before a substantive or adjective beginning with a vowel or silent *h;* as, "Blot out all *mine* iniquities." In writing, the words *hers, ours, yours, theirs,* must always be spelled *without* an apostrophe, and never as *her's, our's,* &c.

e. His and *her* frequently occur in the Bible for *its,* showing that *its* is only of recent use; thus, in Gen. i. 11, "fruit tree—after *his* kind;" Gen. iv. 11, "The earth—opened *her* mouth." *Its,* however, occurs in Levit. xxv. 5, "of *its* own accord."

Relative, Interrogative, Reflexive Pronouns, &c.

LESSON 22.—Exercise 22.—*Page* 15.

2. RELATIVE PRONOUNS.

117. The *Relative* refers to some noun, pronoun, or phrase going before, which is thence called the *Antecedent;* as, "The boy *who* wishes to become clever must be studious;" here, *who,* the relative, refers to the antecedent, *boy.*

118. *a.* The Relatives are *who, which, that,* and *what.*

b. Who is applied to Persons; *Which* to infants, irrational animals, and things without life. *That* may be used for *who* or *which* to avoid repetition, and is applied both to persons and things; but not to *proper names.* We never say, "*John that* said so," but "John *who* said so."—*What* is sometimes a compound relative, including both the antecedent and relative, and is thus equivalent to *that which,* or *those which;* as, "Give me *what* I want;" that is, "*that which* I want."

119. *a. Who* and *Which* have the *same form* in both numbers, and are thus declined:—

Sing. and Plur.	*Sing. and Plur.*
Nom. Who.	*Nom.* Which.
Poss. Whose.	*Poss.* Of which, or Whose.
Obj. Whom.	*Obj.* Which.

b. That is also used only in the *Nom.* and *Object.,* without any variation.

c. Which and *What,* when conjoined with nouns, are used as Adjectives; as, "By *which* means;" "*What* energy he has shown." *What* is sometimes used *adverbially;* as, "The country having been wasted, *what* by this misfortune, and *what* by that, has nothing left;" here, *what* is equivalent to *partly. What* (how great) was our astonishment! *What* is sometimes the substitute for a clause; as, "I tell thee *what,* I could a tale unfold;" that is, "I could a tale unfold, this is *what* I tell thee."—*What* is sometimes an interjection; as, "*What!* can you not hear?"

d. That is used—1st. As a *Relative*, when it can be turned into *who* or *which*, without altering the sense; as, "They *that* (who) reprove us."—2nd. As a *Demonstrative* Adjective, when it refers to a noun either expressed or understood; as, "*That* boy is diligent;" "Give me *that*;"—or to a subsequent *clause;* as, "Caesar replied—*that—no lands were vacant.*" "He never denied—*that—the letter was lost.*" "We hear—*that—he is industrious.*" "*That—he would have attained greater eminence*—is uncertain."—3rd. As a *Conjunction*, when it connects to a former clause another denoting a *cause, purpose, consequence, in order that;* as, "He is studious, *that* (for this purpose) he may become learned." "In *that* (because) He died, He died unto sin." "Attend *that* (why?) you may receive instruction."

3. Interrogative Pronouns.

120. *a.* The *Interrogatives* are used in asking questions. They are *Who, Which,* and *What.*

b. Who, used interrogatively, is applied only to unknown *persons; What* to things; and *Which* to both persons and things. *Who* also inquires for a person's *name*, and *what* for his *occupation* or *character;* as, "*Who* is he?" "*What* is he?" "*What* man is this?"

c. In such expressions as, "*What* man will dare to affirm this?" the word *what*, as Dr. Crombie observes, implies complete ignorance of the individual. "*Which* man will dare, &c.?" implies that he is one of a number in some measure known to the inquirer.

d. Whether, signifying *which of the two*, was in current use when the authorized translation of the Bible was made; as, "*Whether* is easier to say, &c.?" Here, *whether* is the nominative to *is*. *Whether* is now, however, obsolete in this sense, its place being supplied by *which*.—*Whether*, when used as a Conjunction, retains much of its original character, and denotes which of two alternatives; as, "Decide *whether* you will write *or* not;" that is, "You will write or not; decide *which* or *whether*."

121. *a.* Reflexive or Compound Personal Pronouns.—*Self*, plur. *selves* (which is properly a noun), is attached to the *Possessive* Cases of Pronouns of the 1st and 2nd Persons, and to the *Objective* of the 3rd Person, to render them *emphatical:* as, *myself, ourselves; himself, themselves.* The words thus conjoined are called *Reflexive* Pronouns, because the person or thing spoken of is the same as the person or thing denoted by the leading noun or pronoun.

b. These words have only the *Nominative* and *Objective* Cases in both numbers; thus:—

S. Nom...	I, myself,	thou, thyself,	he, himself, she, herself, it, itself.
,, Obj. ..	Me, myself,	thee, thyself,	him, himself, her, herself, it, itself.
Pl. Nom...	We, ourselves,	you, ye, yourselves,	they, themselves.
,, Obj. ..	Us, ourselves,	you, yourselves,	them, themselves.

The Reflexive Pronouns are of the same person as the personal pronouns with which they are connected, and the verb must agree with them accordingly; as, 1. *I myself* write; 2. *Thou thyself* writest; 3. *He himself* writes; Plur. 1. *We ourselves* write, &c.

c. When *Self* is connected with the Indefinite Pronoun *one*, it is in some instances, 1. a *Noun;* as, "One despises one's *self*," denoting character or ability; 2. a *Reflexive* Pronoun; as, "One despises *one-self;*" denoting the object of its own action. Both forms, *one's-self* and *one-self* are correct, but with a difference of meaning.

d. When *One* is used as the subject of a verb, the word *one* must be repeated; and not a personal pronoun introduced; as, "*One* ought to know *oneself*," and not *himself*. But, when a noun or personal pronoun is the subject, then a noun or personal pronoun is the object; as, "A *man* should improve *himself*;" "*We* should improve *ourselves*." (See 124—4. *d.*)

122. COMPOUND POSSESSIVES.—*Own* is added to the Possessives *my, thy, his, her, its, our, your, their,* to express property or possession emphatically; as, "*my own*;" "*your own*."

123. COMPOUND RELATIVES.—The Relatives *Who, Which, What,* have sometimes annexed to them the words *ever* and *soever;* thus:—

who-ever / *who-soever* } he who | *which-ever* / *which-soever* } whether one or the other | *what-ever* / *what-soever* } the things which.

These words are a kind of Compound Relatives, being equivalent to *he who,* the *person who, that which,* &c.; as, "*Whoever* will, may take;" "*Whosoever* will, let him come."

Whosoever is the only one declinable, and is thus formed:

Nom. *Who*-soever; Poss. *Whose*-soever; Obj. *Whom*-soever.

ADJECTIVE PRONOUNS.

LESSON 23.—Exercise 23.—*Page* 16.

124. *Adjective Pronouns* are those words which are sometimes used with nouns, and sometimes without. When used *with* nouns they are Adjectives; *without* nouns they are regarded as Pronouns.

They may be divided into Five Classes:—1. The *Possessive*, —2. The *Distributive;*—3. The *Demonstrative;*—4. The *Indefinite;*—5. The *Reciprocal.*

1. *a.* The *Possessive Pronouns* are *Mine, thine, his, hers, its, ours, yours, theirs,* being used *without* nouns; as, "This book is *mine,* that is *yours.*" These words are similarly considered in French.

b. The *Possessive Adjectives* are *My, thy, his, her, our, your, their,* being used *with* nouns; as, "This is *my* or *our* house." They are also considered in this class in French.

c. In Latin, the same form would be used for both *my, mine; thy, thine;* &c.; thus, "*My* brother is diligent, but *yours* is idle,"—"*Meus* frater diligens est, *tuus* piger." In parsing, however, as previously noticed, it is of no importance, whether the distinction here given be observed, or both forms be regarded as the *possessive case* of the personal pronouns.

2. *a.* The *Distributive Pronouns* denote the persons or things that make up a number considered *separately.* They are *Each, either, neither,* when used without nouns; as, "*Each* in his

order." For the proper application of these words, see Syn. 360.

b. Every is always an Adjective. When *every* is connected with *one*, as in *every-one*, it may be considered as part of a Compound Indefinite.

3. The *Demonstrative* Pronouns are *This, these, that, those;* as, "Give me *this;* take *that.*"—*This* denotes an object near to the speaker; *that*, one more distant.

4. *a.* The *Indefinite Pronouns* speak of persons or things in a vague or general manner. They are *Any, other, another,* and *one* used for *any man.* To these may be added *Some-one, every-one, no-one, such, such-a-*(one), *the same.* (See 103. *a.*)

Such-as, the *same-as*, are *correlatives*, the latter word being the reciprocal of the former.

b. Any is used indefinitely for *one;* as, "If a soul sin against *any* of the commandments;"—sometimes for *some;* as, "Who shall show us *any* good?"—sometimes for *every one;* as, "*Any* body can do that."

c. Other signifies the second of two objects.—*Another* is *an* and *other.*—*Other* is sometimes used as a substitute for a noun, and has then a plural number, with the regular cases; as, S. Nom. Other; Poss. Other's; Obj. Other; Pl. N. Others; Poss. Others'; Obj. Others.

d. One, when not a numeral, is used, 1. As an Indefinite Pronoun in the sense of *any man;* as, "*One* would imagine he (alluding to an absent person) had spoken that in jest." 2. Sometimes *one* is used as a noun, having the regular cases and numbers; as, S. Nom. One; Poss. One's; Obj. One; Pl. N. Ones; Poss. Ones'; Obj. Ones; thus, we say, "The great *ones* of the earth." (See 121. *d.*)

e. Sometimes *One*, *other* and similar words are only apparently nouns, when in reality they are Adjectives having nouns understood; as, "Virtue and vice are different in their nature and consequences, the *one* (*quality*) leads to happiness, the *other* (*quality*) to misery."

5. *a.* The *Reciprocal Pronouns* are *each other, one another,* and are so called because they denote the mutual influence which the agents and objects have upon each other.—*Each other* refers to *two;* *one another* to *more* than two.

b. Illustration.—The phrase "They heard *each other's* voice," may be explained thus, "They *each* heard the voice of the other,"—*each* is here in the Nom. Case in apposition with *they.*—"They read *each other's* poems," that is, "They *each* read the poems of the other."

125. *Table of Pronouns.*

1. Personal Pronouns ..... as, I, thou, he, she, it.
2. Relative Pronouns ..... as, Who, which, that, what.
3. Interrogative Pronouns .... as, Who, which, what?
4. Reflexive Pronouns ..... as, Myself, thyself, &c.
5. Compound Possessives .... as, My own, thy own, &c.
6. Compound Relatives ..... as, Who-ever, who-soever, &c.
7. Adjective Pronouns, namely:—
   1. Possessive Pronouns ..... as, Mine, thine, his, hers.
   2. Distributive Pronouns ..... as, Each, either, neither.
   3. Demonstrative Pronouns .... as, This, that.
   4. Indefinite ,, ... as, Any, other, one.
   5. Reciprocal ,, ... as, Each-other, &c.

5. VERBS.

LESSON 24.—Exercise 24.—*Page* 17.

126. *a.* A *Verb* is a word which *affirms* or *asserts* that a person or thing is—1st, either *existing;* as, "I *am;*" or, 2nd, *doing something;* as, "I *teach;*" or, 3rd, is the *object* of some action; as, "I *am taught.*"

b. A Verb is also used to *command, exhort, entreat, request,* or *ask a question;* as, "*Be* silent;" "*Study* diligently;" "*Spare* me;" "*Lend* me the book;" "*Have* you *written* the letter?"

c. The person or thing *about which* something is affirmed is called the *Subject;* the word which expresses the affirmation is the *Verb;* the person or thing affected by the affirmation is the *Object,* a term signifying *laid in the way;* thus, in the phrase, "The master teaches me;" the Subject is *master,* the Verb is *teaches,* the Object is *me.*

d. An *Adjective* differs from a verb in not affirming, but merely denoting some quality or property either *inherent in* or *belonging to* the person or thing with which it is conjoined; thus in the phrase, "A *prudent* man," the quality called *prudent* is *assumed* as belonging to *man,* either naturally or habitually, but not affirmed. But, when I say "the man *is* prudent," an affirmation is made, that the *man possesses* the quality of prudence.

127. Verbs are of two kinds, *Transitive* or *Active,* and *Intransitive* or *Neuter.*

128. *a.* A *Transitive* or *Active* Verb expresses action passing from an *agent* or *doer* to some *object;* as, "The master *teaches* me."

b. The term *transitive* signifies *passing over.* The *doer* of an action is called the *agent.*

c. The object of a transitive verb is sometimes understood; as, "John *calls;*" *me, him,* &c., being understood. Transitives not having their objects expressed, frequently imply *habits;* as, "Thomas *reads* and *writes* well."

d. A few verbs, originally active, are sometimes applied in a *neuter* or *intransitive* sense; as, "The cloth *tears,*" that is, is capable of being torn; "the pain *shoots,*" that is, passes rapidly from one part to another. "Honey *tastes* pleasant." "The sentence does not *read* well."

129. An *Intransitive* Verb expresses either *no action* at all, but simply the *state,* or *condition* of the nominative; as, "I *am;*" "I *stand;*" or action *confined* to the agent; as, "I *run;*" "I *walk.*"

a. Intransitive means *not passing over.* Sometimes, an Intransitive verb becomes, by the addition of a preposition, what is termed a compound transitive; thus, "She *smiles,*" is intransitive; but, "She *smiles on* him," is transitive, and in this sense may become passive; as, "He is *smiled on.*"

b. Some verbs are used sometimes in a transitive, and sometimes in an intransitive sense; only the construction determining to which kind they belong. In a few colloquial phrases, some verbs originally neuter appear to assume an active import; thus, "To *grow* flowers," "to *walk* a horse." These may be resolved into—to *cause* or *make* flowers grow, and a horse run, walk, &c.

130. *Reflexive* Verbs denote that the subject and object of the verb are the same; as, "Thou hast hurt *thyself.*"

131. *Transitive* Verbs have two Voices, *Active* and *Passive*.

Voice has been styled the Active or Passive *expression* of a Transitive Verb.

132. The *Active Voice* expresses *action* passing from an *agent* to some *object*: as, "The master *teaches* me."

133. The *Passive Voice* denotes that the nominative is *acted upon* by some agent, and is formed by the perfect participle of a transitive verb and some tense of the verb *to be*; as, "John *is taught* by the master."

134. *a.* *Intransitive* Verbs have properly no Passive Voice.

b. In the phrases "he *has* come," "he *is* come," which are both in current use, *has* denotes the completion of an action, and *is* the mere presence of a person.

135. Transitive and Intransitive Verbs are divided into *Regular* and *Irregular*.

136. A *Regular* verb is one that forms its *past tense* and *perfect participle* by the addition of *d* or *ed* to the Present; as, Present, *love*; Past, *loved*; Perfect Participle, *loved*.

137. *a.* An *Irregular* verb is one that does not form its past tense and perfect participle by the addition of *d* or *ed* to the present; as, Present, *arise*; Past, *arose*; Perfect Participle, *arisen*.

b. In the formation of the Past Tense and Perfect Participle, it must be observed, that in some verbs the *radical* vowels are changed, and the Perfect Participle ends in *en*; in others, the unaccented syllable *ed* is added to the verb. As the great majority of our verbs (about 4,000) are formed in the latter manner, they are properly termed *Regular*; while those formed by changing the radical vowel are termed *Irregular* verbs (amounting only to about 200).

c. Several modern writers, adopting the nomenclature of Jacob Grimm, the German philologist, call the Conjugation formed by the addition of *d* or *ed* in the Past Tense and Perfect Participle the *Weak* conjugation, and that formed by the change of the vowels the *Strong* conjugation. But, as no advantage whatever would be gained by adopting these terms, the long established and familiar designation of *Regular* and *Irregular* Verbs has been retained.

138. In the full Conjugation of English Verbs, we make use of certain words called *Auxiliaries*, by means of which we can express every shade of meaning.

139. *a.* The *Auxiliary* Verbs are *Do, be, have, shall, will, may, can,* and *must*. These, with the exception of *Do, be, have,* and *will* (in the sense of *determination*), are *Defective*, having only the Present and Past Indicative (their other tenses having fallen into disuse); thus:—

	1	2	3	4	5	6	7	8
Pres.—	Do,	am,	have,	shall,	will,	may,	can,	must.
Past.—	Did,	was,	had,	should,	would,	might,	could.	

b. *Be* assists in forming the Passive Voice and the Progressive Tenses of Transitive Verbs;—*Shall* and *Will* in forming the Future Tenses, and *Have* the Perfect and Past-Perfect Tenses of the Indicative Mood.—*Do* assists in forming the Emphatic and Interrogative forms, and *May*, *Can*, *Must* in forming the Potential Mood of Verbs.

140. *Be*, *have*, *do*, and *will* (in the sense of determination, disposal), when unconnected with other verbs, either expressed or understood, are not auxiliaries, but *principal* verbs, having the present and perfect Participles complete; as, "*Being* present, he voted;" "He *has* capacity, but no industry;" "He *does* as he pleases;" "He *willed* his estate."

141. A *Monopersonal* or *Impersonal* Verb is one that is used only in the third person singular; as, "It *rains;*" "It *hails.*" —A *Finite* Verb is a verb in any mood except the Infinitive.

142. The modifications which Verbs undergo are effected by means of *Mood*, *Tense*, *Number*, and *Person*.

Moods.

LESSON 25.—Exercise 25.—*Page* 17.

143. *a.* The *Mood* of a verb is the particular *form* which it assumes, in order to express the *mode* or *manner* in which an action or state is represented.

b. In Greek and Latin, Moods and Tenses are formed *chiefly* (not exclusively) by a change of *termination*. In English, however, they are formed partly, by the *variations* which the Simple Verb undergoes, but principally, by the *combination* of two or more words. The existing mode of arranging the English verbs has doubtlessly been suggested by the clearness and convenience with which the different parts or forms can thus be more easily explained, and more accurately applied.

c. Were *Inflection* to be considered, as some grammarians assert, the sole characteristic of mood, tense, voice, and case, then we should be reduced to one mood, namely, the *Indicative;* two tenses, the *present* and *past:* one voice, and two cases. But this mode would materially increase the difficulty of obtaining a correct knowledge of these *forms* and *combinations* of speech, which a just and convenient classification tends so vividly to exhibit. The observations of *Mr. Smart* on this subject are so appropriate that I shall here subjoin them:—"If by *mood* we are to understand inflections of the *individual* theme to signify modifications of its meaning, then it is certain that our verbs have no moods; but if a dividual expression may be deemed a mood, then have our verbs all the moods which may be found in any other language, and in all languages put together. The point is not worth disputing. As a practical question, grammarians have settled it by assigning to our verbs as many moods as they have found convenient; and these are, the *Indicative*, the *Imperative*, the *Potential*, the *Subjunctive*, and the *Infinitive*."

d. The Moods of Verbs show that a person *has* performed, *will* perform, or *does* perform, an action; or, secondly, that he *may* or *can* perform it, or *ought* to perform it; or, thirdly, that it is *doubtful* whether he will or will not perform it; or, fourthly, that he has a right or authority to *entreat* or *command* some other person to perform it; or, fifthly, that the action requires only its bare exhibition, without any regard to an agent.

144. There are generally reckoned *five* moods; the *Indicative, Imperative, Potential, Subjunctive,* and *Infinitive.*

145. The *Indicative* Mood *affirms,* in a *direct* and *positive* manner, respecting an action or event; as, "He *teaches;*" "He *is taught;*" or, it asks a question; as, "*Does* he *teach?*" "Is he *taught?*" (See 203 to 209.)

146. The *Imperative* Mood *commands, exhorts, entreats,* or *requests;* as, "*Go;*" "*study;*" "*spare* me;" "*let* us go."

The Imperative Mood is confined to the second person singular and plural. (See 181. *a.*)

147. The *Potential* Mood implies the *possibility* or *liberty, power, inclination,* or *duty* to do or suffer an action, and is known by the signs *may, can, might, could, would, should,* put before the verb; as, "It *may* rain," &c.

a. This mood, also, is used in asking questions; as, "*May* I write?" "*Can* you read?" *May* and *might* denote the possibility of doing a thing; *can* and *could* express the power; *should* denotes duty; and *would*, inclination or determination.

b. The *Potential* was introduced into English by our earlier Grammarians, in imitation of the prevailing arrangement of Latin verbs. The verbs usually considered as *signs* of the Potential Mood have sometimes a strictly *assertive* import; and, in such instances, would, if translated, require to be rendered by separate verbs. But for all practical purposes, they may, in general, be considered as mere *signs* of this mood. (See 196, 197, &c.)

148. The *Subjunctive* Mood is employed when an *uncertainty, supposition, condition,* or *dependence* of an action or event on something else is expressed, and is generally preceded by *if, though, except, lest, unless,* or *that;* as, "He will improve (indic.), if he *study*" (subj.). "He promised (indic.) that he *would write*" (subj.). (See 395, 396.)

a. In *concessive clauses,* that is, those preceded by *though* or *although,* which assume as *granted* that something is or was in existence, the *Indicative Form* of the verb is always used; as, "*Though* he *hears,* he does not attend;" "*Though* he *was* rich, he was not happy;" "Though I *bear* record of myself, my record is true."

b. Illustration of the Tenses in the Subjunctive Mood:—

1. *Present Tense.*—When *uncertainty* is indicated respecting something which either does or does not exist at this moment, but of which we are in doubt, the form of the *Indicative Present* must be used; as, "If it *rains;*" "If thou *art* poor;" "If he *is* honourable;" "If he *acts* as he ought."

2. *Past Uncertainty.*—When an uncertainty is implied respecting an action or event which, if it has existed at all, must now be *past,* the *Past Tense* of the Indicative must be used; as, "If Caesar *was* a tyrant;" "If Napoleon *was* banished;" "If he *was* present, he voted."—Though the *Indicative forms* are used in the Present and Past Tenses, they are both, in these instances, considered in the *Subjunctive Mood.*

3. A *Future* contingency is expressed, 1st, either by employing the verb *without any change* of termination, and *without auxiliaries,* which is the more general mode, as, "If it *rain* to-morrow;" "If thou *hear* any tidings;" or, 2ndly, by employing the auxiliaries *should, would,* &c., with the proper *variations* for each person; as, "If thou *shouldst* hear." In the Subjunctive Future, *should* implies a future contingency, *would,* a future volition.

4. The *Suppositional* Tense (a term employed to distinguish it from the Past) is employed when speaking of a supposed action or event which may or may not happen at some *subsequent* period; as, "*Were* he in power," implies that he is not in power. "*Were* he an honest man he would pay his debts," implies that he is not honest. "*Were* he a king, how would he govern?" implies that he is not a king.

149. The *Infinitive* Mood (does *not assert*, but) simply exhibits the *action*, *suffering*, or *state of being*, without reference to time, or to number or person, and is generally known by the sign *to* before it; as, *to hear*.

a. The Infinitive, not *being limited* by tense, number, and person, is not properly a mood, but the *simple form* of the verb itself, and equivalent to a *Verbal noun;* and may thus become either, 1st, the Subject; as, "*To work* strengthens the mind;" or, 2nd, the Object; as, "He loves to *study*," that is, *study*.

b. To, before the Infinitive Mood, is considered as forming part of the verb; but in every other situation, *to* is a preposition.—*To* denotes that point of time or place to which motion or action tends, and in which it terminates; and, prefixed to an infinitive verb, holds it forth as the object to which the preceding verb is directed; thus, "I desire *to* learn;" "I desire, and the object or end of that desire is *learn* or *learning*." When the infinitive verb is the immediate object of an action, and not a more remote object to which the action tends, *to* is dropped; thus, instead of saying, "I do *to* plough," I say, "I do plough," that is, I use or guide the plough.

Tenses.

LESSON 26.—Exercise 26.—*Page* 17.

150. *Tense* is a term used to distinguish the *time* in which an action or state is represented.

The observations which were made with regard to the formation of English Moods are equally applicable to the formation of our Tenses. The principle in both is not simply *Inflection*, but *Combination*, by which means the various circumstances of time and action can be most clearly exhibited to the mind, and most readily applied. In the following definitions, therefore, while the usual nomenclature is retained, such an arrangemennt of the different tenses has been adopted as will render their *relative* connection more evident than by the ordinary method.

151. *a.* Every action may be considered with regard to *time*, either as *past*, *present*, or *future;* each of which periods is represented by two tenses, a *Simple* and a *Compound*. There are thus *six* Tenses in English, namely,

Simple Tenses.		*Compound Tenses.*	
Present.	I call.	*Present Perfect.*	I have called.
Past.	I called.	*Past Perfect.*	I had called.
Future.	I shall *or* will call.	*Future Perfect.*	I shall have called.

b. The Simple Tenses, it will be perceived, speak of Time *absolutely;* the Compound of Time *relatively*. Whether these Tenses are designated *Simple* or *Absolute*, *Compound* or *Relative*, is a matter of no practical importance.

c. The Tenses formed by *Inflection* alone, and usually called the *Simple Tenses*, are the *Present* and *Past* as, "I call," "I called."

d. Each tense, again, admits one or more subdivisions, to represent the *simple*, the *progressive*, or the *emphatic* form of the action or event; as, "I write," "I am writing," "I do write." (For *Illustrations*, see Remarks on the Tenses, 190.)

1.—*Simple Tenses.*

152. The *Present* Tense speaks of what *is doing* or *going on* in *present* time; as, I *write*, I *am writing*, I *do write*. (See 190.)

153. The *Past* Tense represents an action *or* event either as finished at some *past time:* as, "I *wrote* the letter;" "I *did* write;" or, as *begun*, and *still going on* at a past time; as, "I *was writing* when you came."

The English *Past* Tense corresponds in its progressive form (*was writing*) to the *Imperfect* of the Latin, Greek, and French languages; and in its simple and emphatic forms (*wrote, did write*) to the *Preterite* or *Perfect* of those languages.

154. The *Future* represents an action or even which is yet to come; as, "I *shall* or *will write* the letter."

2.—*Compound Tenses.*

155. The *Present Perfect* Tense represents an action or event that has only *just now* (or *very lately*) been completed; as, "I *have written* the letter;" "I *have been explaining* the cause of day and night."

156. The *Past Perfect* expresses an action or event which *was past* before some other *past* action or event mentioned in the sentence and to which it refers; as, "I *had written* the letter before he came."

157. *a.* The *Future Perfect* denotes that a future action or event will be *completed at* or *before* another future action or event; as, "I *shall have written* the letter before John arrives."

b. The subjoined mode, in which a Latin verb is usually considered either in an *Imperfect* or in a *Perfect* state, will assist the pupil in instituting a comparison between the two languages in this respect:—

Imperfect State.			*Perfect State.*		
Present,	Voco,	I call, am calling, do call.	*Perfect,*	Vocāvi,	I called *or* have called.
Imperfect,	Vocābam,	I was calling.	*Pluperfect,*	Vocavĕram,	I had called.
Future,	Vocābo,	I shall call.	*Fut. Perfect,*	Vocavĕro,	I shall have called.

Numbers and Persons.

LESSON 27.—Exercise 27.—*Page* 18.

158. *a.* Verbs have *two* Numbers, the *Singular* and the *Plural*, agreeing with a noun or pronoun; as, he *loves*, they *love*.

b. In each number there are *three* persons; as,

	Singular.	*Plural.*
First Person.	I love,	We love,
Second Person.	Thou lov*est*,	You *or* ye love,
Third Person.	He, she, *or* it lov*es*.	They love.

c. The *first person* refers to the *speaker himself* (*I*, plur. *we*); the *second* to the person *spoken to* (*thou*, plur. *you* or *ye*); the *third* to the person or thing *spoken of* (*he*, *she*, *it*, plur. *they*).—The first person *plural* of Pronouns is generally used in public discourses by persons in authority, and also by authors and editors of periodicals, rather than the first person *singular*, perhaps, because this mode appears less egotistical; as, "*We* think," rather than "*I* think."

159. In English, there are *distinct forms* for only two of the persons, the *second* and *third* singular. In the plural, the same form of ending is preserved through all the persons.

160. The *Second* Person Singular is formed from the first by adding *st* when the verb ends in *e*; as, love, lov*est*; see, se*est*; and in other instances, generally by adding *est*; as, hear, hear*est*; call, call*est*.

a. *Y* after a *consonant* is changed into *iest* for the second person; as, try, tri*est*. But *y* following a vowel is not changed; as, delay, delay*est*.

b. *Past* Tenses (not being monosyllables), ending in *ed*, form the second person singular in *edst*; as, lov*ed*, lov*edst*; call*ed*, call*edst*.

c. Monosyllables ending with a *single* consonant immediately after a *single* vowel, and words *accented* on the *last* syllable, have the final consonant *doubled*, before *est*, *eth*, *ed*, *ing*, but not before *s*; as, put, put-*test*; commit′, commit′-*test*; demur′, demur′-*rest*, demur′-*red*. (See 49.)

161. In English, the Second Person *Plural* is generally used instead of the second person singular in addressing a single person; thus, "*You read*," instead of "*Thou readest*."

a. The word *thou* is employed only in the following instances:—1st. When addressing the *Deity*. 2ndly. In poetry, to add dignity to the style. 3rdly. When speaking contemptuously of a person; or, in *vulgar* language, to express equality or great familiarity. 4thly. It is now employed *frequently* (but not, as formerly, *always*) by the Members of the Society of Friends, in addressing a single person.

b. To avoid using *thou*, some of the "Friends" say *thee*, connecting it with the third singular verb; thus, "*thee says*," "*thee does*;" instead of "*thou sayest*," "*thou doest*." This is indeed a glaring perversion of grammatical propriety.

c. *Ye*, plural, is principally confined to the *solemn* style and poetry, being excluded from polite discourse.

162. The *Third* Person Singular of the *present* tense is formed generally by adding *s* to the first person; as, I love, he love*s*; I read, he read*s*.

a. *Y* after a consonant is changed into *ies* for the third person; as, try, tri*es*. But *y* after a vowel is not changed; as, delay, delay*s*.—The third person singular of *Past* tenses has the same termination as the first; as, I beg*an*, he beg*an*; I admir*ed*, he admir*ed*.—The termination *s* does not cause any final consonant to be doubled. (See 160. *c.*)

b. Verbs ending in *a*, *ch* soft, *s*, *sh*, *x*, *z*, or in *o* after a consonant, form the third person singular in *es*; as, huzza, huzza*es*; catch, catche*s*; toss, tosse*s*;

push, pushes; wax, waxes; buzz, buzzes; go, goes. The termination *th*, in the third person singular, as in *hath*, *marketh*, &c., is not now used either in writing or in conversation, but is confined to the language of *Scripture* and *Poetry*.

c. *Dare*, past *Durst*, intran. to venture, and *Need*, intran. have now in common usage (though contrary to *analogy* and to former usage), the 2nd and 3rd pers. sing. the *same* as the 1st; as, "Thou *dare*, he *dare* not ride;" "Thou *need*, he *need* not walk." But *Dare*, to challenge, tr. past *Dared*, and *Need*, tr. to want, have *st* in the 2nd and *s* in the 3rd pers.; as, "Thou dar*est*, he dare*s* him to the conflict." "Thou nee*dest* help." "He need*s* your guidance."

163. Examples of Personal Terminations.

	Singular.			*Plural.*		
	1.	2.	3.	1.	2.	3.
	I	Thou	He, she, it	We, ye *or* you, they		
Present Tense.	love,	love*st*,	love*s*,	love, through	all the persons.	
	try,	tri*est*,	tri*es*,	try,	do.	
	delay,	delay*est*,	delay*s*,	delay,	do.	
	scan,	scan*nest*,	scan*s*,	scan,	do.	
	toil,	toil*est*,	toil*s*,	toil,	do.	
	defer,	defer*rest*,	defer*s*,	defer,	do.	
	teach,	teach*est*,	teache*s*,	teach,	do.	
	free,	fre-*est*,	free*s*.	free,	do.	
Past Tense.	loved,	love*dst*,	loved,	loved, through	all the persons.	
	tried,	tried*st*,	tried,	tried,	do.	
	delayed,	delaye*dst*,	delayed,	delayed,	do.	
	scanned,	scanned*st*,	scanned,	scanned,	do.	
	toiled,	toiled*st*,	toiled,	toiled,	do.	
	deferred,	deferred*st*,	deferred,	deferred,	do.	
	taught,	taught*est*,	taught,	taught,	do.	
	fre-*ed*,	fre-edst,	fre-ed,	freed,	do.	

Participles.

LESSON 28.—Exercise 28.—*Page* 18.

164. *a.* A *Participle* is so called from its supposed partaking of the functions of a verb, an adjective, and a noun; as, "The man is *reading*" (participle); "A *reading* man" (adjective); "The *reading* is correct" (noun).

b. A Participle coincides with a verb in denoting *time* and *action*, but differs from it in not *affirming* anything; as, "*Moving* in haste;" "*promoted* in his situation;" here *moving* and *promoted* are assumed, or taken for granted.

c. A participle differs from an *adjective* in implying *time* and *action*, while the adjective denotes neither. In the phrases "*Moving* in haste," "*Heated* with liquor," the words *moving* and *heated* are participles, because they convey the idea of *time* and *action*; but in the phrases, "A *moving* spectacle," "A *heated* imagination," the words *moving* and *heated* simply denote *qualities*, without any regard to time, and consequently are adjectives. When these participial forms are used as adjectives, they may have degrees of comparison; as, a *moving*, a *more moving*, a *most moving* spectacle.

165. In the *Active Voice*, there are *two* Participles; the *Present* or *Imperfect*, and the *Perfect*.

166. *a.* The *Present* or *Imperfect* Participle ends in *ing*, and expresses the *continuance* of an action, or action begun and not finished; as, *moving, running, trying.*

b. The Present or Imperfect Participle is indefinite as to time, denoting the *continuance* of some present, past, or future action, according to its connection with a present, past, or future verb; as, "I am (at present) writing;" "I was (some time past) writing;" "I shall be (at a future period) writing."

c. When the verb ends in *e* after a *consonant* (but not in *ee*), the *e* must be dropped before *ing*; as, love, lov*ing*; flee, flee*ing*. Except swinge*ing*, singe*ing*, to distinguish them from swing*ing*, sing*ing*. (See 48. *e.*)

d. When the verb ends in *ie*, the *ie* is changed into *y*; as, l*ie*, l*ying*; d*ie*, d*ying*; but dye, to stain, makes d*yeing*.

e. *Ing*, added to monosyllables and words *accented* on the last syllable, when these end with a *single* consonant after a single vowel, requires the final consonant to be doubled; as, scan, sca*nning*; defer', defer'*ring*. (See 49.)

167. *a.* The Participle in *ing* has generally an active signification, but sometimes a passive one; thus,

b. If the agent connected with the participle is a *sentient* being or *capable* of action, then the Participle in *ing* is *active;* as, "I am *reading*;" "John is *writing*;" "The men are *building* the house;" "They are *printing* the book;" "They are *burning* the sticks." In these instances the participles are *active*, and govern some nouns, either expressed or understood, in the objective case.

c. But when the noun connected with *ing* is either *inanimate*, or cannot, from its very nature, be considered as *acting* of itself, then, the participle in *ing* is regarded as *passive;* as, "The work is or was *printing*;" "The house is or was *building*." In this sense, the participle has obtained the sanction of long established usage; nor can any ambiguity arise from its continued application.

d. The *classical* student is well aware that the usual mode of rendering into Latin the preceding expressions, would be by employing the passive verb in the following manner:—

The house is *building*,	domus ædificātur;	and not, domus ædificat.
The house was *building*,	domus ædificabātur;	and not, domus ædificabat.
The house is *built*,	domus ædificāta est;	and not, domus ædificatur.

e. To avoid, however, using the participle in *ing* in a passive sense, the employment of the *present passive* participle with *being*, to denote *progress* or *incompleteness*, either in the present or at some past time, has lately been extensively adopted by good writers; thus, "The house is *being* built," denotes progress at present. "The work *was being* printed," denotes incompleteness at some past time. So we may say, "The accounts *are* or *were being* settled;" "A tax *is* or *was* being levied;" "An army *is* or *was being* raised." (See 413. *b.*) "*Is built*," "*Was built*," denote completion; "Is *being built*," "Was *being built*," denote progress or incompleteness.

168. The *Perfect* Participle expresses the *completion* of an action; and ends, when regular, in *ed;* otherwise, generally in *t* or *n*, with *having* before it; as, "*having printed*;" "*having taught* or *written*."

a. The Perfect Participles, both of transitive and intransitive verbs, are employed with the tenses of *have* in forming some of the compound tenses of the *active* voice; as, "I have *called*," "I have *written*," "I had *run*."

b. The Perfect Active Participle always requires *having* before it; as, "*Having* loved;" "*having* written." But, when *being* is understood, the same word becomes the *Present Passive Participle;* as, "*Loved* or *being loved*;" "*Written* or *being written*."

c. "I have *written* a letter," implies that I myself have completed the *act of writing;* but "I have a letter *written*," implies that the letter *may* have been written by some one else.

d. The affix *ed* will have the same influence in doubling the final consonant, as *ing* has; as, scan, sca*nned*; defer', def'*erred*. (See 49, Rule 4.)

Passive Participles.

169. In the *Passive Voice*, there are also two Participles, *Present* and *Perfect*.

170. *a.* The *Present Passive Participle*, expressed either with or without *being* prefixed to the participle, denotes that an object is at present affected by some action; as, "*Loved* or *Being loved*;" "*Honoured* or *Being honoured*."

b. The *abridged* form of the present passive participle (without *being*) is frequently used instead of the full form; thus, "*Loved* by his parents;" "*honoured* by his friends;" "*written* with care;" that is, *Being* loved; *being* honoured; *being* written. The *Perfect Active Participle*, on the contrary, always requires *having* to be prefixed to distinguish it from the Present Passive; and, if derived from a transitive verb, has an objective case after it; as, "*Having loved* his parents;" "*Having written* the letter."

171. The *Perfect Passive* denotes the *completion* of an action before another action mentioned; as, "The business *having been completed*, the council was dismissed."

Participial Nouns.

172. *Participial Nouns* have the same *form* as Participles, but express a substantive meaning. Those ending in *ing* may have articles before, and adjectives conjoined with them; as, "The *singing* was good;" "An excellent *understanding*."

173. Participial Nouns may be either—1, the Subject, or 2, the Object of a verb; or, of adjectives and prepositions; as, 1. "The *reading* was good." 2. "I love *reading*;" "he is *fond of reading*;" "he is *desirous of being heard*." (See 410, 411.)

174. *Participial Nouns* will govern the Possessive Case; and, if ending in *ing*, and derived from transitive verbs, will govern an Objective also; as, "*William's admonishing him* produced a change;" "*John's being warned* was the cause of his safety."

175. Participial Nouns are derived—1, from the Present in *ing*; as, "*Reading*;"—2, from the Perfect Active; as, "*Having read*;"—3, from the Present Passive *being*; as, "*Being read*;"—4, from the Perfect Passive, *having been*; as, "*Having been read*."

The following examples will illustrate the import of Participial Nouns in their various applications:—

a. "John's *admonishing* him, preserved his reputation;" here, *admonishing* is a *Participial Noun* derived from a transitive verb. The phrase, in its strictly participial character, would be expressed thus: "John, by admonishing him, preserved," &c., or "John, by having admonished him, preserved," &c.

b. "The enemy's *having secured* the pass prevented their entrance;" *having secured* is a participial noun from the *perfect active*. The phrase, rendered participially, would be thus: "The enemy, by having secured the pass, prevented," &c.

c. "The chancellor's *being attached*, or *having been attached* to the king, secured his crown;" here, *being attached* and *having been attached* are participial nouns. The phrases, rendered participially, would be, "The chancellor, by *being attached*, or by *having been attached* to the king, secured," &c.

Conjugation.

LESSON 29.—Exercise 29.—*Page* 19.

176. The *Conjugation* of a verb is the regular combination of its several voices, moods, tenses, numbers, and persons.

177. The Conjugation of a Transitive or Intransitive verb, styled the *Active Voice*, is formed by means of the verb *to have;* and that of a Passive verb, styled the *Passive Voice*, by means of the verb *to be*, prefixed to the Perfect Participle.

Transitive verbs may become passive, but intransitive verbs cannot.

178. The Conjugations will be given, 1st, in their *Simple* Form; and, 2nd, in their *Compound* and *Complete* Form.

a. The *Simple* Tenses, when formed by *Inflection* only, consist of the *Present* and *Past* tenses; and *Two* participles, the Present and Past.

b. The *Compound* Tenses are all those that are formed by means of the verbs *to be* and *have*, prefixed to the past participle of any verb.

c. In *conjugating*, the proper form of the verb belonging to the second person singular will be given; but the use of *thou* is, in good conversation, restricted to the instances mentioned in 161. *a.*

d. Ye is confined to poetry and the solemn style; *you*, in good conversation, is used instead of it.

e. The *third* person singular of verbs will agree either with *he*, *she*, *it*, or any *noun* of the third person; for the sake of brevity, however, only one nominative will be prefixed to the verb in conjugation.

f. The *third* person singular of each verb has two forms; the common ending in *s*, the solemn ending in *th*. The common form only will, except in particular cases, be given.

179. Conjugation of Verbs in the Simple Inflectional Tenses:—

1. TO HAVE.

Indicative Mood.—*Present Tense.*

Sing. 1. I have.	2. Thou hast.	3. He has *or hath*.
Plur. 1. We have.	2. You have.	3. They have.

Past Tense.

Sing. 1. I had.	2. Thou hadst.	3. He had.
Plur. 1. We had.	2. You had.	3. They had.

Participles,—Present, having. *Perfect*, having had.

2. To Be.

Indicative Mood.—*Present Tense.*

Sing. 1. I am. 2. Thou art. 3. He is. *Plur.* 1. We are. 2. You are. 3. They are.

Past Tense.

Sing. 1. I was. 2. Thou wast. 3. He was.
Plur. 1. We were. 2. You were. 3. They were.

Participles,—Present, being. *Perfect,* having been.

3. To Do.

Indicative Mood.—*Present Tense.*

Sing. 1. I do. 2. Thou doest.* 3. He does *or* doeth.
Plur. 1. We do. 2. You do. 3. They do.

(* *Doest,* when a principal; *Dost,* when an auxiliary verb.) (See 188.)

Past Tense.

Sing. 1. I did. 2. Thou didst. 3. He did.
Plur. 1. We did. 2. You did. 3. They did.

Participles,—Present, doing. *Perfect,* having done.

4. To Will. (Used as a Principal Verb.) (Regular.)

Indicative Mood.—*Present Tense.*

Sing. 1. I will. 2. Thou willest. 3. He wills.
Plur. 1. We will. 2. You will. 3. They will.

Past Tense.

Sing. 1. I willed. 2. Thou willedst. 3. He willed.
Plur. 1. We willed. 2. You willed. 3. They willed.

Participles,—Present, willing. *Perfect,* having willed.

5. To Call. (Regular.)

Indicative Mood.—*Present Tense.*

Sing. 1. I call. 2. Thou callest. 3. He calls.
Plur. 1. We call. 2. You call. 3. They call.

Past Tense.

Sing. 1. I called. 2. Thou calledst. 3. He called.
Plur. 1. We called. 2. You called. 3. They called.

Participles,—Present, calling. *Perfect,* having called.

6. To Teach. (Irregular.)

Indicative Mood.—*Present Tense.*

Sing. 1. I teach. 2. Thou teachest. 3. He teaches.
Plur. 1. We teach. 2. You teach. 3. They teach.

Past Tense.

Sing. 1. I taught. 2. Thou taughtest. 3. He taught.
Plur. 1. We taught. 2. You taught. 3. They taught.

Participles,—Present, teaching. *Perfect,* having taught.

180. Conjugation of TO HAVE in its complete Form.

INDICATIVE MOOD.

SIMPLE TENSES. (See 151.)

1. *Present Tense.*

Sing. 1. I have.
2. Thou hast,—(see 161)
3. He has *or* hath.

Plur. 1. We have,
2. You *or* ye have,
3. They have.

2. *Past Tense.*

Sing. 1. I had,
2. Thou hadst,
3. He had.

Plur. 1. We had,
2. You had,
3. They had.

3. *Future Tense.*

Simple Foretelling in all the Persons.

Sing. 1. I shall have, 2. Thou wilt have, 3. He will have.

Plur. 1. We shall have, 2. You will have, 3. They will have.

1 Pers. *Determination* or *Promise*, 2 and 3 Pers. *Command* or *Promise*.

Sing. 1. I will have, 2. Thou shalt have, 3. He shall have.

Plur. 1. We will have, 2. You shall have, 3. They shall have.

COMPOUND TENSES. (See 151.)

4. *Present Perfect.*

Sing. 1. I have had,
2. Thou hast had,
3. He has had.

Plur. 1. We have had,
2. You have had,
3. They have had.

5. *Past Perfect Tense.*

Sing. 1. I had had,
2. Thou hadst had,
3. He had had.

Plur. 1. We had had,
2. You had had,
3. They had had.

6. *Future Perfect Tense.*

Future completed.

S. 1. I shall have had, 2. Thou wilt have had, 3. He will have had.

P. 1. We shall have had, 2. You will have had, 3. They will have had.

1 Per. *Determination* or *Promise*, 2 and 3 Pers. *Command* or *Promise*.

S. 1. I will have had, 2. Thou shalt have had, 3. He shall have had.

P. 1. We will have had, 2. You shall have had, 3. They shall have had.

IMPERATIVE MOOD. (See 181. *a*.)

Sing. 2. Have, *or* have thou, *or* do thou have.

Plur. 2. Have, *or* have you, *or* do you have.

POTENTIAL MOOD. (See 147. *b* and 196.)

1. *Present Tense,—may, can, must.*

Sing. 1. I may, can, must have,
2. Thou mayst, canst, *or* must have,
3. He may, can, *or* must have.

Plur. 1. We may, can, *or* must have,
2. You may, can, *or* must have,
3. They may, can, *or* must have.

2. *Past Tense,—might, could,* &c.

Sing. 1. I might, could, would, *or* should have,
2. Thou mightst, couldst, &c. have,
3. He might, could, &c. have.

Plur. 1. We might, could, &c. have,
2. You might, could, &c. have,
3. They might, could, &c. have.

3. *Present Perfect,—may have* (but not *can*).

Sing. 1. I may *or* must have had,
2. Thou mayst, &c. have had,
3. He may, &c. have had.

Plur. 1. We may, &c. have had,
2. You may, &c. have had,
3. They may, &c. have had.

4. *Past Perfect Tense,—might, &c. have.*

Sing. 1. I might, could, would, *or* should have had,
2. Thou mightst, &c. have had,
3. He might, &c. have had.

Plur. 1. We might, &c. have had,
2. You might, &c. have had,
3. They might, &c. have had.

SUBJUNCTIVE MOOD.

1. *Present Tense.*

Sing. 1. If I have,
2. If Thou hast,—(sec 181. *b*)
3. If He has.

Plur. 1. If We have,
2. If You have,
3. If They have.

2. *Past Tense.*

Sing. 1. If I had,
2. If Thou hadst,—(sec 181. *b*)
3. If He had.

Plur. 1. If We had,
2. If You had,
3. If They had.

3. *Future Tense.*

Sing. 1. If I have,
2. If Thou have,—(see 181. *c*)
3. If He have.

Plur. 1. If We have,
2. If You have,
3. If They have.

less common. } *or* 1. If I should have, &c.
2. If Thou shouldst have.

4. *Present Perfect Tense.*

Sing. 1. If I have had,
2. If Thou hast had,
3. If He has had.

Plur. 1. If We have had,
2. If You have had,
3. If They have had.

5. *Past Perfect Tense.*

Sing. 1. If I had had,
2. If Thou hadst had
3. If He had had.

Plur. 1. If We had had,
2. If You had had,
3. If They had had.

6. *Future Perfect.*

Sing. 1. If I should have had,
2. If Thou shouldst have had,
3. If He should have had.

Plur. 1. If We should have had,
2. If You should have had,
3. If They should have had.

In the *Future Perfect*, the signs must always be expressed to prevent ambiguity.

INFINITIVE MOOD.

Present. To have. *Perfect.* To have had

PARTICIPLES.

Present. Having. *Perfect.* Having had.

181. *Observations.—a.* The *Imperative Mood* is confined to the Second Person. In the phrases, "Let *me* have," "let *him, us, them*, have," the verb *let* is a principal and transitive verb, in the Imperative Mood, governing the pronouns *me, him*, &c. in the objective case, and the subsequent verb *have* in the Infinitive Mood, but without the sign *to* expressed; thus, "Let (thou) me (to) have."

b. The Subjunctive *Present* and *Past* Tenses denote *uncertainty* about something which may exist now, or might have existed some time ago, but of which I am ignorant; thus, "If he *has* the book, he will lend it;" "If he *had* the book, he would lend it;" "If he *has had* the book, he has lost it;" "If he *had had* the book, he would have lent it."

c. The Subjunctive *Future* implies a *Future contingency;* as, "If he *take* the charge, the affair will succeed;" "If he *be* present, he will vote." The *Future* may be expressed either, 1st, *without* the auxiliaries, which is the more common mode; as, "If he *write*;" or, 2nd, with the auxiliaries. When the auxiliaries are employed, they must be *varied* in the *second* person; as, "If thou *shouldst* or *wouldst* write." The *Future Perfect* Subjunctive *always* requires the auxiliaries; as, "If thou *shouldst have* had." *Should* is the auxiliary most generally employed in the *Future* Subjunctive.

d. Have in the sense of *take, procure, hold, regard*, will admit the *Progressive* and *Passive* Forms; thus, 1. *Progressive*, "He is *having*,—was *having*,—has been *having*—a ride,—his likeness taken."

2. *Passive;* "He *is had* in honour;" "He *will be had* in remembrance."

182.—TO BE.

LESSON 30.—Exercise 30.—*Page* 19.

INDICATIVE MOOD.

1. *Present Tense.*

Sing. 1. I am,
2. Thou art,
3. He is.

Plur. 1. We are,
2. You are,
3. They are.

2. *Past Tense.*

Sing. 1. I was,
2. Thou wast,
3. He was.

Plur. 1. We were,
2. You were,
3. They were.

3. *Future Tense.*
Simple Foretelling.

Sing. 1. I shall be,
2. Thou wilt be,
3. He will be.

Plur. 1. We shall be,
2. You will be,
3. They will be.

1 Per. *Determination* or *Promise*, 2 and 3 Pers. *Command* or *Promise.*

Sing. 1. I will be,
2. Thou shalt be,
3. He shall be.

Plur. 1. We will be,
2. You shall be,
3. They shall be.

4. *Present Perfect Tense.*

Sing. 1. I have been,
2. Thou hast been,
3. He has *or* hath been.

Plur. 1. We have been,
2. You have been,
3. They have been.

5. *Past Perfect Tense.*

Sing. 1. I had been,
2. Thou hadst been,
3. He had been.

Plur. 1. We had been,
2. You had been,
3. They had been.

6. *Future Perfect Tense.*
Future Completion.

Sing. 1. I shall have been,
2. Thou wilt have been,
3. He will have been.

Plur. 1. We shall have been,
2. You will have been,
3. They will have been.

1 Per. *Determination* or *Promise*, 2 and 3 Pers. *Command* or *Promise.*

Sing. 1. I will have been,
2. Thou shalt have been,
3. He shall have been.

Plur. 1. We will have been,
2. You shall have been,
3. They shall have been.

IMPERATIVE MOOD.

Sing. 2. Be, *or* be thou, *or* do thou be. *Plur.* 2. Be, *or* be you *or* ye, *or* do you be.

POTENTIAL MOOD.

1. *Present Tense.*

Sing. 1. I may, can, *or* must be,
2. Thou mayst, canst, *or* must be,
3. He may, can, *or* must be.

Plur. 1. We may, can, *or* must be,
2. You may, can, *or* must be,
3. They may, can, *or* must be.

2. *Past Tense.*

Sing. 1. I might, could, would, *or* should be,
2. Thou mightst, &c. be,
3. He might, &c. be.

Plur. 1. We might, &c. be,
2. You might, &c. be,
3. They might, &c. be.

3. *Present Perfect Tense.*

Sing. 1. I may *or* must have been,
2. Thou mayst, &c. have been,
3. He may, &c. have been.

Plur. 1. We may, &c. have been,
2. You may, &c. have been,
3. They may, &c. have been.

4. *Past Perfect Tense.*

Sing. 1. I might, could, would, *or* should have been,
2. Thou mightst, &c. have been,
3. He might, &c. have been.

Plur. 1. We might, &c. have been,
2. You might, &c. have been,
3. They might, &c. have been.

SUBJUNCTIVE MOOD.

1. *Present Tense.* (See 148. *b.*)

Sing. 1. If I am,
2. If Thou art,
3. If He is.

Plur. 1. If We are,
2. If You are,
3. If They are.

2. *Past Tense.* (See 148. *b.*)

Sing. 1. If I was,
2. If Thou wast,
3. If He was.

Plur. 1. If We were,
2. If You were,
3. If They were.

3. *Future Tense.* (See 148. *b.*)

Sing. 1. If I be,
2. If Thou be,
3. If He be.

Plur. 1. If We be,
2. If You be,
3. If They be.

or { 1. If I should be,
2. If Thou shouldst be, &c.

4. *Present Perfect Tense.*

Sing. 1. If I have been,
2. If Thou hast been,
3. If He has been.

Plur. 1. If We have been,
2. If You have been,
3. If They have been.

5. *Past Perfect Tense.*

Sing. 1. If I had been,
2. If Thou hadst been,
3. If He had been.

Plur. 1. If We had been,
2. If You had been,
3. If They had been,

6. *Future Perfect Tense.*

Sing. 1. If I should have been,
2. If Thou shouldst have been,
3. If He should have been,

Plur. 1. If We should have been,
2. If You should have been,
3. If They should have been.

7. *Suppositional Tense.* (See 148. *b.*)

Sing. 1. If I were,
2. If Thou wert,
3. If He were.

Plur. 1. If We were,
2. If You were,
3. If They were.

INFINITIVE MOOD.

Present. To be. *Perfect.* **To have been.**

PARTICIPLES.

Present. Being. *Perfect.* **Having been.**

183. *Observations.*—*a.* *Be* was formerly used in the Indicative **Present through** all the persons.

b. The Subjunctive *Simple Future* is generally conjugated *without* the signs; but the *Future Perfect* always requires them.

c. The *Suppositional* Tense implies something that does not at present exist; as, "*Were* he conscientious, he would regard his oath," implies that he *is not* conscientious. "*Were* he rich, he would be generous," implies that he *is not* rich.

LESSON 31.—Exercise 31.—*Page* 19.

184.—Conjugation of Regular Verbs.

Active Voice.—TO CALL.

INDICATIVE MOOD.

1. *Present Tense,—am, do.*

Simp. S. I call, thou callest, he calls,
P. We call, you call, they call.

Prog. S. I am, thou art, he is—calling.
P. We are, you are, they are—calling.

Emp. S. I do, thou dost, he does—call.
P. We do, you do, they do—call.

2. *Past Tense,—was, did.*

Simp. S. I called, thou calledst, he called.
P. We called, you called, they called.

Prog. S. I was, thou wast, he was—calling.
P. We were, you were, they were—calling.

Emp. S. I did, thou didst, he did—call.
P. We did, you did, they did—call.

3. *Future Tense,—shall, will.*

Simple Foretelling.

Simp. S. I shall, thou wilt, he will—call.
P. We shall, you will, they will—call.

Prog. S. I shall, thou wilt, he will—be calling.
P. We shall, you will, they will—be calling.

No *Emphatic* Future.

1 Per. *Determination* or *Promise*, 2 and 3 Pers. *Command* or *Promise*.

Simp. S. I will, thou shalt, he shall—call.
P. We will, you shall, they shall—call.

Prog. S. I will, thou shalt, he shall—be calling.
P. We will, you shall, they shall—be calling.

4. *Present Perfect,—have.*

Sing. 1. I have called,
2. Thou hast called,
3. He has called.

Plur. 1. We have called,
2. You have called,
3. They have called.

Progressive, I have been calling, &c.

5. *Past Perfect,—had.*

Sing. 1. I had called,
2. Thou hadst called,
3. He had called.

Plur. 1. We had called,
2. You had called,
3. They had called.

Progressive, I had been calling, &c.

6. *Future Perfect,—shall* or *will have.*

Future Completion.

Simp. S. I shall, thou wilt, he will—have called.
P. We shall, you will, they will—have called.

Prog. S. I shall, thou wilt, he will—have been calling.
P. We shall, you will, they will—have been calling.

No *Emphatic*.

1 Per. *Determination* or *Promise*, 2 and 3 Pers. *Command* or *Promise*.

Simp. S. I will, thou shalt, he shall—have called.
P. We will, you shall, they shall—have called.

Prog. S. I will, thou shalt, he shall—have been calling.
P. We will, you shall, they shall—have been calling.

IMPERATIVE MOOD.

Sing. 2. Call, *or* call thou, *or* do call.

Plur. 2. Call, *or* call you, *or* do call

POTENTIAL MOOD.

1. *Present Tense,—may, can, must.*

Sing. 1. I may, can, *or* must call,
2. Thou mayst, canst, &c. call,
3. He may, can, *or* must call.

Plur. 1. We may, can, *or* must call,
2. You may, can, *or* must call,
3. They may, can, *or* must call.

Progressive, I may, &c. be calling.

2. *Past Tense,—might, could*, &c.

Sing. 1. I might *or* should call,
2. Thou mightst, &c. call,
3. He might, &c. call.

Plur. 1. We might, &c. call.

Progressive, I might, &c. be calling.

3. *Present Perfect,—may* or *must have.*

Sing. 1. I may *or* must have called,
2. Thou mayst, &c. have called,
3. He may, &c. have called.

Plur. 1. We may, &c. have called,
2. You may, &c. have called.
3. They may, &c. have called.

Progressive, I may, &c. have been calling.

4. *Past Perfect,—might, &c. have.*

Sing. 1. I might, could, &c. have called.
2. Thou mightst, &c. have called.
3. He might, &c. have called.

Plur. 1. We might, &c. have called.

Progressive, I might, &c. have been calling.

SUBJUNCTIVE MOOD.

1. *Present Tense.*

Sing. 1. If I call,
2. If Thou call*est*,—(see 181. *b*)
3. If He call*s*.

Plur. 1. If We call,
2. If You call,
3. If They call.

Prog. If I *am* calling, &c.

2. *Past Tense.*

Sing. 1. If I called,
2. If Thou called*st*,
3. If He called.

Plur. 1. If We called,
2. If You called,
3. If They called.

Prog. If I *was* calling, &c.

3. *Future Tense.*

Sing. 1. If I call,
2. If Thou call,
3. If He call.

Plur. 1. If We call,
2. If You call,
3. If They call.

or 1. If I should call,
2. If Thou shouldst call, &c.

Prog. If I *should* be calling, &c.

4. *Present Perfect Tense.*

Sing. 1. If I have called,
2. If Thou *hast* called,
3. If He *has* called.

Plur. 1. If We have called,
2. If You have called,
3. If They have called.

Prog. If I have been calling, &c.

5. *Past Perfect Tense.*

Sing. 1. If I had called,
2. If Thou *hadst* called,
3. If He had called.

Plur. 1. If We had called,
2. If You had called,
3. If They had called.

Prog. If I had been calling.

6. *Future Perfect Tense.*

Sing. 1. If I should have called,
2. If Thou shouldst have called,
3. If He should have called.

Plur. 1. If We should have called,
2. If You should have called,
3. If They should have called.

Prog. If I should have been calling, &c.

INFINITIVE MOOD.

Present. To call. *Perfect.* To have called.

PARTICIPLES.

Present. Calling. *Perfect.* Having called.

185. *Observations.*—*a.* The *Present* Indicative has three *forms:* first, the ***Simple***, expressing a *habit* or *custom;* as, I *call;* second, the *Progressive*, expressing the continuation of an action; as, I *am calling;* third, the *Emphatic;* as, I *do call*. The *Past* Tense also has three forms: the other tenses have only two forms. The *Past Progressive* corresponds to the *Imperfect* of the Latin, Greek, and French. (See 190.) *Doth* marks the solemn form of the emphatic; *does*, the ordinary form.

b. Verbs denoting *mental* affection do not admit the progressive form. We cannot, therefore, with propriety, say, I am *loving*, am *respecting, disliking, hating, fearing, knowing* them; but I *love, respect, dislike, hate, fear, know* them.

c. In the Subjunctive *Simple Future*, the signs are more commonly *omitted;* but it would be quite as correct to employ them. In the *Future Perfect*, the signs must always be employed, that the Tense may be distinguished from the *Perfect*.

d. Illustrations of 49, *Rule* 4:—

1. Final Consonants preserved—*Single;*—
Deem-est, deem-*ing;* Demean-*ing*, demean-*ed;* Ed'it-*ing*, ed'it-*ed*.

2. Final Consonant—*Doubled;*—
Bet-*ting*, bet-*ted;* Befit'-*ting*, befit'-*ted;* Refer'-*ring*, refer'-*red*.

3. The Consonant, single or double, according to the *Accent;*—
Refer'-red, ref'er-ence; Defer'-ring, def'er-ence; Befit'-ting, ben'efit-ing.

186. Passive Voice.—TO BE CALLED.

LESSON 32.—Exercise 32.—*Page* 20.

INDICATIVE MOOD.

1. *Present Tense.*

Sing. 1. I am called,
2. Thou art called,
3. He is called.

Plur. 1. We are called,
2. You are called,
3. They are called.

Prog. I am, thou art, he is—being called.

2. *Past Tense.*

Sing. 1. I was called,
2. Thou wast called,
3. He was called.

Plur. 1. We were called,
2. You were called,
3. They were called.

Progress. I was, thou wast, he was—being called.

3. *Future Tense.*

Simple Futurity.

Sing. I shall, thou wilt, he will—be called.

Plur. We shall, you will, they will—be called.

1 Per. *Determination* or *Promise*, 2 and 3 Pers. *Command* or *Promise.*

Sing. I will, thou shalt, he shall—be called.

Plur. We will, you shall, they shall—be called.

Progressive, very rare.

4. *Present Perfect Tense.*

Sing. 1. I have been called,
2. Thou hast been called,
3. He has been called.

Plur. 1. We have been called,
2. You have been called,
3. They have been called.

No *Progressive Form.*

5. *Past Perfect Tense.*

Sing. 1. I had been called,
2. Thou hadst been called,
3. He had been called.

Plur. 1. We had been called,
2. You had been called,
3. They had been called.

No *Progressive Form.*

6. *Future Perfect Tense.*

Simple Futurity, *completed.*

Sing. I shall, thou wilt, he will—have been called.

Plur. We shall, you will, they will—have been called.

1 Per. *Determination* or *Promise*, 2 and 3 Pers. *Command* or *Promise.*

Sing. I will, thou shalt, he shall—have been called.

Plur. We will, you shall, they shall—have been called.

No *Progressive.*

IMPERATIVE MOOD.

Sing. 2. Be (thou) called, *or* do thou be called.

Plur. 2. Be (you) called, *or* do you be called.

POTENTIAL MOOD.

1. *Present Tense.*

Sing. 1. I may, can, *or* must be called,
2. Thou mayst, canst, &c. be called,
3. He may, can, *or* must be called.

Plur. 1. We may, can, *or* must be called,
2. You may, can, *or* must be called,
3. They may, can, *or* must be called.

2. *Past Tense.*

Sing. 1. I might, could, &c. be called,
2. Thou mightst, couldst, &c. be called,
3. He might, could, &c. be called.

Plur. 1. We might, could, &c. be called,
2. You might, could, &c. be called,
3. They might, could, &c. be called.

3. *Present Perfect Tense.*

Sing. 1. I may, &c. have been called,
2. Thou mayst, &c. have been called,
3. He may, &c. have been called.

Plur. 1. We may, &c. have been called,
2. You may, &c. have been called,
3. They may, &c. have been called.

4. *Past Perfect Tense.*

Sing. 1. I might, &c. have been called,
2. Thou mightst, &c. have been called,
3. He might, &c. have been called.

Plur. 1. We might, &c. have been called,
2. You might, &c. have been called,
3. They might, &c. have been called.

SUBJUNCTIVE MOOD.

1. *Present Tense.*

Sing. 1. If I call,
2. If Thou call*est*,—(see 181. *b*)
3. If He call*s*.

Plur. 1. If We call,
2. If You call,
3. If They call.

Prog. If I *am* calling, &c.

2. *Past Tense.*

Sing. 1. If I called,
2. If Thou called*st*,
3. If He called.

Plur. 1. If We called,
2. If You called,
3. If They called.

Prog. If I *was* calling, &c.

3. *Future Tense.*

Sing. 1. If I call,
2. If Thou call,
3. If He call.

Plur. 1. If We call,
2. If You call,
3. If They call.

or 1. If I should call,
2. If Thou shouldst call, &c.

Prog. If I *should* be calling, &c.

4. *Present Perfect Tense.*

Sing. 1. If I have called,
2. If Thou *hast* called,
3. If He *has* called.

Plur. 1. If We have called,
2. If You have called,
3. If They have called.

Prog. If I have been calling, &c.

5. *Past Perfect Tense.*

Sing. 1. If I had called,
2. If Thou *hadst* called,
3. If He had called.

Plur. 1. If We had called,
2. If You had called,
3. If They had called.

Prog. If I had been calling.

6. *Future Perfect Tense.*

Sing. 1. If I should have called,
2. If Thou shouldst have called,
3. If He should have called.

Plur. 1. If We should have called,
2. If You should have called,
3. If They should have called.

Prog. If I should have been calling, &c.

INFINITIVE MOOD.

Present. To call. *Perfect.* To have called.

PARTICIPLES.

Present. Calling. *Perfect.* Having called.

185. *Observations.*—*a.* The *Present* Indicative has three *forms:* first, the *Simple*, expressing a *habit* or *custom;* as, I *call;* second, the *Progressive*, expressing the continuation of an action; as, I *am calling;* third, the *Emphatic;* as, I *do call.* The *Past* Tense also has three forms: the other tenses have only two forms. The *Past Progressive* corresponds to the *Imperfect* of the Latin, Greek, and French. (See 190.) *Doth* marks the solemn form of the emphatic; *does*, the ordinary form.

b. Verbs denoting *mental* affection do not admit the progressive form. We cannot, therefore, with propriety, say, I am *loving*, am *respecting*, *disliking*, *hating*, *fearing*, *knowing* them; but I *love*, *respect*, *dislike*, *hate*, *fear*, *know* them.

c. In the Subjunctive *Simple Future*, the signs are more commonly *omitted;* but it would be quite as correct to employ them. In the *Future Perfect*, the signs must always be employed, that the Tense may be distinguished from the *Perfect.*

d. Illustrations of 49, *Rule* 4:—

1. Final Consonants preserved—*Single;*—
Deem-est, deem-*ing*; Demean-*ing*, demean-*ed*; Ed'it-*ing*, ed'it-*ed*.

2. Final Consonant—*Doubled;*—
Bet-*ting*, bet-*ted*; Befit'-*ting*, befit'-*ted*; Refer'-*ring*, refer'-*red*.

3. The Consonant, single or double, according to the *Accent;*—
Refer'-red, ref'er-ence; Defer'-ring, def'er-ence; Befit'-ting, ben'efit-ing.

186. Passive Voice.—TO BE CALLED.

LESSON 32.—Exercise 32.—*Page* 20.

INDICATIVE MOOD.

1. *Present Tense.*

Sing. 1. I am called,
2. Thou art called,
3. He is called.

Plur. 1. We are called,
2. You are called,
3. They are called.

Prog. I am, thou art, he is—being called.

2. *Past Tense.*

Sing. 1. I was called,
2. Thou wast called,
3. He was called.

Plur. 1. We were called,
2. You were called,
3. They were called.

Progress. I was, thou wast, he was—being called.

3. *Future Tense.*

Simple Futurity.

Sing. I shall, thou wilt, he will—be called.

Plur. We shall, you will, they will—be called.

1 Per. *Determination* or *Promise*, 2 and 3 Pers. *Command* or *Promise.*

Sing. I will, thou shalt, he shall—be called.

Plur. We will, you shall, they shall—be called.

Progressive, very rare.

4. *Present Perfect Tense.*

Sing. 1. I have been called,
2. Thou hast been called,
3. He has been called.

Plur. 1. We have been called,
2. You have been called,
3. They have been called.

No *Progressive Form.*

5. *Past Perfect Tense.*

Sing. 1. I had been called,
2. Thou hadst been called,
3. He had been called.

Plur. 1. We had been called,
2. You had been called,
3. They had been called.

No *Progressive Form.*

6. *Future Perfect Tense.*

Simple Futurity, *completed.*

Sing. I shall, thou wilt, he will—have been called.

Plur. We shall, you will, they will—have been called.

1 Per. *Determination* or *Promise*, 2 and 3 Pers. *Command* or *Promise.*

Sing. I will, thou shalt, he shall—have been called.

Plur. We will, you shall, they shall—have been called.

No *Progressive.*

IMPERATIVE MOOD.

Sing. 2. Be (thou) called, *or* do thou be called.

Plur. 2. Be (you) called, *or* do you be called.

POTENTIAL MOOD.

1. *Present Tense.*

Sing. 1. I may, can, *or* must be called,
2. Thou mayst, canst, &c. be called,
3. He may, can, *or* must be called.

Plur. 1. We may, can, *or* must be called,
2. You may, can, *or* must be called,
3. They may, can, *or* must be called.

2. *Past Tense.*

Sing. 1. I might, could, &c. be called,
2. Thou mightst, couldst, &c. be called,
3. He might, could, &c. be called.

Plur. 1. We might, could, &c. be called,
2. You might, could, &c. be called,
3. They might, could, &c. be called.

3. *Present Perfect Tense.*

Sing. 1. I may, &c. have been called,
2. Thou mayst, &c. have been called,
3. He may, &c. have been called.

Plur. 1. We may, &c. have been called,
2. You may, &c. have been called,
3. They may, &c. have been called.

4. *Past Perfect Tense.*

Sing. 1. I might, &c. have been called,
2. Thou mightst, &c. have been called,
3. He might, &c. have been called.

Plur. 1. We might, &c. have been called,
2. You might, &c. have been called,
3. They might, &c. have been called.

SUBJUNCTIVE MOOD.

1. *Present Tense.*

Sing. 1. If I am called,
2. If Thou art called,—(see 148)
3. If He is called.

Plur. 1. If We are called,
2. If You are called,
3. If They are called.

2. *Past Tense.*

Sing. 1. If I was called,
2. If Thou wast called,—(see 148)
3. If He was called.

Plur. 1. If We were called,
2. If You were called,
3. If They were called.

3. *Future Tense.*

Sing. 1. If I be called,
2. If Thou be called,—(see 148)
3. If He be called.

Plur. 1. If We be called,
2. If You be called,
3. If They be called.

or 1. If I should be called,
2. If Thou shouldst be called.

4. *Present Perfect Tense.*

Sing. 1. If I have been called,
2. If Thou hast been called,
3. If He has been called.

Plur. 1. If We have been called,
2. If You have been called,
3. If They have been called.

5. *Past Perfect Tense.*

Sing. 1. If I had been called,
2. If Thou hadst been called,
3. If He had been called.

Plur. 1. If We had been called,
2. If You had been called,
3. If They had been called.

6. *Future Perfect Tense.*

Sing. 1. If I should have been called,
2. If Thou shouldst have been called,
3. If He should have been called.

Plur. 1. If We should have been called,
2. If You should have been called,
3. If They should have been called.

7. *Suppositional Tense.* (See 148.)

Sing. 1. If I *were* called,
2. If Thou *wert* called,
3. If He *were* called.

Plur. 1. If We *were* called,
2. If You *were* called,
3. If They *were* called.

INFINITIVE MOOD.

Present. To be called. ***Perfect.*** To have been called.

PARTICIPLES.

Present. Called, *or* being called. ***Perfect.*** Having been called.

Observations.—1. The Present Passive Participle is frequently abridged by omitting the sign *being;* thus, "*called,*" for "*being called;*" "*loved,*" for "*being loved.*"

2. Several Passive Forms of Verbs denoting *Progression* or *Incompleteness* have recently been introduced; as, *Present,* "The rents *are being* collected;" "The sheep *are being* shorn." The simple Passive Forms of these verbs, *are collected, are shorn,* would denote *completeness* and not progress. *Past,* "The tax *was being* levied;" "An army *was being* raised," denote incompleteness at a past time.

187. Conjugation of Auxiliary Verbs.

Present Tense.

Singular.	1	2	3	4	5	*Plural.*	1	2	3	4	5
1. I	do,	shall,	will,	may,	can.	1. We	do,	shall,	will,	may,	can.
2. Thou	dost,	shalt,	wilt,	mayst,	canst.	2. You	do,	shall,	will,	may,	can.
3. He	does,	shall,	will,	may,	can.	3. They	do,	shall,	will,	may,	can.

Past Tense.

Singular.

	1	2	3	4	5
1. I	did,	should,	would,	might,	could.
2. Thou	didst,	shouldst,	wouldst,	mightst,	couldst.
3. He	did,	should,	would,	might,	could.

Plural.

1. We	did,	should,	would,	might,	could.
2. You	did,	should,	would,	might,	could.
3. They	did,	should,	would,	might,	could.

Must is used only in the Present Tense, and has no inflexions whatever.

188. *Observations.*—*a. Do*, when an *auxiliary*, forms the 2nd person sing. in *dost*, but when it is a *principal*, in *doest*; in the 3rd singular, *does* and *doth*, when auxiliary;—and *does* and *doeth*, when principal.

b. When *will* is not auxiliary it is conjugated regularly as in p. 54, No. 179.

c. The *second* Person singular of Auxiliaries is formed by adding *st* to the first person; as, could, could*st*. But *may*, *might*, make *mayst*, *mightst*, with two rarer forms, *mayest*, *mightest*. *Ought* makes *oughtest*. The *third* Person singular ends the same as the First.

d. Dare, Past *dared*, to challenge, brave, and *Need*, when Transitive, form the 2nd pers. sing. of the Present in *est*; and the 3rd in *s*; as, "Thou need*est* help;" "He dare*s* him to the contest." But *Dare*, Past *Durst*, int. to venture, and *Need*, int. have generally the 2nd and 3rd pers. sing. the same as the first; as, "Thou *dare* not ride;" "He *need* not go." (See 162. *c.*)

189. Interrogative Conjugation.

a. In conjugating a verb interrogatively, *do* and its tenses, are employed to denote *action*; and *am* and its tenses, to denote *continuance*; thus,

Present Tense.

Sing.	Do I call?	*Plur.* Do We call?
	Dost Thou call?	Do You call?
	Does He call?	Do They call?

Present Tense.

Sing.	Am I calling?	*Plur.* Are We calling?
	Art Thou calling?	Are You calling?
	Is He calling?	Are They calling?

b. In Interrogative Sentences, the Subject is placed between the auxiliary and the verb, and the Auxiliary first; as, "Did *he* write?" "Shall *I* write?" "Must *we* go?"—But Interrogative Pronouns, whether single, or connected with nouns, *introduce* the sentence; as, "*Who* wrote that work?" "*What man* would assert that?"

REMARKS ON THE TENSES.

LESSON 33.—Exercise 33.—*Page* 20.

Indicative Mood.—190 to 195.

1. *Present Tense.*

190. The *Present Tense* speaks of what *is doing* or *going on*, in *present* time. It has *three* forms; the *simple:* as, I *call:*—the *progressive;* as, I *am calling;* and the *emphatic*, as, I *do call.*

a. The *first* or SIMPLE form of the present tense is used to express, 1. *General truths;* as, "Vice *produces* misery;" 2. A *character, quality,* or *attribute,* at present existing; as, "He *is* an able man;" 3. *Habits,* or *repeated actions,* and also the simple *existence* of a fact; as, "He *takes* snuff;" "He *stammers;*" "He *goes* into the country every summer;" "I *teach.*" In this sense, it is frequently applied to the assertions or sentiments of authors whose works are still *extant;* as, "Seneca *reasons* and *moralizes* well."

4. In *animated* historical narrations, it is sometimes used for the past; as, "He *enters* the territory of the peaceable inhabitants, he *fights* and *conquers.*"

b. When preceded by such words as *when, before, as soon as, till, after,* this form expresses the *relative* time of a *future* action; as, "*When* he *comes,* he will be welcome." Here, we have two future actions, "when he comes"—and "will be welcome," one of which must be *antecedent* to the other, and would, if expressed in Latin or in most other languages, require a suitable tense to mark this *priority* of time; as, "When he *shall have come.*"

b. The *second* or PROGRESSIVE form (in *ing*) denotes that the action is *now going on;* as, "I *am teaching.*" (See 166, notes 1, 2, 3, 4.)

c. The *third* or EMPHATIC form (with *do*) is used to assert a thing with peculiar energy, or to remove some doubt on the part of the person addressed; as, "I *do* teach."

Do is likewise employed with a negative, and in asking questions; as, "I *do* not teach;" "*Do* you teach?"

2. *Past Tense.*

191. The *Past Tense* represents an action or event, either 1, as finished at some *time past,* or 2, as *begun* and still *going on* at a past time. The Past, like the Present, has three forms 1st, the *simple:* as, I *called;* 2nd, the *progressive;* as, I *was calling;* and 3rd, the *emphatic;* as, I *did call.*

a. The *Past* Tense excludes all idea of the present instant. It supposes an interval to have elapsed between the time of the action and the time of speaking of it. The action is thus considered as leaving nothing behind it which the mind considers to have any relation to the present; as, "Demosthenes *was* a celebrated orator;" "I *lodged* three days in the Strand." In such expressions as the following: "They *came* home early this morning;" "He *was* with them at three o'clock this afternoon;" a reference is made to such a division of the day as is *past* before the time of our speaking.

b. The *Progressive* form of this tense denotes that an action was unfinished at a certain time past; as, "I *was writing* when he came." This form corresponds to the *Imperfect* of the Latin, Greek, and French.

c. Did is the sign of the emphatic form of this tense; as, "I *did* write." *Did* is also employed in *Questions* and *Answers,* referring to past time; as, "*Did* you see my father? No, I *did* not."

3. *Future Tense.*

192. *a.* The *Future* Tense simply intimates that an action or event will take place at some future period, without any regard to the precise time.—It has *two* forms, the *simple;* as, I shall or will call; and the *progressive;* as, I shall or will be calling.

b. In the *simple* form, "I shall call," *shall* in the first person foretells; but in the second and third persons, it *promises, commands,* or *threatens.*

c. In the phrase, "I will call," *will,* in the first person, intimates a *promise* or *determination;* in the second and third persons, it only *foretells;* as, "you *will* go," "they *will* go." For the proper application of *shall* and *will,* see the rule —208 and the conjugation of *Call,* p. 59.

d. The *Progressive* Form intimates the indefinite *continuance* of a future action; as, "I shall be *writing.*"

e. In *Interrogations,—Shall* in the 1st, 2nd, and 3rd persons refers to *another's* will; as, "Shall I go?" that is, Am I permitted to go? "Shall *you* go?" "Shall *he* go?" *Will* in the 2nd and 3rd persons denotes *intention* in the Nominative; as, "*Will* you go?" "*Will* he go?"

f. In addition to the ordinary mode of denoting future time, the following are also employed; viz. *I am going* to write;" "I *am about* to write." These have been called the *inceptive* future, as they denote the commencement of an action, or an intention to commence an action without delay. As this modification of the verb is not, however, confined to one tense, but can be extended to all, its sense must be determined by the time implied by the verb *to be;* as, "I *am* (now) about to write;" "I *was* (then) about to write;" "I *shall be* (shortly) about to write."

g. There is also another mode of expression which, though it does not strictly or positively foretell an action, yet implies a necessity for performing an act, and clearly indicates that it will take place. For example, "I *have to pay* a sum of money to-morrow," that is, "I am under a *present* necessity or obligation to do a *future* act." The verb *to be,* followed by a verb in the Infinitive Mood, forms another idiomatic expression of future time; as, "John *is to command* a regiment;" "Æneas went in search of the seat of an empire which *was,* one day, to *command* the world." The latter expression contains a fact which is *past* to the narrator, but *future* as to the event at the time specified.

4. *The Present Perfect.*

193. The *Present Perfect* Tense represents an action or event that has only *just now* or *lately* been completed. It has two forms, the *common;* as, "I have called;" and the *progressive;* as, "I have been calling."

a. The *Present Perfect* tense expresses, 1. An action just finished; as, "I understand that a messenger *has arrived* from Paris;" that is, *just now* arrived.

2. An action done in a space of time, part of which is to elapse; as, "It *has rained* all the week;" "We *have seen* strange things this century."

3. An action perfected some time ago, but the consequences of which extend to the present time; as, "I *have wasted* my time, and now suffer for my folly." In the same manner, it is employed in mentioning the *works* of *deceased* persons, if any of them *remain;* thus, "Cicero *has written* orations," because the orations are still in existence; but speaking of his poems, we cannot say, "Cicero *has written* poems," because they do not exist; we therefore properly say, "Cicero *wrote* poems."

4. When preceded by such words as *when, before, as soon as, till, after,* this tense expresses the *completion* of a relative future action; as, "When he *has finished* his work, he *shall be* rewarded." The observations which were made in 190. *a.* 5. are applicable to the present Note.

b. The *Progressive* form of this tense implies that the action, whether completed or not, has been for some time in progress; as, "I *have been writing* these two hours."

c. The difference between the *Present Perfect* and the *Past* tenses may be briefly summed up thus:—The *Present Perfect* tense has always a reference to *present time;* but the *Past* tense represents the action spoken of as having occurred in time considered *prior to,* and *disjoined from* the present. Thus, when I say, "I *wrote* yesterday;" "I *have written* to-day;" by the former expression, I *exclude* any reference to the present instant, but by the latter I *include* it. Again, if we speak in the afternoon of the same day, we can say, "He *arrived* this morning;" meaning the *morning* of this day; but speaking *during* the morning, and thus referring to the *present time,* we should say, "He *has arrived* this morning."

5. *The Past Perfect.*

194. The *Past Perfect* Tense expresses an action or event which *was past* before some other *past* action or event mentioned, and to which it refers; as, "He *had* diligently *toiled,* before he *was rewarded.*"—It has two forms, the *common;* as, "I had called;" and the *progressive;* as, "I had been calling."

6. *Future Perfect Tense.*

195. The *Future Perfect* denotes that a future action or event will be *completed at* or *before* another future action or event. It has two forms, the *common;* as, "I shall *or* will have called;" and the *progressive;* as, "I shall *or* will have been calling."

a. The signs *shall* and *will* can be retained through all the persons, but with the same difference of meaning as stated for the *Future Imperfect.* (See 192. *b. c.*)

b. Some grammarians, however, exclude *will* from the first person, and *shall* from the second and third persons. The following are the examples which they adduce in support of their opinion:—"I *will* have had previous notice whenever the event happens;" "Thou *shalt* have served thy apprenticeship before the end of the year;" "He *shall* have completed his business when the messenger arrives." These phrases are, as they state, evidently incorrect, the auxiliaries being misapplied. But the same thing might have occurred in the *first future* as well as in the present instances; yet it would be improper to infer from this misapplication, that they ought to be excluded. That *will* may be employed in the *first* person, will appear from the following example:—"I *will* have completed my business before he arrives," denotes *determination,* and not mere *foretelling;* that is, "I *am determined* to have my business completed before his arrival." Again, should the truth of the affirmation, respecting the time of finishing the business, be called in question, *will* would then form the proper reply; thus, "You will not have finished your business before he arrives." "Yes, I *will;*" implying *determination.* "*Will* what?" "Will have finished my business."

Shall may also, with equal propriety, be used in the *second* and *third* persons. Thus, if I say, "He *will* have paid me his bill before July," I merely foretell what will be done; but when I say, "He *shall* have paid me his bill before July," I express my *determination* to *compel* him to pay it before July. As nearly the same idea, however, can be expressed by the *first future,* it is in general preferred in these instances; thus, instead of saying, "He *shall have paid* me his bill before July," we commonly say, "He *shall pay* me his bill," &c.

Potential Mood.

196. *a.* The Potential *Present* is *indefinite* with regard to time, implying Present or Future Time according to the *context;* thus,

"I *can* write now or to-morrow," implies either present or future possibility.

"I *may* write," implies the *liberty* to write now or when I please.

"I *must* write," implies a present *necessity* of writing now or afterwards.

b. Progression is in all the tenses denoted by using the participle in *ing* of the principal verb with the verb *to be;* as, "I may be *writing.*"

197. *Past Tense.*—The *Past Tense* is also indefinite with regard to time, being either present, past, or future, according to the adverb employed, or the scope of the sentence; thus,

"I *might* go," implies a conditional liberty to go now, or to-morrow if I pleased.

"I *could* once do more," implies past ability: "I *could* if I pleased," refers to a present conditional possibility.

"I *would* walk with you were I not engaged," implies present inclination to perform a conditional act.

"We *should* pay our debts," implies an obligation to pay now or afterwards.

198. The *Present Perfect Tense* implies the *possibility* or *necessity* of having *completed* an action at some time past; thus, "I *may have* written," that is, it is possible that I have written.—"I *must have* written," that is, there was a necessity, some time past, for my writing.

Can is not used in this tense; instead of it, either *was able* or *could have* is employed.

199. *a.* The *Past Perfect* denotes that the agent had—1, the *liberty;* 2, the *power;* or 3, the *inclination;* or 4, was under an *obligation* to perform some act, but did not; as—1, "He *might have*, or 2, *could have* written, but he neglected." 3. "He *would have* written, if he had had the opportunity." 4. "He *should have* done his duty."

b. Sometimes this tense denotes a *past contingency;* as, "Had there been no exertion, there *would have been* no success."

Subjunctive Mood.

The Tenses in the Subjunctive Mood have been fully exhibited under that Mood. (See 148. *a. b.*—395, 396, & 408.)

Infinitive Mood.

200. *a.* The Infinitive Mood is sometimes used *absolutely* as a noun; as, "*To rise* early is conducive to health."

b. At other times, one verb requires another which is the object of it, to be in the Infinitive Mood; as, "He studies *to improve.*"

201. *a.* The Infinitive *Present* is employed to denote an action *contemporary with* or *subsequent to* the time implied by the governing verb; as, "He has consented *to write;*" "He appears *to be.*"

b. The Infinitive *Perfect* denotes an action *antecedent* to the time implied by the governing verb; as, "He is said *to have written;*" "He appears *to have been* in better circumstances." (See 409.)

AN EXPLANATION OF THE AUXILIARY VERBS.

LESSON 34.—Exercise 34.—*Page* 21.

202. *a. Auxiliary Verbs* are those which are chiefly employed in forming the Moods and Tenses of other verbs. They were originally *Principal* Verbs; and, though some few of them still retain that character, along with that of auxiliaries, yet they have, in general, lost much of their original import, and become mere *signs* of mood and tense. Thus, *shall* signified originally *owe;* but, "I *shall write,*" does not now signify *I owe to write*, but merely intimates a *future* act.

b. The verbs which, in English, are considered as always auxiliary to others, are *may*, *might*, *can*, *could*, *shall*, *should*, and *must;* those which are sometimes auxiliaries, and sometimes principal verbs, are *do*, *be*, *have*, *will*. The auxiliaries are followed by their Principal Verbs without the prefix *to;* as, "You may *go*," and not "*to* go." The Inflexions to denote number and person are varied in the *Auxiliary* and not in the principal verbs; as, "Thou may*st* go;" "Thou can*st* write."

Auxiliaries used in the Indicative Mood.

203. *Do*, and its past *did*, denote *action;* when used as auxiliaries they mark the emphatic form of the verb; as, "I *do* teach;" "I *did* teach." They are generally used in negative and interrogative sentences; as, "I *do not* fear;" "*Did* he hear?" They sometimes supply the place of another verb, and make the repetition of it, in the same or in a subsequent sentence, unnecessary: as, "You attend not to your studies, as he *does*," that is, "as he *attends*." In the 2nd and 3rd Person singular *dost* and *does* are used when the verb is *auxiliary*, and *doth* in the solemn style; *doest*, *doeth*, and *does*, when the verb is *principal*.

204. *Am*, and its past *was*, denote *progression;* as, "I *am* teaching;" "I *was* teaching."

205. *Have*, and its past *had*, signify *possession;* when used as auxiliary verbs they mark the *time* of a verb; *have* denoting that the action is just finished, as, "I *have* written the letter;" and *had* denoting that some interval had elapsed since it was completed; as, "I *had* finished the business before he arrived."

206. *Shall* (its past *should* is a *conditional* sign) properly signifies *duty* or *obligation;* as, "Thou *shalt* love the Lord thy God." As the execution of a command or duty must be posterior to the command itself, so, *shall*, significant of present duty, came by an easy transition to be a note of *future* time; as, "Thou *shalt* die." (See 192.)

207. *Will* (its past *would* is a *conditional* sign) denotes *volition* or *intention*, and is then *regular* (see 179—4); as, "I *will* that you should come;" "He *wills* not the death of a sinner."—*Will* is also a sign of *futurity;* as, "I *will* go."

Of the proper use of *Shall* and *Will* as *Auxiliaries.*

208. *a.* In *Affirmative* and *Direct* sentences, *shall*, in the first person, *foretells;* as, "I *shall* go;" in the second and third persons, it *promises*, *commands*, or *threatens;* as, "You *shall* be rewarded;" "Thou *shalt* not steal;" "He *shall* die."

b. Will, in the first person, intimates a *promise* or *determination;* as, "I *will* go;" in the second and third persons, it only *foretells;* as, "You *will* die;" "They *will* dine with us to-morrow."

c. The appropriate application of *shall* and *will* may be thus shown:—

Simple Futurity. (See the *Conjugations*, 180, 182, 184.)
1. I *shall*. 2. thou *will*, 3. he *will*. We *shall*, you *will*, they *will*.

Determination in the 1st Pers.; Command in the 2nd and 3rd Pers.
1. I *will*, (*Command*). 2. thou *shalt*, 3. he *shall*. We *will*, you *shall*, they *shall*.

d. When the *determination* of the nominative is intended to be expressed, *will* must be employed through all the persons; as, "I *will* go;" "You *will* not study;" "He *will* not be obedient," that is, "he is not *willing* to be obedient."

209. *a.* In *Indirect* sentences, that is, those which depend on other sentences, *shall* is used in all the persons to denote simple *futurity*: as, "I tell you, I *shall* come;" "You say that you *shall* lose by the sale;" "He says he *shall* not gain any thing."—*Will* expresses *determination* or *promise* in all the persons; as, "I tell you, I *will* pay;" "He says he *will* pay."

b. In *Interrogative* sentences, *shall* and *will* have, in general, a meaning the very reverse of what they have in affirmative sentences. *Shall*, used interrogatively, in the first, second, and third persons, refers to *another's* will; thus, "*Shall* I go?" signifies "Will *you permit* me to go?" So also, "*Shall* you go?" "*Shall* he go?" But instead of "Shall you go?" it is more common to say, "Are you allowed to go?" or "Are you to go?" *Will*, used interrogatively, in the second and third persons, denotes *volition* or *determination* in the nominative; as, "*Will* you go?" "*Will* he go?" *Will* is seldom or never used interrogatively in the first person.

c. In the *Subjunctive Mood*, *shall* in all persons denotes a *future contingency*; thus, in Matt. xviii. 15, "If thy brother *shall* trespass against thee," &c. Instead of *shall*, however, the modern practice prefers *should*; thus, "If he *should* trespass," &c.—*Will* in the 2nd and 3rd pers. of the Subjunctive implies either a present or a future contingent intention; as, "If you *will* study, you may improve;" that is, if you are willing now, or should be hereafter.

Auxiliaries used in the Potential Mood.

210. *a.* The Auxiliaries usually employed in the English Potential Mood are *may*, *might*, to denote possibility or liberty; *can*, *could*, to denote power or ability; *should*, duty; *would*, inclination; and *must*, necessity.

b. When these words express permission or liberty, power or possibility, duty or inclination *absolutely*, then they must in *translation* be regarded as independent verbs in the Indicative Mood, governing the subsequent verb in the Infinitive; thus,

"I *can* write," Scribĕre *possum*; "I *could* write," Scribĕre *potui*.
"I *may* write," *Mihi* scribĕre *licet*; "I *might have* written," *Mihi* scribĕre *licuit*.
"I *should* write," Scribĕre *debeo*; "I *should have* written," Scribĕre *debui*.
"I *would* write," Scribĕre *volo*; "I *would have* written," Scribĕre *volui*.
(See Hiley's Lat. Gram. 318, 323.)

211. *a.* *May* and its past *Might* express, 1. *Liberty* or *permission*; as, "He *may* if he pleases;" "He *might* if he pleased;"—2. *Purpose* when following *that*; as, "He studies *that* he may improve;" "He studied *that* he might improve;"—3. *Possibility* when applied to events; as, "It *may* rain;" "It *might* rain;"—4. *Wish*; as, "*May* he come;" "I wish him to come."

b. *May* implies full liberty; *Might*, some possible *restriction* or *contingency*; as, "He *may* go;" "He *might* come."

c. *Might* does not imply actual *past time*, as the past tense of a principal verb does, but some *condition*, either present, past, or future, according to the context. (See 197.)

d. In *Interrogations*, *may* and *might* ask permission; thus, "*May* I go?" "*Might* you go?"

212. *Can* (past *could*) expresses *power* or *possibility*; as, "He *can* write;" "He *could* write."

213. *a.* *Should* (past tense of *shall*) expresses—1. *Duty*, in all the persons; as, "I *should* write;" "You *should* study;"—2. *Supposition;* as, "If I *should* write;" —3. *Future contingency;* as, "You promised that we *should* go."

b. *Should* is sometimes employed to express a diffidence in the speaker, or a slight assertion; as, "I *should* think it would be better to work;" that is, "I am inclined to think," &c.

214. *Would* implies—1. *Volition;* as, "I *would* write;" "You *would* go;"—2. Simple *Foretelling* in the second and third persons; as, "You *would* be delighted to hear his narrative;" "His power *would* be increased;"—3. Sometimes a *Wish* or *Prayer;* as, "*Would* to God;" that is, "I *wish* that God," &c.; —4. Sometimes a *Habit;* as, "He *would* frequently indulge in such meditations."

215. *Must* expresses present or future *necessity;* as, "We *must* speak the truth;" "We *must* die."—*Must have* expresses *past* time; as, "I *must have* written."

Ought, Let, Dare, Need.

216. *Ought* signifies *duty* or *obligation*, and is not an auxiliary but a principal verb, governing another verb in the infinitive mood; as, "You *ought to obey* your teachers."

Present duty is denoted by *ought;* past, by *ought to have;* as, "You *ought* to read;" "You *ought to have* read."

217. *a.* *Let* is sometimes, but improperly, considered an auxiliary; it is always a principal verb, implying *permission*, and governing the following verb in the Infinitive, but without the sign *to;* as, "*Let* me *go*;" that is, *Let* me *to* go, or *permit* me to go.

b. *Dare*, Past *Durst*, int. to venture, and *Need*, int. denoting obligation, are a kind of auxiliaries, followed by a verb without the prefix *to*. When so used they do not frequently vary the 2nd and 3rd pers. singular. (See 162. *c.*)

Connection of Dependent Tenses.

218. In sentences dependent on others, when the auxiliaries are to be employed, *may* and *can* are used when the verb of the principal sentence is in the *present*, *future*, or *perfect* Indicative; and *might*, *could*, *would*, *should*, when the leading verb is in the *past* tense; as,

(*Indic.*)	He *says*	*Subjunc.*	that he *may*, *can*, or *shall* write.
	He *said*		that he *might*, *could*, *should* write.
	He *asked*		if he *might*, *could* go.
	He *will tell* us		when he *comes*, or *has come.*
	I *will send* him.....		when he *returns.*
	He *gives*.....		if he *has* anything.
(*Poten.*)	He *would* give	*Subjunc.*	if he *had*, or *should have* anything.
	He *would have given*		if he *had had* anything.
	He *would* speak		if he *were* present.
	He *might* succeed		if he *would* try.
	The stones *would cry* out ..		if these *should* hold their peace.

IRREGULAR VERBS.

LESSONS 35 to 37.—Exercises 35 to 37.—*Page* 21.

L. 35.—219. *a.* A *Regular* Verb is one that forms its Past Tense and Perfect Participle by the addition of *d* or *ed* to the Present; as, Pres. *love;* Past, *loved;* Perf. Part. *loved,* or *having loved.* The great majority of English Verbs (about 4,000) follow this rule, hence called *Regular.*

b. An *Irregular* verb is one that does not form its past tense and perfect participle by the addition of *d* or *ed* to the Present; as, Present, *arise;* Past, *arose;* Perfect Participle, *arisen,* or *having arisen.*

c. As the great majority of modern English verbs form their Past Tense and Perfect Participle by the addition of *d* or *ed* to the Present, all verbs deviating from this rule are properly styled *Irregulars.* But, by some recent writers, the formation of the Past Tense and Perfect Participle effected by the change of the *radical* letters of the verb has been termed the *strong conjugation,* in contradistinction to the common term of *Irregular;* while the modern Regular mode formed by *ed,* has been called the *weak conjugation.* Such an alteration from the received nomenclature has no advantage whatever to recommend its adoption. (See 137.)

d. Several grammarians have divided the Irregulars into Classes according to the formation of the Preterite and Participle; but the *Alphabetical* arrangement here given, is decidedly preferable, as the various irregularities are by this means easily lodged in the memory, and a ready reference afforded whenever necessary.

e. Ed after verbs ending in *ch, ck, p, sh, x,* and *ss,* though pronounced as *t,* must always be *written* in *full;* as, in *preached, attacked, heaped, hushed, taxed, crossed.* In many instances *ed* is sounded in *full;* as, in *contented;* but in others it is compressed; as, in *honoured,* sounded as if written *hon-our'd.* An attempt was lately made to spell the preceding words as they are pronounced, but it very properly failed.

f. The nature of our language, together with the accent and pronunciation of it, incline us to contract even all our Regular Verbs; thus, *loved, turned,* are commonly pronounced as *monosyllables,* the *e* remaining silent. The second person also, which was originally in three syllables, *lovedest, turnedest,* has become a dissyllable, *lovedst, turnedst.* These contractions arise from the custom of throwing the accent, as much as possible, on the *first syllable* of a word; the other syllables, being consequently pronounced in a lower tone, and with more rapidity and indistinctness, are often either wholly dropped or blended with one another.

Sometimes, also, the word which arises from a regular change does not sound easily or agreeably; or, sometimes, by the rapidity of our pronunciation, the vowels are either shortened or lost, and the consonants thus thrown together do not easily coalesce with one another; they are, therefore, changed into others of the same or of a kindred species. This occasions a further deviation from the regular form; thus, *loveth, turneth,* are contracted into *lov'th, turn'th;* and these, for easier pronunciation, become *loves, turns.*

Some verbs ending in *ll* admit the change of *ed* into *t,* dropping also one of the double letters; as, dwell, *dwelt;* spill, *spilt.* Some which end in *l, n,* or *p,* after a diphthong or double vowel, frequently admit a similar change, at the same time either shortening the diphthong or changing it into a single short vowel; as, deal, *dĕalt;* mean, *mĕant;* sleep, *slĕpt;* because *d,* after a short vowel, does not easily coalesce with the preceding consonant. Such as end in *ve,* change *ve* into *f;* as, bereave, *bereft;* because *v,* after a short vowel, will not readily coalesce with *t.*

g. Some verbs ending in *d* or *t* have the Present and Past tenses and Perfect Participle alike; as, *shed, shed, shed; burst, burst, burst.* These are contractions from *sheded, bursted,* on account of the disagreeable sound of *ed* after *d* or *t.*

Others have the Past tense and Perfect Participle the same, but varying from the Present by shortening the diphthong, or changing the *d* into *t*; as, *lēad, led, led; lend, lent, lent.* Others, not ending in *d* or *t*, are formed by contraction; as, have, *had*, for *haved*; make, *made*, for *maked*. Others have the Present and Past tenses and Perfect Participle all different; as, *Arise, arose, arisen.*

a. The *e* of the Present tense is sometimes preserved in the Particip'e, for the sake of distinction; thus, we write, *singeing*, from *singe*, to distinguish it from *singing*, the participle of *sing*. *Ie* final, in the Present, is changed into *y* in the Participle; thus, *dying* from *die;* but *dye*, to tinge, makes *dyeing*. (See 48. *e.*) —In the following list of Irregular Verbs the word *having* is understood before each Perfect Participle; as, *having abode*, *having been*, &c.

220. *A List of the Irregular Verbs.*

Present.	*Past.*	*Perf. Part.*
Abide,	abode,	abode.
Am,	was,	been.
Arise,	arose,	arisen.
Awāke,	awoke, awaked,	awaked.
Beār, *to bring forth*,	bore, bare,	bôrn.
Beār, *to carry, sustain*,	bore, bare,	bōrne.

Man is *born* for labour. We have *borne* the heat of the day; have *borne* a heavy burden.

Bēat,	bēat,	bēaten, bēat.
Begin,	began,	begun.
Behold,	beheld,	beheld (beholden as an adjective).
Bend, *un*,	bent,	bent.
Berēave,	berĕft, berēaved,	berĕft, bereaved.
Beseech,	besought,	besought.
Bid, *for*,[a]	bid, băde,	bidden, bid.
Bind, *un*,	bound,	bound.
Bite,	bit, (2 pers. bit*test*)[b]	bitten, bit.
Bleed,	bled, (2 pers. bled*dest*)	bled.
Blow,	blew,	blown.
Breāk,	broke,	broken.
Breed,	bred, (2 pers. bred*dest*)	bred.
Bring,	brought,	brought.
Build, *re*,	built,	built.
Burn,	burned, burnt,	burned, burnt.
Burst,	burst,	burst.
Buy,	bought,	bought.
Cast,	cast,	cast.
Catch,	caught,	caught.
Chide,	chid, (2 pers. chid*dest*)	chidden, chid.
Choose,	chose,	chosen.

a. Compound verbs (except *welcome* and *behave*, which are regular) are conjugated like their simples, by prefixing the syllables appended to them; as, *forbid, forbade, forbidden.*

b. Monosyllables (see 49) ending with a *single* consonant after a *single* vowel, and also words accented on the last syllable, double the final consonant upon assuming an additional syllable beginning with a vowel; as, *bit, bittest; begin, beginner.*

Present.	*Past.*	*Perf. Part.*
Clēave, *to adhere*, / Clēave, *to split*,	cleaved, clāve, / cleft *or* clove,	cleaved. / cleft, cloven.
Cling,	clung,	clung.
Clothe,	clothed,	clothed, clad.
Cŏme, *be, over*,	came,	come.
Cost,	cost,	cost.
Creep,	crept,	crept.
Crow,	crowed, crew,	crowed.
Cut,	cut, (2 pers. cut*test*)	cut.
Dāre, *to venture*,[c] / Dāre, *to challenge*,[c] *defy*,	durst, / dared,	dared. / dared (*regular*).
Dĕal,	dĕalt,	dĕalt.
Dig,	dug, (dug*gest*)	dug.
Do, *mis, un*,	did, (did*st*)	done.
Draw, *with*,	drew,	drawn.
Drink,	drank,	drunk.
Drive,	drove,	driven.
Dwell,	dwelt,	dwelt.
Eat,	ate,	ĕaten.
Fall, *be*,	fell,	fallen.
Feed,	fed, (fed*dest*)	fed.
Feel,	felt,	felt.
Fight,	fought,	fought.
Find,	found,	found.
Flee, *from danger*, / Fly, *as a bird*, / Flōw, *as water*,	fled, (fled*dest*) / flew, / flōwed,	fled. / flōwn. / flōwed (*regular*).
Fling,	flung,	flung.
Forbeār,	forbore,	forbōrne.
Forsāke,	forsook,	forsaken.
Freeze,	froze,	frozen.
L. 36.—Get, *be, for*,	got, (got*test*)	got.[d]
Gild,	gilt,	gilt.
Gird, *be*,	girt, girded,	girt, girded.
Give, *for, mis*,	gave,	given.
Go,	went,	gone.
Grave, *en*,	graved,	graven, graved.
Grīnd,	ground,	ground.
Grōw,	grew,	grōwn.
Hăve,	had,	had.
Hăng, *on a peg, pin, &c.*	hung,	hung.
Hăng, *to take away life*,	hanged,	hanged (*regular*).

The robber was *hanged*; the room was *hung* with tapestry; I have *hung* my hat on the nail.

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c. *Dare*, when trans., makes dar*est*, dar*es*, in 2nd and 3rd pers. sing.; *Dare*, intran., is frequently, but contrary to analogy, not changed; as, "Thou *dare* not go;" "He *dare* not go." (See 162. *c*, 398. *d*.)

d. *Gotten* is nearly obsolete, but its compound *forgotten* is frequently used.

Present.	*Past.*	*Perf. Part.*
Hēar,	hĕard,	hĕard.
Hew,	hewed,	hewn, hewed.
Hĭde,	hid, (hid*dest*)	hidden, hid.
Hĭt,	hit, (hĭt*test*)	hit.
Hold, *be, with,*	held,	held.
Hurt,	hurt,	hurt.
Keep,	kept,	kept.
Kneel,	knelt,	knelt.
Knit,	knit, knitted,	knit, knitted.
Knōw,	knew,	knōwn.
Lade, *to load, to freight a vessel,*	laded,	laden. (This verb is less used than *load.*)
Lade, *to throw out water,*	laded,	laded (*regular*).
Load,	loaded,	laden, loaded.
Lay, (tr.) *to place, to put,*	laid, *Pres. Part.* laying,	laid.
Lie, (int.) *to lie down, to repose,*	lay, *Pres. Part.* lying,	lain.
Lie, (int.) *to speak falsely,*	lied, *Pres. Part.* lying,	lied (*regular*).

Lay, (tr.) to place; The mother *lays* the child in bed; she *laid* it in the bed; she has *laid* it; it is *laid* in the bed.

Lie, to lie down; He *lies* too long in bed; he *lay* yesterday too long; he has *lain* too long this morning; he is *lying* too long.

Lie, to speak falsely; He *lies*, is *lying*; he *lied*; he has *lied* so frequently that no one believes him.

Lēad, *mis,*	led, (led*dest*)	led.
Leave,	left,	left.
Lend,	lent,	lent.
Let,	let, (let*test*)	let.
Light,	lighted, lit,	lighted, lit.
Lose (pr. *looz*), *to suffer loss,*	lost,	lost.
Loose (pr. *lôôse*), *to untie,*	loosed,	loosed (*regular*).
Make, *un,*	made,	made.
Mean,	mĕant,	mĕant.
Meet,	met, (met*test*)	met.
Mōw,	mōwed,	mōwn, mōwed.
Pay, *re,*	paid,	paid.
Pen, *to coop up, enclose,*	pent,	pent.
Pen, *to write,*	penned,	penned (*regular*).
Put,	put, (put*test*)	put.
Rēad,	rĕad,	rĕad.
Rend,	rent,	rent.
Rĭd,	rid, (rid*dest*)	rid.
Rīde,	rode,	ridden, rode.
Ring,	rang, rung,	rung.

e. **When the past tense ends in *ang* or *ung*, *ang* is preferable, in order to distinguish it from the perfect participle.**

Present.	*Past.*	*Perf. Part.*
Rise, *a,*	rose,	risen.
Rīve,	rived,	riven.
Rot,	rotted,	rotten, rotted.
Run, *out,*	ran, (ran*nest*)	run.
Saw,	sawed,	sawn.
Say, *un,*	said,	said.
See,	saw,	seen.
Seek,	sought,	sought.
Sell,	sōld,	sōld.
Send,	sent,	sent.
Set, (tr.) *to place,* / Sit, (int.) *to rest upon,*	set, (set*test*) / sat, (sat*test*)	set. / sat.
Shake,	shook,	shaken.
Shape, *mis,*	shaped,	shaped, shapen.
Shave,	shaved,	shaved, shaven.
Shear,	sheared,	shorn.
Shed,	shed, (shed*dest*)	shed.
Shine,	shŏne,	shŏne.
Shoe,	shod, (shod*dest*)	shod.
Shoot,	shot, (shot*test*)	shot.
Shōw *or* shew,	shōwed, shewed,	shōwn, shewn.
L. 37.—Shred,	shred, (shred*dest*)	shred.
Shrink,	shrank, shrunk,	shrunk.
Shut,	shut, (shut*test*)	shut.
Sing,	sang, sung,	sung.
Sink,	sank, sunk,	sunk.
Slay,	slew,	slain.
Sleep,	slept,	slept.
Slide,	slid, (slid*dest*)	slidden.
Sling,	slang, slung,	slung.
Slink,	slunk,	slunk.
Slit,	slit, (slit*test*)	slit, slitted.
Smite,	smote,	smitten.
Sow, *to scatter seeds,* / Sew, *to stitch with a needle,*	sōwed, / sewed,	sōwn. / sewed (*regular*).
Speak,	spoke, spake,	spoken.
Speed,	sped, (sped*dest*)	sped.
Spell,	spelled, (spelt)	spelled (spelt).
Spend, *mis,*	spent,	spent.
Spill,	spilt,	spilt.
Spin,	span, spun,	spun.
Spit, *to throw out spittle,*	spat, spit, (spat*test*)	spit.
Spit, *to put upon a spit,*	spitted,	spitted (*regular*).
Split,	split, (split*test*)	split.
Sprĕad,	sprĕad, (spread*est*)	sprĕad.
Spring,	sprang, sprung,	sprung.
Stand, *with,*	stood,	stood.

Present.	*Past.*	*Perf. Part.*
Stay,	staid, stayed	staid, stayed.
Steal,	stole,	stolen.
Stick,	stuck,	stuck.
Sting,	stung,	stung.
Stink,	stank, stunk,	stunk.
Stride,	strode, strid,	stridden.
Strike,	struck,	struck, stricken.
String,	strung,	strung.
Strive,	strove,	striven.
Strōw *or* strew,	strōwed *or* strewed,	ſ strōwn, strōwed. ⌊ strewn, strewed.
Swēar,	swōre,	swōrn.
Swĕat,	swĕat, (sweat*est*)	swĕat.
Sweep,	swept,	swept.
Swell,	swelled,	swollen, swelled.
Swim,	swam, swum,	swum.
Swing,	swung,	swung.
Take, *be, mis,*	took,	taken.
Teach,	taught,	taught.
Tēar, *un,*	tore,	torn.
Tell,	tōld,	tōld.
Think,	thought,	thought.
Thrive,	throve,	thriven.
Thrōw,	threw,	thrōwn.
Thrust,	thrust,	thrust.
Trĕad,	trod, (trod*dest*)	trodden.
Wax,	waxed,	waxed, waxen.
Wēar,	wore,	worn.
Wēave,	wove,	woven.
Weep,	wept,	wept.
ſ Wet, *to moisten,*	wet, (wet*test*)	wet.
⌊ Whet, *to sharpen,*	whetted,	whetted (*regular*).
Win,	won,	won.
Wind,	wŏŭnd,	wŏŭnd.
Work,	worked, wrought,	worked, wrought.
Wring,	wrung,	wrung.
Write,	wrote,	written.

f. Those past tenses and perfect participles which are the first mentioned, are the most eligible. *Obsolete* words and such as are used only by the vulgar, are omitted; such are *wreathen, drunken, holpen, gotten, bounden,* &c.; and *swang, wrang, slank, strawed, gat, brake, tare, ware,* &c. Several past tenses are contained in the authorised translation of the Bible, which are now obsolete in good conversation.

g. In the preceding List, several Regular verbs are inserted, to show the difference between them and others spelled and pronounced the same.

h. It is recommended, that the pupil be taught to conjugate some of the Irregular Verbs throughout, that he may thus perceive the difference between the Regular and Irregular Verbs.

i. The Verbs *Have* and *Be* must be followed by the *Perfect Participle,* and not by the Past tense; thus, I have *led,* I am *led;* He had *written,* It was *written.*

6. ADVERBS.

LESSON 38.—Exercise 38.—*Page* 23.

221. An *Adverb* is a word used with verbs, adjectives, and other adverbs to express some circumstance of *time, place, manner, degree, affirmation,* &c.; as, "He wrote *lately;*" "He lives *here;*" "He reads *well;*" "A *truly* diligent scholar;" "He speaks *very* fluently."

a. An adverb is added to a *verb* to denote the *manner* of the action, or some circumstance respecting it; as, "He writes *correctly:*"—to an *adjective*, to denote some modification of the quality; as, "A *truly* diligent scholar:"—to an *adverb*, to denote *some degree* of the modification of an action; as, "He speaks *very* fluently."

b. An adverb may generally be known by its answering to the question, *How? when?* or *where?* thus, "He acted *nobly;*" "*How* did he act?" Answer, "*Nobly*," the word *nobly* is therefore an adverb. "He read the paper *lately;*" "*When* did he read the paper?" Answer, "*Lately.*" "It went *upwards;*" "*Where* did it go?" Answer, "*Upwards.*"

c. The circumstances of the action expressed by moods and tenses, are of a nature too general to be sufficient of themselves for the purposes of communication. It is often necessary, therefore, to be much more particular in ascertaining both the time, manner, and place of an action. One important object of the adverb is to accomplish these ends. Thus we may say an action was done *lately, long ago;* or, it is to be done *now, immediately;* or, it will be done *hereafter;* or, it will be repeated *often, seldom, daily, once, twice,* &c. So, we may say that it was done *here, there, yonder;* it was *well* or *ill* done.

d. Adverbs, in general, are abbreviations of two or more words: thus, *bravely*, or, "in a brave manner," is derived from *brave-like, wisely* from *wise-like, happily* from *happy-like.* Adverbs therefore express, in one word, what would otherwise require two or more words; thus, *here, there,* denote *in this* place, *in that* place; *hither, thither, to this* place, *to that* place; *hence, thence, from this* place, *from that* place. *Why, while, when, whence,* are derived from *who,* and partake much of the nature of the relative.

222. *a.* The following *Table* comprises the principal Adverbs:—

Addition; as, Also, too.

Affirmation or *Certainty;* as, Absolutely, aye, certainly, doubtless, indeed, really, surely, truly, verily, undoubtedly, yea, yes, precisely, of course, in truth, just so.

Cause, Effect, Inference; as, Consequently, hence, so, then, therefore, wherefore, why. (When these words are used as *Connectives,* they may be regarded as Conjunctions.)

Comparison; as, Alike, as, better, best, less, least, more, most, rather, than, so, too, worse, worst, the more, the less.

Contingency; as, Peradventure, perchance, perhaps, possibly, probably, improbably, likely.

Degree; as, Almost, completely, exceedingly, eminently, greatly, hardly, however, merely, moreover, nearly, only, quite, scarcely, simply, very.

Equality or *Likeness;* as, As, equally, so, thus.

Explanation; as, Namely.

Inequality or *Unlikeness;* as, Else, otherwise.

Interrogation; as, How, why, wherefore; with many words implying also the idea of *time* or *place;* as, *When* did he come? *Whence* did he come? *How* is also an adverb of Manner, &c.

Manner or *Quality;* as, As, well, ill, how, so, thus, anyhow, hastily, earnestly, foolishly, justly, quickly, together, thoroughly, wisely. Adverbs of this kind are the most numerous, and are generally formed by adding *ly* to an adjective; as, bad, badly; or by changing *le* into *ly;* as, *able*, ably; or *y* into *ily;* as, steady, steadily. But such forms as *holily, godlily,* from *holy, godly,* must be avoided.

Motion to or *from* a place; as, Away, backwards, down, downwards, forward, homeward, sidewards, up, upwards, hence, thence, whence, hither, thither, whither, to, fro, forth, off, far, near, wide.

Negation; as, Nay, no, not, not at all, by no means, not so, on no account, &c.

Number; as, Once, twice, thrice, &c.

Order; as, First, secondly, thirdly, fourthly, &c.

Place; as, Above, anywhere, before, behind, below, everywhere, elsewhere, nowhere, here, there, where, herein, therein, wherein, inside, outside, without, yonder.

Quantity; as, Abundantly, copiously, enough, entirely, much, partly, sufficiently, scarcely, somewhat, universally.

Separation; as, Apart, separately, asunder, off.

Time; as, Already, afterwards, again, anon, anew, afresh, awhile, as (in the sense of *when*), before, by-and-by, betimes, continuously, daily, ever, formerly, generally, heretofore, hitherto, henceforth, henceforwards, hereafter, hourly, immediately, instantly, lately, long ago, meantime, meanwhile, monthly, now, not yet, never, oft, often, oft-times, presently, rarely, seldom, sometimes, soon, still, since, then, when, while, yet.

b. To-day, to-morrow, and *yesterday,* are properly nouns, though frequently included under adverbs.

c. Many adverbs are formed by a combination of a preposition and the adverb of place, *here, there,* and *where;* as, hereof, thereof, whereof, hitherto, hereto, hereby, thereby, whereby, herewith, therewith, herein, therein, wherein, &c. Some are composed of nouns, and the letter *a* used instead of *at, on,* &c.; as, *a*side, *a*thirst, *a*head, *a*broad, *a*shore, *a*ground, *a*float, &c. The adverbs, *here, there, where,* when prefixed to prepositions, have the nature of pronouns; as, *hereby* (*by this*), *herein* (*in this*), *herewith, thereby, whereby,* &c.

d. An *adverbial phrase* consists of two or more words taken together, which serve the purpose of Adverbs; as, *by-and-by, now and then, in general, now-a-days, at length, not at all, in fact, in truth, at best, at least, at most,* &c. They ran *to and fro, up and down, in and out.*

223. *a.* Most adverbs ending in *ly* may be compared by prefixing *more* and *most; less* and *least:* as, wisely, *more* wisely, *most* wisely; *less* culpably; *least* culpably. A few adverbs are compared by adding *er* and *est;* as, soon, *sooner, soonest;* often, *oftener, oftenest;* forth, *further, furthest.* "The *oftener* I see him, the *more* I like him."

b. Some words are used sometimes as *Adjectives* and sometimes as *Adverbs;* as, *less, least, more, most,* &c. These and similar words are *Adjectives* when conjoined with *Nouns* to denote some property belonging to the objects for which the nouns stand; and *Adverbs,* when employed to modify Verbs, Adjectives, or Adverbs.

7. PREPOSITIONS.

LESSON 39.—Exercise 39.—*Page* 23.

224. *a.* A *Preposition* is a word placed before nouns or pronouns to show the *relation* in which persons or things stand with regard to other persons or things in the sentence; as, "He went *from* London *to* Leeds."

b. "He went *from* London *to* Leeds;" here *from* points out the place of commencement, and *to* that of termination. "They are instructed *by* him;" here, *by* shows the relation that *they* have to *him*; the word *him* denotes the agent, the instructor. The term *Preposition* is derived from *prae*, before, and *pono*, to put.

c. The principal use of prepositions in English is, to express those *relations* which, in some languages, are chiefly denoted by cases or the terminations of the noun. The relation implied must, of course, always determine what particular preposition should be employed.

d. Prepositions were originally either nouns or verbs, and they still retain much of their original import. They were at first employed to denote the *relations* of *place*; but, in the progress of language, they have been applied to express other relations, which bear some *analogy* to that of place. Thus, as a person standing on the top of an eminence is *above* another who, standing at the bottom of it, is *under* him; hence, *above* and *under* distinctly express the *relation* which one place has to another. In like manner, as a king, by the superiority of his station, is of *higher* rank than any of his subjects, so, by the analogy of his condition to that of a person on the top of an eminence, we say that the king is exalted *above* his subjects, and that subjects live *under* the government of their king.

e. Prepositions govern nouns and pronouns in the objective case; as, In *London*, to *him*, for *us*, with *them*. Some prepositions when placed *after the verbs* have the object *understood*; as, "He rides *about* (the country)." "He dwells *above* (the earth)." In some instances, such words modify the meaning and form part of the verb; as, the words *up*, *on*, *over*, *out*, in the phrases "to *call up*;" "to *fall on* the enemy;" "to *give over*;" "to *hold out*."

225. *a.* The following Prepositions are in most frequent use:—*Abaft, about, above, across, after, against, along, amid, amidst, among, amongst, around, astride, at, athwart; Before, behind, below, beneath, beside, besides, between, betwixt, beyond, but, by; Down, during; Except; For, from; In, into, instead of; Of, on, upon, over, out of; Save, since* (231); *Through, throughout, till, to, towards; Under, underneath, unto, up; With, within, without.*

b. According (followed by *to*), *concerning, excepting, pending, regarding, respecting, touching*, are properly *Participles*, and are frequently so employed, but in many phrases, which are generally elliptical, they may be considered *Prepositions;* as, "*According to* my ideas;" "He spoke *concerning* that matter."—*Except* and *Save* are properly Verbs in the Imperative Mood, but sometimes used as *Prepositions;* as, "All *except* him."—*Near, nigh, next*, are Adjectives, having *to* understood; as, "*Near* (to) him;" "*Next* (to) him."

c. Several phrases are used as Compound Prepositions; such as, *out of, from below, from beyond, instead of, on account of, by means of, in place of, with regard to, apart from, owing to, in reference to, in comparison of, in point of, by reason of, with respect to*, &c.

d. Some of the preceding words are Adverbs as well as Prepositions, the sense alone determining to which class they belong.—*But, for* (because), and *since* are also Conjunctions.

226. *a.* Most of the English Prepositions are derived from the Saxon—the following is an explanation of the principal:—

Above means high, overhead; as, "*Above* the skies."

About signifies limit, boundary; as, "The wall *about* the city."

Across, from side to side; as, "He steered *across* the river."

After, behind, following; as, "One *after* another."

Against, opposite, hostile; as, "Offences *against* the law."

Along, through the length of, in the direction of; as, "They marched *along* the river."

Amid, amidst, imply *quantity*; in the middle; as, "The hero *amidst* dangers."

Among, amongst, imply *number*, mixed with; as, "The tares *among* the wheat."

Around, round, about, on every side of; as, "The walls *around* the city."

At, nearness, presence; as, "The Gaul is *at* the gates of Rome."

Athwart, across, wrested, twisted; as, "*Athwart* the glen."

By was formerly written *be*, and is the imperative of the Saxon *beon*, to be. *By* signifies the *means*, *doer*, *time*, and *place*; as, "A man is known *by* his actions;" "All things were made *by* God;" "He has visited us *by* day and *by* night;" "*By* the rivers of Babylon we sat down." *By* is frequently joined with other words; in this case, however, it assumes the old form, *be*; as, in *because*, *before*, *behind*, *below*, *beneath*, *beside*, *between*, *beyond*;—

Because (conjunction), by the cause, the cause is.

Before, signifies advancement, priority (*by the fore*, be it fore part); as, "John is *before* Charles."

Behind, in the rear (*by the hind*, be it hind part); as, "The guard *behind* the coach."

Below, inferior or lower position (*by the low*, be it low); as, "*Below* the moon."

Beneath, lower (*by the neath*, be it neath, or *low*); as, "To place a cushion *beneath* one."

Besides, in addition to; as, "*Besides* the gain, there is the honour."

Beside, near (*by the side*, be it side); as, "*Beside* the waters."

Between, in the intermediate space (*by the twain*, be they twain, or *two*); as, "York is *between* London and Edinburgh."

Betwixt, in the midst of two; as, "*Betwixt* the chair and table."

Beyond, passed, gone by (*by the yond*, be it yond, or *passed*); as, "India *beyond* the Ganges."

Concerning (properly a *Participle*), relating to; as, "I wrote to you *concerning* that matter."

During, continuing, lasting; as, "*During* the space of a year."

Except (properly a *Verb*), excluded; as, "All were involved *except* one."

For, cause, object, substitute; as, "I cannot go *for* want of time;" "He has done so much *for* you;" "An attorney is employed to act *for* his client."

From, commencement or source, distance; as, "*From* the beginning to the end;" "That be far *from* me."

In, enclosed, the state, time, or manner; as, "He is *in* the house;" "He is *in* health;" "He was born *in* 1800."

Into denotes entrance, and is used after verbs which imply motion; as, "He retired *into* the country." *In* is used when motion or rest *in* a place is signified; as, "He is walking *in* the garden."

Near, nigh (properly *Adjectives* with *to* understood), approximation; as, "He is *near* the city."

Of, (*a*) possession, (*b*) effect, (*c*) author or source, (*d*) privation, (*e*) subject, (*f*) materials, (*g*) name; as, (*a*) "The house *of* Thomas;" (*b*) "The productions *of* wisdom;" (*c*) "The father *of* the child;" (*d*) "The loss *of* the ship;" (*e*) "The first book *of* Kings;" (*f*) "A crown *of* gold;" (*g*) "The county *of* York."

Off is an Adverb, denoting distance, on the other side; as, "He came *off*, drove *off*, kept *off*, paid *off*." We also say, "*Off* my hands;" "*Off* the ground." (See 417. *b*.)

On, upon, support; as, "He sat *on* a rock."

Over, higher; as, "The heavens *over* our heads."

Through (from *thurh*, a door), passage, means; as, "Water *through* the pipe."

To or *unto* denotes *end*, *act*, and is opposed to *from*; as, "He rode *from* Leeds *to* York." (*Too* is an adverb of *addition* or *excess*; as, "I *too* will go.")

Toward, *towards*, in a direction to; as, "It moved *toward* the city."

With, joining; as, "A house *with* a party-wall;" that is, "*joining* a party-wall."

Without has an opposite meaning to *with*; i. e. *be out*.

b. *On*, in common conversation, frequently becomes *o'* or *a*; as, "o'clock;" that is, *on* the clock; *aside*, on side; *asleep*, on sleep. So also we say, "He went *a* hunting;" "*a* fishing;" &c.; that is, *on* hunting, *on* fishing, or on a hunting excursion, &c. In the Bible, we read "He was *an hungred*," a loose colloquial form current about 260 years ago.

c. For an explanation of the inseparable prepositions, see 285, under Derivation.

8. CONJUNCTIONS.

"LESSON 40.—**Exercise 40.**—*Page* 24.

227. *a.* A *Conjunction* is a word used to *join* words in construction, or to connect parts of sentences, so as to form a single whole; as, "One *and* one make two;" "He *and* I must go."

b. Conjunctions connect—1. Two or more *propositions*; as, "He *and* I must go;" that is, "He must go," "I must go." 2. Two *words* having the same *subject* or *object relation*; as, "One *and* one make two," "Between him *and* me." —Sometimes conjunctions *begin* sentences after a full period, showing some *relation* between the sentences in the general tenour of discourse.

c. Several words besides conjunctions are employed as *Connectives*; as, the Relatives—*who*, *which*;—the Adverbs *when*, *whence*, *wherein*, *where*, *whereby*, *whereas*, *whereat*, *wherever*, *whereupon*, *while*, *than* and *as*, and also Prepositions.—But Conjunctions differ—1, from the *Prepositions* in not governing any case;—2, from *Relatives* in joining independent propositions;—3, from *Adverbs* in requiring a particular position in the sentence, in order to preserve the sense.

228. *a.* Conjunctions are either *Co-ordinative* or *Subordinative*.

1. *Co-ordinative* Conjunctions combine two or more independent clauses into one sentence, either 1, when one affirmative clause is either *added to* or *opposed to* another; or 2, when an *alternative* is proposed; or 3, when the latter of two clauses is the *effect* or *consequence* of the former.

The following are *Co-ordinative* Conjunctions and Adverbs:—

1. *Addition*;—And (both—and, also, as well as, likewise, further, moreover, not only—but).

2. *Contrariety*;—But (nevertheless, notwithstanding, on the contrary, on the other hand, still, yet, not—but, but—then, however, only).

3. An *Alternative*;—Either—or, whether—or, otherwise, else.

4. *Exclusion*;—Neither—nor.

5. The *Illative*, denoting a *consequence* or *inference* following from what has been said; as, Accordingly, consequently, hence, thence, then, therefore, wherefore.

(When these words connect a conclusion, &c., to a preceding part, they are Conjunctions, otherwise they are Adverbs.)

2. *Subordinative* Conjunctions connect two clauses, of which one is the principal, and the other some modification of it with regard to cause, condition, consequence, time, place, or manner.

Subordinative Conjunctions may be arranged in the following classes:—

1. *Causal.*
   - *a. Ground*;—As, because, inasmuch as, for, seeing that, since, whereas, &c.
   - *b. Condition*;—If, except, unless, in case, provided, supposing that, &c.
   - *c. Concession*;—Although, though, however, yet, notwithstanding, nevertheless.
   - *d. Purpose*;—That, so that, in order that, lest.

2. *Time.*
   - *a. Point of*;—As, after, as soon as, before, ere, when.
   - *b. Duration*;—As long as, whilst, until.
   - *c. Repetition*;—As often as, when, whenever.

3. *Place.*
   - *a. Motion to* or *from*;—Whither, whence.
   - *b. Rest in*;—Where.

4. *Manner.*
   - *a. Likeness*;—As, as if, as though, how.
   - *b. Relation*;—As—as, so—as, according as, than.
   - *c. Consequence*;—That, so that.

b. Several of the words mentioned as Conjunctions are sometimes Adverbs, and sometimes Prepositions, according to the sense.

c. Several Conjunctions go in *Pairs*, and are thus called *Corresponding* or *Correlative* Conjunctions. These are—*Either—or; Neither—nor; If—then;—Both—and;—So—that;—So—as;—Whether—or;—Although, though,—yet, notwithstanding.* (See 439.)

d. Compound Conjunctions or conjunctional Phrases are formed of two or more words; as, *As if, in order that, as though, and also, but also, as soon as, in as far as.*

9. INTERJECTIONS.

229. *a.* An *Interjection* expresses some sudden wish or emotion of the mind.

b. The most common Interjections are the following:—

Approval;—Bravo!
Attention;—Behold! hark! hist! Lo!
Aversion or Contempt;—Fie! Fudge! Foh! Pugh!
Calling;—Halloo! Hollo! hem! hó!
Disbelief;—Bah! hum! pshaw! pooh!
Grief;—Alack! alas! Oh!
Displeasure;—Fie! shame! away!
Joy;—Hurrah! Huzza!
Pain;—Oh! Hoo! O!
Rebuke;—Tush!
Silence;—Hush! Silence! Still!
Surprise;—Indeed, Ay, ay! Ah! Ah! Aha! La! Really!
Salutation;—Hail! Welcome!
Taking Leave;—Adieu! Farewell!

c. Sometimes verbs, nouns, and adjectives, uttered by way of exclamation, are considered as Interjections; as, *Hail! Behold! Heavens! Shocking!*

d. The Interjections O! Oh! Ah! are followed by the *Objective* Case of a pronoun of the *First* person; *Oh me!* but by the *Nominative* of a pronoun of the *Second* person; as, *O Thou!*

ON THE INTERCHANGE OF PARTS OF SPEECH.

LESSON 41.—Exercise 41.—*Page* 25.

230. *a.* In many instances, the same word, without undergoing any alteration in *form*, belongs sometimes to one part of speech, and sometimes to another. Regard, therefore, must always be had to the particular *signification* of the words, since *that* must determine to what part of speech each belongs. Thus, the word *light* may be a noun, an adjective, or a verb, according to the sense in which it is employed; as, "The light (*noun*) of the sun;" "Light (*adj.*) rooms;" "To light (*verb*) a candle." Some words are distinguished by a difference of the accent; as, "The *prod'uce* (*noun*) of the fields;" "The fields *produce* (*verb*) in abundance."

b. The same word must originally have been, both in signification and use, only one part of speech. But, in process of time, it was employed to perform several distinct offices, and hence, according to its import, would be ranked under different parts of speech.

231. The words which generally occasion a difficulty to the young student, in ascertaining to what part of speech they respectively belong, are, *As, after, before, both, but, considering, either, for, however, much, more, no, notwithstanding, only, since, that, then, therefore.*

a. As is used—1. As a *Conjunction* having a *connective* meaning; as, "*As* (since, quoniam) you have completed the work, you shall be paid." To denote *Manner*, as, "He did *as* I desired" (Fecit *ut* jussi). "They acted *as* men should act." "*As* it seems, you have acted wisely."—2. As an *Adverb*, to denote *comparison* or degree; as, "He is *as* generous *as* he is rich." To denote *equality;* as, "He is *as* good *as* she." In the sense of *when;* as, "*As* (when) I passed, I noticed a crowd."—3. As a *Relative;* as, "The terms are *as* (those which) follow."—4. As a *Demonstrative* Adjective; as, "His mouth is *as* (that of) a lion."—As a *Correlative* Adjective, when following *such, the same;* as, "They were *such* men *as* those." "He is *such as* he has ever been" (*Talis* est *qualis* semper fuit). "He is *the same as* he has always been" (*Idem* est *qui* semper fuit).—5. *As—as; as—so; so—as;* are Correlative Adverbs.

b. After, before, above, beneath, and similar words, appear sometimes to have the nature of *Adverbs;* as, "He died not long *before*." By supplying, however, the nouns *time* and *place*, they will resume their proper import of *Prepositions;* as, "He died not long *before that time*."

c. Both is, in strictness, an *Adjective*. It is, however, more convenient to regard it as sometimes an Adjective and sometimes a Conjunction.—1. As an *Adjective;* as, "*Both* men were present."—2. As a *Correlative Conjunction*, serving to *prepare* the mind for some *addition* in the subsequent clause expressed by *and*. In this sense, if translated into Latin, *both* would be rendered by *et* or *tum;* as, "*Both* you *and* I saw him" (*Et* ego *et* tu eum vidimus). So also, in the clause, "*Both* by their preaching, *and* by their living, they may set forth Thy glory."

d. But is used—1. As a *Conjunction* to connect two clauses of which the latter is either an exception from, or in opposition to the former; as, "You may ask *but* you will not obtain."—2. As a *Preposition;* as, "All *but* (except) John, agreed." "I cannot *but* speak;" that is, "I cannot (do anything) but (except this, I can) speak."—3. As an *Adverb* in the sense of *only;* as, "There is *but* (only) one present."

e. Considering is properly an active *Participle;* thus, "*Considering* his leisure, he has done little;" that is, "(Any one) *considering* his leisure (will know that) he has done little."

f. Either, Neither are used,—1. As *Distributive Pronouns;* as, "*Either* of those will do." "*Neither* of the men was present."—2. As *Conjunctions;* as, "*Either* learn *or* depart." "He *neither* walked *nor* rode."

g. For is used,—1. As a *Preposition;* as, "He contended *for* victory."—2. As a *Conjunction;* as, "I submitted, *for* (because) it was vain to resist."

h. However is used,—1. As an *Adverb;* as, "To trace the ways of highest agents, deemed *however* wise."—2. As a *Conjunction* in the sense of *nevertheless;* as, "You might, *however*, have taken a fairer way."

i. Much, more, and *most* are used,—1. As *Adjectives;* thus, "*Much* money was expended;" "*More* praises have been bestowed;" "*Most* men think indistinctly."—2. As *Adverbs;* thus, "It is *much* better to labour than to be slothful;" "He is *more* diligent;" "He has acted *most* presumptuously." In the sentence, "Where *much* is given, *much* is required," *much* is an *adjective*, some word being understood; as, "Where *much* grace has been given, *much* gratitude is required."

j. No is used,—1. As an *Adjective;* as, "I have *no* (not any) paper."—2. As an *Adverb;* as, "Were you present? *No.*"

k. Notwithstanding is used,—1. As an *Active Participle;* as, "*Notwithstanding* my prohibition, he wrote;" that is, "He wrote, my prohibition *notwithstanding* him."—2. As a *Preposition;* as, "*Notwithstanding* him, John departed." In this clause, also, *notwithstanding* might in strictness be considered a participle; as, "John departed, the other notwithstanding."—3. As a *Conjunction;* as, "I will rend the kingdom from thee, and give it to thy servant; *notwithstanding*, in thy days I will not do it."

l. Only is used,—1. As an *Adverb*, in the sense of simply, merely; as, "He was *only* asking a question."—2. As an *Adjective*, signifying one alone, single; as, "He *only* was saved."—3. *Only* is sometimes equivalent to *but;* as, "You may act as you please, *only* (but) consider the consequences." For the proper *position* of *only* in a sentence, see 415.

m. Since is used,—1. As a *Conjunction;* as, "*Since* we must part, let us do it peaceably."—2. As a *Preposition;* as, "I have not seen him *since* that time."—3. As an *Adverb;* as, "Our friendship commenced long *since.*"

n. That is used,—1. As a *Relative.*—2. As a *Demonstrative* Adjective.—3. As a *Conjunction.* (See 119. *d.*)

o. Then is used,—1. As an *Adverb;* as, "He answered *then* and not before."—2. As a *Conjunction;* as, "I rest, *then*, upon the strength of this argument."

p. Therefore, wherefore, &c. when they *connect* a conclusion to a preceding part, are *Conjunctions.* When following *and, if, since,* &c., they are *Adverbs;* as, "He is good, and *therefore* he is happy." They might, however, be always considered as Adverbs.

Additional Examples are given in the vol. of Exercises, p. 25 to p. 36.

232. *Grammatical Parsing*, or resolving a sentence into the simple elements of which it is composed, may be conveniently divided into three ascending series:—

a. The *First Mode* is, *To write* the name of the Part of Speech under which each word in the sentence can be placed. See 59, p. 19 of this Gram. and *Model* 1, p. 169 of the Ex.

b. The *Second Mode* is an amplification of the preceding, and consists of mentioning the principal properties of each word, according to the Table, p. 20 of this Gram. and *Model* 2 of the Ex. p. 170.

c. The *Third* or *Syntactical Mode* is stating the concord, government, connection or arrangement of words in a sentence, according to *Model* 3 of Ex. p. 170, and 446 of this Gram.

III. DERIVATION.

LESSONS 42, 43.—Exercises 42, 43.—*Page* 37.

Note.—Derivation might be deferred by young pupils till Punctuation has been completed.

L. 42.—233. *Derivation* is that part of Etymology which treats of the *origin* and *primary* signification of words.

234. *a.* Words are either *Primitive, Derivative,* or *Compound.*

b. A *Primitive, radical,* or *root* word is not derived from another word in the language; as, *kind, wise.* The primitive words of a language are always few in comparison with the total amount of its vocabulary.

c. The true root of a word is not a word in present use, but is the elementary or *crude* form from which it is derived; thus, *ag* in *agent.* But for general purposes, the whole word from which others are derived, may be considered the Primitive word.

d. A *Derivative* word is one that is formed from a primitive; 1, by changing either some vowel or consonant; as, *long, length; bend, bent.* These are termed *Primary Derivatives.* Or, 2, by prefixing or annexing a syllable; thus, *un*-kind; kind-*ly.* Derivatives formed in the latter manner, are called *secondary Derivatives.*

e. The use of derivatives arises from the natural disposition in man to alter and modify words already in existence, rather than invent sounds altogether arbitrary, to express such new ideas as the enlargement of his knowledge suggests.

235. *a.* A *Compound* word is generally formed by the union of two or more primitive words which either undergo no alteration, or a very slight one; as, *book-case.*

b. Permanent Compounds and Derivatives are consolidated, or considered as one word; as, *bookseller.*

c. When the first word of a Compound is not an Adjective, but may be placed after the second as belonging to it with *of, for, in,* &c., a *Hyphen* (-) should be placed between the two; as, a *Corn-mill, tea-spoon, ship-builder, horse-dealer*; that is, a mill *for* grinding corn; a spoon used *for* tea; a builder *of* ships, &c. The second word denotes the *genus* (mill), and the first word the particular *kind* (corn).

d. In instances of this kind, the *Accent* must be on the *first* word, otherwise, the sense is quite altered; thus, "A *glass*-house" means a house for the manufacture of glass; but a "glass-*house*" is one made of glass.

1. HISTORY OF THE ENGLISH LANGUAGE.

236. Of the principal Migrations into Europe.—The Migrations from the East, which have been the principal means of peopling the continent of Europe as well as its islands, are, according to Dr. Bosworth and others, the *Celtic, Gothic,* and *Slavonian.*

237. The Celts early emigrated from the East, and peopled the extreme Western parts of Europe. Their language is divided into two dialects, the *Gaëlic* and the *Cymric;* the former embracing the Erse or Irish, the Gaëlic or Highland Scotch, and the Manx of the Isle of Man; the latter, the Welsh or ancient British, the old Cornish (extinct), and the Armorican of Brittany. The English Language has borrowed several single words from the Celtic.

238. The *Gothic* or *Teutonic* Tribes migrated from the Euxine and Caspian Seas about 700 years before Christ; and eventually occupied the Northern, Central, and Western parts of Europe. The *Teutonic* Language comprises two great branches—1, the *German;* 2, the Scandinavian.—1. The *German* includes (*a*) the *Mæso-Gothic,* now extinct; (*b*) the *Low German,* spoken in the flat or northern parts of Germany. This includes the Anglo-Saxon or English, the Old Saxon, Friesian, Dutch, and Flemish; (*c*) the *High German,* spoken in the interior.—2. The *Scandinavian* Branch includes (*a*) the old Scandinavian, which comprised the Icelandic and Ferroic; (*b*) The New Scandinavian, comprising the Danish, Swedish, and Norwegian Dialects.

239. The *Third* stream of population which flowed into Europe about the third century before Christ, conveyed the Slavonian or Sarmatian nations. These occupied Russia, Poland, Eastern Prussia, Moravia, Bohemia, and their vicinity. From these Slavonian tribes a third genus of European languages arose, as the *Russian, Polish, Bohemian,* &c.

240. The *Fourth class* of languages which may here be noticed, as influencing the southern dialects of Europe and supplying thousands of words to the English, embraces the Greek and Latin. The Greek, now termed Romaic, is, in a modified form, still spoken in Modern Greece and the islands of the Ægēan sea, while Latin forms the parent of the French, Spanish, Portuguese, Italian, and Sicilian dialects. The Greeks and Latins were a branch of the Great Caucasian or Indo-Europēan family which early passed over into Greece and Italy.

241. British and Roman Period.—The earliest account of ancient Britain which has reached modern times is that contained in the Fifth Book of the Commentaries of Julius Caesar. According to Caesar's description, the island was very populous even at that period, about fifty-five years before Christ. The maritime regions towards the *east* were occupied by various tribes from ancient Belgĭca, who were very similar to the Gauls in language and customs. The *interior* and *western* districts were possessed by tribes whose origin was involved in obscurity, but who, perhaps, had emigrated at some distant period from the shores of Spain.

242. When Britain was completely subdued by the victorious arms of Agric'ola, in A.D. 85, and annexed to the Roman empire as a permanent province, every exertion was employed by the Roman governors to instruct the British youth in the language, manners, and civilisation of their conquerors. In process of time many Latin words were incorporated into the *Celtic*, portions of which remain as *terminations* in certain English words; as, *Chester* from castra; *coln* in Lin*coln*, &c. from colonia; *street* from strata; *port* in *Ports*-mouth, &c. from portus.

243. SAXON PERIOD.—When the Romans were compelled finally, in A.D. 448, to withdraw their legions from Britain, the Britons were unable to withstand the attacks of their northern neighbours, the *Picts* and *Scots*. In this emergency they called in to their assistance the Jutes, a piratical tribe occupying *Jutland*, the northern part of modern Denmark. The Jutes were soon joined by their neighbours the Angles and Saxons.

244. The Angles, Saxons, and Jutes were kindred tribes, occupying adjoining districts, speaking, with some variations of dialect, the same language, and following the same customs. By degrees they succeeded in dispossessing the Britons of the entire Eastern, Southern, and Central portions of the country, till about 586 A.D. they had conquered eight extensive districts or kingdoms, known afterwards as the *Saxon Octarchy*. These were settled by the tribes in the following order:—

1. Kent.....by Jutes in 457.
2. Sussex, &c. .....by Saxons in 491.
3. Wessex.....by Saxons in 519.
4. Essex.....by Saxons in 527.
5. Bernicia .....by Angles in 547=mod. Northumberland.
6. Deira.....by Angles in 571=Durham, Yorks. and Lincoln.
7. E. Anglia.....by Angles in 571=Norfolk, Suffolk.
8. Mercia .....by Angles in 626=midland counties.

245. The Britons having thus been driven by degrees into the Western parts of the island, formed the following separate principalities:—

a. *Cambria*, or North Wales, corresponded nearly to modern Wales.
b. *Cornwall*, or West Wales, comprised Cornwall and part of Devonshire.
c. *Cumbria*, comprised modern Cumberland, Westmoreland, and Lancashire.
d. *Strathclyde*, comprised mod. Wigton, Ayr, and S.W. counties of Scotland.

246. In Saxon Britain, as the Jutes formed only a small portion compared with the Angles and Saxons, the people about A.D. 800 were called *Anglo-Saxons*, and the country, from the chief tribe, *Angle-Land*, which was afterwards contracted into *England*.

247. Wherever the Saxons conquered, they substituted their own language in the place of the British. The districts in which the ancient British continued the longest to be spoken were—*Cumberland* and *Strathclyde*, where it was spoken in the tenth century; *Cornwall*, where it existed till the reign of Elizabeth; *Wales*, where it continues to be spoken to this day.—The Anglo-Saxon is the mother-tongue of modern English.

248. During the Saxon Octarchy, and for ages after, four languages were spoken in the British Islands,—

1. *Latin*, the language of the clergy, and the vehicle of learning;
2. The *Anglo-Saxon* or Frisic, by the Anglo-Saxons occupying the central and eastern parts of England and Scotland;
3. The *Cymric* or British, preserved in the Welsh;
4. The *Gaëlic* or Erse, spoken in Ireland and N. of Scotland.

L. 43.—249. *a.* As the Saxons led a life of hardihood and warfare, it is natural to suppose that their language would be, like themselves, hard, rough, and unpolished. Accordingly, we find the Saxon and the kindred northern languages abounding in *consonants* and difficult of utterance except to a native. They are, however, distinguished for singular vigour and capability of forming a vast variety of compounds.

b. Long after the establishment of the Saxons in this island, the language was totally *devoid of every species of composition*, and of all recognised principles of *Orthography and Grammar*. The deficiency of an established mode of spelling is observable in the various ways in which the same word is spelled. The *sound* alone appears to have formed the guide, and hence the spelling would be perpetually varying.

250. About the *seventh century* the Saxon language began to be cultivated, and gradually advanced till the age of Alfred, when it may be said to have received its highest polish. The *Saxon Alphabet* differs from the Latin only in a few characters.

Bosworth mentions the *Laws* of the Saxon monarchs, Charters, and Chronicles before the time of Athelstan, the works of Alfred, and the translations of the Gospels, as exhibiting the Saxon language in its greatest purity.

Specimens of this period will be found in *Bosworth's* Grammar, *Harrison's* Rise of the English Language, *Webster's* Dictionary, and *Spalding's* Literature.

251. The following words will show the *connection* of, 1, the Mæso-Gothic, 2, Saxon, and 3, English languages, and the changes which words undergo in the lapse of time:—

1. *Mæso-Gothic.*	2. *Saxon.*	3. *English.*	1. *Mæso-Gothic.*	2. *Saxon.*	3. *English.*
Bloth,	Blod,	Blood.	Ald,	Eald,	Old.
Hus,	Hus,	House.	Silvbr,	Seolfer,	Silver.
Brothr,	Broder,	Brother.	Kaurn,	Gorn,	Corn.
Swister,	Swister,	Sister.	Fisk,	Fisc,	Fish.

252. One feature in Saxon, forming a marked distinction between it and the Latin language, is its *monosyllabic* structure. Objects which would in Latin be expressed by words of two or three syllables are generally expressed in Saxon by monosyllables; thus,

Latin.	1. Crinis,	2. Auris,	3. Oculus,	4. Cervix,	5. Pollex,	6. Sanguis.
Saxon.	1. Hair,	2. ear,	3. eye,	4. neck,	5. thumb,	6. blood.

The same monosyllabic principle, except in words derived from

foreign languages, is very prevalent in modern English, particularly in the structure of our verbs. Thus, we *see, hear, feel, smell, touch; leap, run, walk, jump; swim, dive, sink, drown; smite, strike, pinch; mourn, sigh, laugh, smile,* &c.

253. The Anglo-Saxon had, according to some philologists, *six declensions*, but Dr. Bosworth has reduced these to three. Every noun had, in each number, *four* cases, the Nominative, Genitive, Dative, and Accusative; as,

Sing. N.	Smith,	*a smith.*	*Plur.* N.	Smith-as,	*smiths.*
G.	Smith-es,	*of a smith.*	G.	Smith-a,	*of smiths.*
D.	Smith-e,	*to a smith.*	D.	Smith-um,	*to smiths.*
Ac.	Smith,	*a smith.*	Ac.	Smith-as,	*smiths.*

254. The *Genders* of the Anglo-Saxon were determined like the Greek, Latin, and French, not only by the *signification*, but by the *termination*. In this respect it differed materially from modern English.—The *Adjectives* also had variable terminations to correspond with their nouns.—The *Verbs* had only two tenses, but admitted a greater variety of terminations than the modern English verb. In the time of *Chaucer*, these had begun to assume much of their present form.

For a more extended account of this period, see Harrison's "Rise of the English Language," "Spalding's Eng. Lit.," and "Marsh's Lectures."

255. DANISH PERIOD: A.D. 800 to 1060.—The Danes, who, for a long time, occupied the Eastern parts of England and Scotland, called from them *Danelagh*, spoke a language kindred to the Anglo-Saxon. The influence of the Danes on the language of England was not so extensive as many writers have supposed. For, many of the settlers gradually ceased to speak their own language, and acquired that of the natives. Even under the Danish kings, the Anglo-Saxon continued to be used, not only in public Acts and Laws, but in ordinary intercourse. Some words, however, were introduced, and some changes made by the Danes during this period. They introduced a kind of *structural change* in many of the Saxon words, 1, by *substituting one consonant* for another; 2, by frequently *interchanging the vowels:* and 3, by altering or omitting the *terminations* of many of the words.—Several words of Danish origin still remain; as, *Earl, awry, flay, flail, girl, gammer,* and a few others, with a few suffixes, as, *by* or *bye* denoting a town or village, as, in *Whitby*.

256. THE NORMAN PERIOD: A.D. 1066 to 1154.—The Normans or Northmen, who, like the Danes, came from Norway, Sweden, and Denmark, succeeded in establishing themselves in the Western parts of France. In 912, Charles the Simple, King of France, ceded to Duke Rollo and his Norman followers the province afterwards called from them Normandy. Here, they soon ceased to speak their own language, and adopted the

French, a language formed from the Latin with an admixture of Gothic and some other dialects.—The influence of the Norman French began to be felt in England before the Norman Conquest; for, Edward the Confessor, who followed the Danish Dynasty, and reigned from 1042 to 1065, had spent his youth in Normandy, and, though himself a Saxon, had introduced the Norman language as well as many Norman customs into his court. After his death, Harold succeeded and reigned a short time, but being slain at the battle of Hastings, 1066, William of Normandy ascended the throne. This event not only affected the subsequent history of England, but had an important influence on its language. For, the Saxons for many years after the conquest were not only excluded from all offices of state, and from the higher and most of the inferior ecclesiastical positions of the country, but were deprived of their lands and reduced to poverty. French was the language of the court, the nobility, the landed gentry, and the army, and that in which alone instruction was given in the schools. Latin was the vehicle of nearly all historical writing. The Anglo-Saxon was spoken only by the conquered or lower classes. Nearly a century, however, transpired before any great change became perceptible in the language of the people.

257. *a.* SEMI-SAXON PERIOD: A.D. 1154 to 1250.—In 1154, on the death of Stephen, the Saxon Chronicle of historical events, hitherto written in the Saxon language, began from this period to be written in what may be termed *Semi-Saxon.* This is assigned as the Epoch at which the Saxon Language began that *Process of Transformation* by which it was ultimately changed into English. The changes were not sudden, but gradual.

b. The following are the principal alterations effected about this period:—

1. Many *Saxon words* were displaced by the introduction of corresponding French-Latin words, by which both the Vocabulary was enriched, and many uncouth words were removed.

2. The *Orthography* of many words was contracted, and the *Pronunciation* of the vowels and several of the consonants was materially modified.

3. Many *Terminations*, especially of the nouns and verbs, were omitted. Thus, the plurals of some nouns ended in *a*, others in *an*, others in *as*, and others in *u*; but the Norman mode substituted for these endings *s*, as the termination of all plural nouns.

4. Less *inversion* and *ellipsis*, especially in Poetry, became general.

5. Several terms in *Law* and *Chivalry*, derived from the Normans, are still retained; as, *Embezzle, fief, feud, baron, bailiff.*

c. In this and in every subsequent period we can only, at this distant date, appeal to the best and most matured specimens of the language as they appear in published documents. The Language of the Common, nay, of the Middle Class, would evidently be much inferior to what is exhibited in these extracts.

d. During all these periods and up to Caxton's time (about A.D. 1480, when printing was introduced into England), books were merely *Manuscripts*, multiplied by the monks or scribes, either by transcription or dictation. These from their fewness were very expensive, and read only by the clergy. From the scarcity of books, too, most of the instruction given in schools was by means of *oral communication.*

LESSONS 44, 45.—Exercises 44, 45.—*Page* 37.

L. 44.—258. *a.* EARLY ENGLISH PERIOD: 1250 to A.D. 1399.—The Early English Period commences in 1250 A.D., when the "Saxon Chronicle" began to change from the Semi-Saxon Language to the Early or Old English. This period extends to the accession of Henry IV., 1399.—After the final loss of Normandy, the nobility and gentry of Norman descent, began to regard the English as their countrymen, rather than their brethren in France. Hence, by degrees, they began to cultivate the English Language, which had hitherto been regarded as a barbarous and meagre idiom, to enrich it by introducing numerous French-Latin words, and, to a great extent, to discard the Anglo-Saxon inflexion as cumbrous and uncouth.

b. The **Old English Character**, or *Black Letter*, was introduced about 1350, in the reign of Edward III. In the year 1362 the *pleadings* in the courts of justice were ordered by Edward III. to be conducted in the vernacular or English Language. About this time, also, the practice of making youths translate Latin into Norman-French was discontinued: "so that now," to borrow the words of a writer of that period, *John de Trevisa*, "the yere of our Lorde 1385, in all the grammere scoles of Engelond, children leaveth Frensche, and construeth and lerneth in Englische."

c. The proceedings in Parliament appear to have been conducted in French till the reign of Richard II., when, in 1388, the English was substituted. The public statutes, however, continued to be recorded and published in French till the reign of Richard III. (1483), when that language, except a few legal phrases, ceased entirely to be employed. In the reign of Richard II. (1380) *Wyckliffe*, with the aid of others, completed his translation of the Bible into English, and towards the close of the century *Chaucer* gave to the world his celebrated "Canterbury Tales."

259. About the time of Chaucer the six *declensions* of Anglo-Saxon nouns had gradually been reduced to one, and the cases from *four* to *two*, the Genitive or Possessive case being formed from the nominative by the addition of *es* in the singular number. The plural form of the verb (*an, en, on*) was retained. Numerous words from the French were introduced into English by Chaucer and his contemporaries. Still the *vocabulary* was poor, the *syntax* rude, the *orthography* unsettled, the dialects very various, and the *pronunciation*, if we may judge from the words, unmelodious.

260. Two Extracts, one from *Wyckliffe's* translation of the Testament, about A.D. 1380; and the other from *Chaucer's* Canterbury Tales, written probably about 1390, will illustrate the language of this period.

a. Wycliffe's Trans. of *Matt.* chap. viii. first 4 verses;—

"Forsothe when Jhesus hadde comen doun fro the hil, many cumpanyes folewiden hym. And loo! a leprouse man cummynge worshipide hym, sayinge: Lord, yif thou wolt, thou maist make me clene. And Jhesus holdynge forthe the honde, touchide hym, sayinge: I wole; be thou maad clene. And anoon the lepre of hym was clensid. And Jhesus saith to hym: See, say thou to no man; but go, shewe thee to prestis, and offre that gifte that Moyses comaundide, into witnessing to hem."

b. Chaucer's description of the Knight in his Canterbury Tales:—

"A Knight ther was, and that a worthy man,
That fro the time that he first began
To riden out, he loved chevalrie,
Trouthe and honour, freedom and curtesie.
Ful worthy was he in his lordes werre;
And, thereto hadde he ridden, none more ferre,
As wel in Christendom as in Hethenesse,
And ever honoured for his worthinesse.
But, for to tellen you of his araie,—
His hors was good, but he ne was not gaie.
Of fustian, he wered a gipon
Alle besmatred with his habergeon,
For he was late ycome fro his viage,
And wente for to don his pilgrimage."

261. MIDDLE ENGLISH PERIOD: 1400 to 1558.—The Middle Period of the English language extended from the commencement of the reign of Henry IV., 1399, to the accession of Elizabeth, 1558. During this period the language, though differing in several particulars from modern English, differs much further in its *structural formation* from the ancient Anglo-Saxon. The final *n* of verbs was dropped about the time of Henry VIII.; as, we love*n*, ye love*n*, they love*n*, for we love, ye love, they love. The *orthography* of the language continued to be irregular, some writers retaining more of the antiquated style than others.—Several Translations of the Bible appeared about this time, as, Tyndale's, Cranmer's, and that called the "Geneva."

262. The Title page of the Book of Common Prayer, published in the time of King Edward VI. in 1552, may serve as a specimen of the language of this period:—

"The Boke of common praier, and the administracion of the sacramentes and other rites and ceremonies in the churche of Englande"; also, "A short Catechism or playne instruction, conteynynge the summe of Christian learninge, sett fourth by the Kingis maiesties authoritie, for all scholemaisters to teache."

263. MODERN ENGLISH may be said to date from the accession of Elizabeth, 1558, to the present time; and may conveniently be considered under *Six distinct Periods*, not that any distinctive change was suddenly effected at any precise time in any one of these periods, but that certain contemporaneous writers gradually produced various modifications either in the *structure* or *vocabulary* of the language.

264. THE FIRST MODERN PERIOD commences about 1558, and extends to 1649. At the Revival of Literature many new words were introduced into English from the Latin and Greek.

These in some instances have displaced the old Saxon words, but, in others, serve as a duplicate for expressing the same idea (278). Before the days of Elizabeth our language derived its accessions from the Latin through the *medium of the French*, but since her time they are derived direct from the Latin. This may account for many words which formerly ended in *ant* now ending in *ent*. Unnecessary vowels occurring in Saxon began about this time to be rejected. Though the *orthography* was still different from the present mode, and the sentences were frequently ill constructed, yet, some standard of conjugation, declension, and syntax was established, and so great an approximation to the present language was made by the writers of this period, that their productions may be perused without difficulty, as may be seen by referring to the works of Shakspeare, Spenser, Bacon, Hooker, &c. In 1611, the authorized version of the Bible was published, which has deservedly had an immense influence not only on the religion, but on the literature of this country. (See *First Period under Style*, 722.)

265. The following Extracts, the First from *Bacon's Essays*; the Second from *Jeremy Taylor's* Works, may serve as specimens of this period :—

a. Studies.—"Crafty men contemn studies, simple men admire them, and wise men use them; for they teach not their own use; but that is a wisdom without them, and above them, won by observation. Read not to contradict and confute, nor to believe and take for granted, nor to find talk and discourse, but to weigh and consider. Some books are to be tasted, others to be swallowed, and some few are to be chewed and digested; that is, some books are to be read only in parts; others to be read, but not curiously; and some few to be read wholly, and with diligence and attention. Some books also may be read by deputy, and extracts made from them by others; but that would be only in the less important arguments, and the meaner sort of books; else distilled books are, like common distilled waters, flashy things. Reading maketh a full man, conference a ready man, and writing an exact man; and, therefore, if a man write little, he had need have a great memory; if he confer little, he had need have a present wit; and, if he read little, he had need of much cunning, to seem to know that he doth not."—*Bacon*, b. 1561, d. 1626.

b. The Progress of Sin.—"I have seen the little purls of a spring sweat through the bottom of a bank, and intenerate the stubborn pavement, till it hath made it fit for the impression of a child's foot: and it was despised, like the descending pearls of a misty morning, till it had opened its way and made a stream large enough to carry away the ruins of the undermined strand, and to invade the neighbouring gardens; but then the despised drops were grown into an artificial river, and an intolerable mischief.—So are the first entrances of sin, stopped with the antidotes of a hearty prayer, and checked into sobriety by the eye of a reverend man, or the counsels of a single sermon; but when such beginnings are neglected, and our religion hath not in it so much philosophy as to think anything evil so long as we can endure it, they grow up to ulcers and pestilential evils; they destroy the soul by their abode, who at their first entry might have been killed with the pressure of a little finger."—*Jeremy Taylor*, b. 1613, d. 1667.

L. 45.—266. THE SECOND MODERN PERIOD, extending from 1649 to 1689, comprises, among other great names, the following:—*Milton*, *Dryden*, *Waller*, *Cowley*, and *Locke*. These laboured much and systematically to improve the language, adapting it not only to all the purposes of *conversation*, *philosophy*, *and oratory*, but to the full and harmonious

flow of the boldest and most original flights of *poetic genius*. Hence the *orthography* becomes less irregular, the expressiveness as well as the euphony of the words becomes more severely tested, and the sentences constructed on a more methodical and perspicuous principle than before. (See *Second Period under Style*, 723.)

267. The following extracts will tend to illustrate this period :—

1. From *Milton's* Tractate on Education.—"The end of learning is to repair the ruin of our first parents, by regaining to know God aright, and out of that knowledge to love him, to imitate him, to be like him, as we may the nearest by possessing our souls of true virtue, which, being united to the heavenly grace of faith, makes up the highest perfection. But because our understanding cannot in this body found itself, but on sensible things, nor arrive so clearly to the knowledge of God and things invisible, as by orderly conning over the visible and inferior creatures, the same method is necessarily to be followed in discreet teaching."—*Milton*, b. 1608, d. 1674.

2. From *Locke.—Injudicious haste in study condemned.*—"The eagerness and strong bent of the mind after knowledge, if not warily regulated, is often a hindrance to it. It still presses into further discoveries and new objects, and catches at the variety of knowledge, and, therefore, often stays not long enough on what is before it, to look into it as it should, for haste to pursue what is yet out of sight. He that rides post through a country may be able from the transient view, to tell in general how the parts lie, and may be able to give some loose description of here a mountain and there a plain, here a morass and there a river; woodland in one part and savannahs in another. Such superficial ideas and observations as these he may collect in galloping over it; but the more useful observations of the soil, plants, animals, and inhabitants, with their several sorts and properties, must necessarily escape him; and it is seldom men ever discover the rich mines without some digging. Nature commonly lodges her treasures and jewels in rocky ground. If the matter be knotty and the sense lies deep, the mind must stop and buckle to it, and stick upon it with labour and thought, and close contemplation, and not leave it until it has mastered the difficulty, and got possession of truth."—*Locke*, b. 1632, d. 1704.

268. The Third and Fourth Modern Periods, extending from 1689 to 1760, comprise, among other writers, the following :—*Pope, Addison, Swift, Steele, De Foe,* and *Young*. Though the writers of this period were inferior to their immediate predecessors in originality and vigour of thought, yet they are justly considered as accomplished scholars. To their exertions our language is much indebted for its improvements, as the just claims of criticism began to be more generally recognised, and the importance of uniformity of orthography and structure more widely appreciated. The mode of expression adopted especially by *Swift, Addison,* and *De Foe* is, though frequently loose, remarkably easy and idiomatic, and less disfigured by those awkward inversions which characterised many of their predecessors. With them, also, preference is always given to the employment of words purely Saxon rather than to those of classical origin. Inaccuracies of expression are, doubtless, abundant, but the improvement is decided. The age of Queen Anne has been frequently styled the Augustan period, but to this high distinction an examination of later writers will show that it has no substantial claim. (See *Third and Fourth Periods under Style*, 724, 725.)

269. The following are specimens of this period :—

1. *From the Spectator, by Addison.*—"Man, considered in himself, is a very helpless and very wretched being. He is subject every moment to the greatest calamities and misfortunes. He is beset with dangers on all sides, and may become unhappy by numberless casualties, which he could not foresee, nor have prevented, had he foreseen them. It is our comfort, while we are obnoxious to so many accidents, that we are under the care of One who directs contingencies, and has in his hand the management of everything that is capable of annoying or offending us; who knows the assistance we stand in need of, and is always ready to bestow it on those who ask it of him.

"The natural homage which such a creature bears to so infinitely wise and good a Being, is a firm reliance on him for the blessings and conveniencies of life, and an habitual trust in him for deliverance out of all such dangers and difficulties as may befall us."—*Addison*, b. 1672, d. 1719.

2. From *Swift.*—"A necessary part of good manners is a punctual attendance of time at our own dwellings or those of others, whether upon matter of civility, business, or diversion; which rule, though it be a plain dictate of common reason, yet the greatest minister I ever knew was the greatest trespasser against it; by which all his business doubled on him, and placed him in a continual arrear. Upon which I often used to rally him, as deficient in point of good manners. I have known more than one ambassador, and secretary of state, with a very moderate portion of intellectuals, execute their offices with good success and applause, by the mere force of exactness and regularity. If you duly observe time for the service of another, it doubles the obligation; if upon your own account, it will be manifest folly, as well as ingratitude, to neglect it; if both are concerned, to make your equal or inferior attend on you to his own disadvantage is pride and injustice."—*Swift*, b. 1667, d. 1744.

270. THE FIFTH AND SIXTH MODERN PERIODS extend from 1760 to the present time. During this period, and more especially during the present century, the language has received the serious consideration and sedulous cultivation of many master minds. The affected disparagement of the direct study of its principles by learned pedants is little regarded; while the puerile imitation of a Latin structure becomes less and less admired. Attention is now directed to the utility and significancy of our vocables, as well as to the energy and euphony of the phrasecology. Irregularities are ably exposed and gradually rectified. Sounder views of criticism and idiomatic construction are more widely appreciated, and more generally observed. Indeed, it may with justice be asserted, that in fulness and variety of its vocabulary, the English language is now inferior to none. In euphony and delicacy, it may yield to the French and Italian, but it infinitely surpasses these in the higher qualities of strength and expressiveness. (See *Fifth and Sixth Periods under Style*, 726, 727.)

271. The following extracts will tend to illustrate this period :—

1. *Dr. Johnson.*—"The truth is, that knowledge of external nature, and the sciences which that knowledge requires or includes, are not the great nor the frequent business of the human mind. Whether we provide for action or conversation, whether we wish to be useful or pleasing, the first requisite is the religious and moral knowledge of right and wrong; the next is an acquaintance with the history of mankind, and with those examples which may be said to embody truth, and prove by events the reasonableness of opinions. Prudence and justice are virtues and excellencies of all times, and of all places; and we are perpetually moralists, but we are geometricians only by chance. Our intercourse with intellectual nature is necessary; our speculations upon matter are voluntary and at leisure. Physiological learning is of such rare emergence, that one may know another half of his life, without being able to estimate his skill in

hydrostatics or astronomy; but his moral and prudential character immediately appears. Those authors, therefore, are to be read at schools, that supply most axioms of prudence, most principles of moral truth, and most materials for conversation; and these purposes are best served by poets, orators, and historians."—Dr. S. *Johnson*, b. 1709, d. 1784.

2. *Sir Walter Scott.*—"I shall never forget the delightful sensation with which I exchanged the dark, smoky, smothering atmosphere of the highland hut, in which we had passed the night so uncomfortably, for the refreshing fragrance of the morning air, and the glorious beams of the rising sun, which, from a tabernacle of purple and golden clouds, were darted full on such a scene of natural romance and beauty as had never before greeted my eyes. To the left lay the valley, down which the Forth wandered on its easterly course, surrounding the beautiful detached hill, with all its garland of woods. On the right, amid a profusion of thickets, knolls, and crags, lay the bed of a broad mountain lake, lightly curled into tiny waves by the breath of the morning breeze, each glittering in its course under the influence of the sunbeams. High hills, rocks and banks, waving with natural forests of birch and oak, form the borders of this enchanting sheet of water; and as their leaves rustled to the wind, and twinkled in the sun, gave to the depth of solitude a sort of light and vivacity. Man alone seemed to be placed in a state of inferiority, in a scene where all the ordinary features of nature were raised and exalted."—*Walter Scott*, b. 1771, d. 1832.

3. *Robert Southey.*—"The tithes of the parish were naturally appropriated to its own church. A certain portion of glebe was added, enough to supply the incumbent with those necessaries of life which were not to be purchased in those times, and could not be conveniently received from his parishioners in kind, but not enough to engage him in the business of agriculture; his pursuits, it was justly deemed, ought to be of a higher nature, and his time more worthily employed for himself and others. Without the allotment of a house and glebe, no church could be legally consecrated. The endowment of a full tenth was liberal, but not too large. The greater part of the country was then in forest and waste land, and the quantity of produce no where more than was consumed in the immediate vicinity; for agriculture was no where pursued in the spirit of trade. The parochial priest kept a register of his poor parishioners, which he called over at the church door from time to time, and distributed relief to them according to his means, and their individual necessities. But in that state of society the poor were not numerous, except after some visitation of war, in which the minister suffered with his flock; while village and domestic slavery existed, pauperism, except from the consequences of hostile inroads, must have been almost unknown. The cost of hospitality was far greater than that of relieving the poor. The manse, like the monastery, was placed beside the highway, or on the edge of some wild common for the convenience of the pilgrim and the stranger."—*Southey*, b. 1774, d. 1843.

2. ORIGIN OF MODERN ENGLISH WORDS.

LESSONS 46. a. & b.—Exercises 46. a. & b.—*Page* 38.

L. 46. a.—272. THE SAXON supplies about three-fourths of the vocabulary of the Modern English; thus,

All words denoting the *common animals*, with their *relations*, *cries*, *passions*, *senses*, *infirmities*, *motions*, &c. are purely Saxon; as, Man, woman, father, mother, child, brother, sister; dog, horse, cow, pig, duck; laugh, weep, cry, groan, smile; love, hate, fear, see, hear, touch, smell, taste, blind, lame, deaf, dumb; walk, leap, run, jump, swim, float, dive, sink, neigh, bark, low, squeak, &c.

The *common objects of nature* are Saxon, such as, sun, moon, stars, air, rain, water, clouds, grass, corn, hay, wheat, rye. So are our articles of *ordinary food:* as, bread, fowl, fish, flesh: —of *fuel;* as, coal, wood, peat, turf;—the *common arts, employments,* and *dignities* of life; as, read, write, teach; farmer, miller, seaman; king, earl, &c.—Also the *articles, pronouns,* many of the *adjectives* and *adverbs,* the *irregular verbs,* the *prepositions,* and *conjunctions* are all Saxon.

273. Many of our Saxon words have, in the lapse of time, undergone several modifications from the original *Spelling.* The following are a few instances:—

1. *Common Objects;*—

English.	*Saxon.*	*English.*	*Saxon.*	*English.*	*Saxon.*
Anvil,	Anfill.	Calf,	Cealf.	Fly,	Fleoge.
Alms,	Ælmesse.	Cheese,	Cyse.	Gospel,	Godspell.
Apple,	Æpel.	Churl,	Ceorle.	Ground,	Grund.
Arm,	Earm.	Clover,	Claefre.	Head,	Heafod.
Bed,	Bedde.	Day,	Daeg.	Heart,	Heorte.
Blood,	Blod.	Door,	Dora.	Heaven,	Heofen.
Book,	Boc.	Earth,	Eorthe.	Home,	Haem.
Brook,	Broc.	Evening,	Æfen.	House,	Hus.

2. *Relations* and *Occupations;*—

Alderman,	Ealdermen.	Daughter,	Dohter.	Knight,	Cynight.
Bishop,	Bisceop.	Father,	Faeder.	Lord,	Hlaford.
Child,	Cild.	King,	Cyning.	Mother,	Moder.

3. *Names of Places;*—

English.	*Saxon.*	*English.*	*Saxon.*
Bath,	Bathanceaster.	Canterbury,	Cantwaraburh.
Bristol,	Brigstow.	Norfolk,	Northfolc.

4. *Verbs;*—

Am,	**Eom.**	Bless,	Blissian.	Fill,	Fyllan.
Ask,	**Acsian.**	Buy	Bycgan.	Go,	Gan.
Be,	**Beon.**	Can,	Cunnan.	Kiss,	Cyssan.
Bear,	**Baeran.**	Come,	Cuman.	Learn,	Laerun.

5. *Pronouns*;—

English.	*Saxon.*	*English.*	*Saxon.*	*English.*	*Saxon.*	*English.*	*Saxon.*
I,	Ic.	She,	Heo.	My,	Min.	Her,	Hire.
Thou,	Thu.	It,	Hit.	Thy,	Thin.	Our,	Ure.
He,	He.	They,	Hi.	His,	His.	Your,	Eower.

6. *Adjectives*;—

English.	*Saxon.*	*English.*	*Saxon.*	*English.*	*Saxon.*
Blue,	Bleo.	Dear,	Deor.	Long,	Lang.
Brown,	Brun.	Evil,	Efel.	Most,	Maest.
Cold,	Ceald.	Good,	God.	Strong,	Strang.

7. *Numerals*;—

One,	An.	Three,	Threo.	Five,	Fif.
Two,	Twa.	Four,	Feower.	Eight,	Eahta.

8. *Adverbs, Prepositions, Conjunctions*;—

Above,	On-bufan.	At,	Æt.	No,	Na.
Almost,	Ealmaest.	Ever,	Æfer.	Over,	Ofer.
Also,	Ælswa.	Never,	Naefre.	Through,	Thurh.

274. The next principal source to which the English Language is indebted is the *Latin Language.* This, either directly or through the medium of the French, has supplied us with thousands of words expressive of the moral affections, intellectual functions, abstract relations, arts, sciences, and general Literature.

275. *The Latin.*—1. Before *the Age of Elizabeth* many words were introduced from the Latin, through the *medium of the French.* These generally underwent some modification. First from the Latin into French, and then from the French into English. The following are the principal changes which Latin words underwent in their transition to French :—

1. By APOCŌPE, or *cutting off from the end*; as,

Latin.	*French.*	*English.*	*Latin.*	*French.*	*English.*
Abstrūsus,	Abstrus,	Abstruse.	Porcus,	porc,	pork.
Accessus,	accès,	access.	Finīre,	finir,	finish.
Appellāre,	appeler,	appeal.	Solum,	sol,	soil.
Arcus,	arc,	arch.	Sonus,	son,	sound.
Bonĭtas,	bonté,	bounty.	Remedium,	remède,	remedy.

2. By SYNCŌPE, or *cutting out from the middle*, particularly when *c*, *d*, *g*, or *t* was preceded or followed by a vowel; as,

Latin.	*French.*	*English.*	*Latin.*	*French.*	*English.*
Alligāre,	allier,	ally.	Fragĭlis,	frêle,	frail.
Crudēlis,	cruel,	cruel.	Invidēre,	envier,	envy.
Duplicāre,	doubler,	double.	Magister,	maître,	master.
Integer,	entière,	entire.	Periculum,	péril,	peril.
Frigĕre,	frire,	fry.	Secūrus,	sûr,	sure.

3. By PROSTHĒSIS, or *prefixing a letter or letters to the beginning*; as,

Oleum,	huile,	oil.	Schola,	école,	school.
Ostrea,	huître,	oyster.	Status,	état,	estate.

4. By PARAGŌ'GĒ, or *adding a letter or syllable*; as,

Latin.	*French.*	*English.*	*Latin.*	*French.*	*English.*
Actio,	action,	action.	Pars,	partie,	part.
Mors,	mort,	death.	Sol,	soleil,	sun.

5. By METÁTHĒSIS, or *the transposition of one or more letters*; as,

Pu*gn*ens,	poi*gn*ant,	poignant.	Sta*gn*um,	éta*ng*,	stagnant.

6. By the *change of Vowels and Diphthongs*; as,

Crux,	croix,	cross.	Lex,	loi,	law.
Dignāri,	daigner,	deign.	Nux,	noix,	nut.
Granum,	grain,	grain.	Populus,	peuple,	people.
Hora,	heure,	hour.	Vox,	voix,	voice.

7. By the *change of Consonants*; as,

Aquĭla,	aigle,	eagle.	Cantāre,	chanter,	chant.
Carea,	cage,	cage.	Gratia,	grace,	grace.
Crypta,	grotte,	grot.	Jungĕre,	joindre,	join.
Brevis,	bref,	brief.	Granum,	glaner,	glean.
Carmen,	charme,	charm.	Salvāre,	sauver,	save.

8. By EPENTHESIS, or *the insertion of letters*; as,

Campanĕus,	campagne,	campaign.	Humĭlis,	humble,	humble.
Genĕre,	genre,	gender.	Montānus,	montagne,	mountain.

276.—2. Since the time of Elizabeth, Latin words have been derived *direct* from that language. In these instances, also, the Latin primitive frequently undergoes some alteration, either, 1, by *abridging* the Infinitive, as in Concurrĕre, concur; or 2, the Supine; as in Actum, act; or 3, by a *change of vowels*; as in Scando, ascend.

Latin Root and Meaning.	*English Derivatives.*
Ago, I do, *actum*, done	*act*, action, actor, actual, exact.
Æstimo, I value	*esteem*, estimable, estimate, estimation.
Anima, breath, life	*animal*, animalcule, animate.
Annus, a year	annals, annuity, annual, biennial.
Aqua, water	aqueous, aquatic, aqueduct, terraqueous.
Ars, artis, skill	artist, artisan, artificial, artful.
Caput, capitis, the head	capital, cape, captain, chapter.
Caro, carnis, flesh	carnal, carnival, incarnation, carnivorous.
Centrum, a middle point	centre, central, concentrate.
Civis, a citizen	civic, civil, city, civility, civilize.
Cor, cordis, the heart	core, cordial, concord, courage.
Corpus, corpŏris, a body	corporal, corporeal, corpse.
Crux, crucis, a cross	crucify, crucifix, crusade.
Cura, care	cure, curable, curate, curious.
Dens, dentis, a tooth	dentist, dentifrice, indent.
Dies, a day	diary, diurnal, dial, dialling.
Dignus, worthy	dignity, dignify, indignant.
Durus, hard, lasting	during, durable, endure.
Fortis, brave, strong	fortitude, fortify, force, fortress.
Frons, the forehead	affront, confront, frontal, frontispiece.
Fructus, fruit	fructify, fructuous, fruitage, fruition.
Fundo, fusus, to pour, melt	confuse, diffuse, effusion.

L. 46. b.—277.—3. In many instances, these Latin Derivatives have *displaced* the corresponding *Saxon words*, as in the following instances:—

Latin Deriv.	*Saxon.*	*Latin Deriv.*	*Saxon.*
Authority,	*Anweald.*	Lunatic,	*Month-sick.*
Circumference,	*Ambegang.*	Medicine,	*Leach-craft.*
Disciple,	*Learning-cniht.*	Marriage,	*Gyfta.*
Farmer,	*Earth-ling.*	Scribe,	*Bocere.*
Judge,	*Doomsman.*	Sepulchre,	*Byrgen.*

278.—4. In other instances, there are *two sets of Derivative* words, expressive of the *same thing*, or nearly so, the one of Saxon, the other of Latin origin; thus:—

Saxon.	*Latin.*	*Saxon.*	*Latin.*
Anger,	Ire.	Feather,	Plume.
Building,	Edifice.	Freedom,	Liberty.
Boldness,	Audacity.	Foresight,	Prudence.
Bodily,	Corporeal.	Fatherly,	Paternal.
Brotherly,	Fraternal.	Fleshly,	Carnal.
Fewness,	Paucity.	Hearty,	Cordial.
Fearful,	Timid.	Handbook,	Manual.
Feeling,	Sentiment.	Kindness,	Benignity.

279.—5. English *Nouns*, again, are frequently of Saxon origin, while the corresponding *Adjectives* are derived from the Latin; thus:—

Saxon Noun.	*Latin Adjective.*	*From.*
Being,	Essential,	*Esse.*
Blood,	Sanguine,	*Sanguis.*
Country,	Rural, Rustic,	*Rus.*
Cow,	Vaccine,	*Vacca.*
Degree,	Gradual,	*Gradus*
Dog,	Canine,	*Canis*
Eye,	Ocular,	*Oculus.*
Hearing,	Audible,	*Audio.*
House,	Domestic,	*Domus.*
Mind,	Mental,	*Mens.*
Root,	Radical,	*Radix.*
Storm,	Tempestuous,	*Tempestas.*
Thing,	Real,	*Res.*
Tooth,	Dental,	*Dens.*

280.—6. *a.* Other Nouns of Saxon origin have *two sets of Adjectives*, one derived from the noun itself, the other from the Latin; thus:—

1. *Saxon Noun.*	2. *Saxon Adjective.*	3. *Latin Adjective.*	4. *From.*
Blood,	Bloody,	Sanguine,	*Sanguis.*
Boy,	Boyish,	Puerile,	*Puer.*
Brother,	Brotherly,	Fraternal,	*Frater.*
Body,	Bodily,	Corporeal,	*Corpus.*
Burden,	Burdensome,	Onerous,	*Onus.*
Day,	Daily,	Diurnal,	*Dies.*
Father,	Fatherly,	Paternal,	*Pater.*
Fear,	Fearful,	Timorous,	*Timor.*
Friend,	Friendly,	Amicable,	*Amicus.*
Heart,	Hearty,	Cordial,	*Cor.*
Help,	Helpful,	Auxiliary,	*Auxilium.*
Life,	Lively,	Vital,	*Vita.*
King,	Kingly,	Regal,	*Rex.*
Mother,	Motherly,	Maternal,	*Mater.*
Night,	Nightly,	Nocturnal,	*Nox.*
Woman,	Womanly,	Feminine,	*Femina.*

b. The Latin also supplies the English with numerous *Prefixes* or particles which are employed to vary the sense of the words to which they are prefixed; thus, *im*, not, in *im*-mortal. *See Prefixes*, 286.

281. The *Greek Language*, which possesses great power in forming Compounds, has also furnished the English not only with many Prefixes, but with numerous appropriate and significant Terms in mathematics, medicine, botany, chemistry, and

the Arts and Sciences in general. A few Greek Derivatives are subjoined :—

Aër (αηρ) the air .....*aërial*, *aërolite*, *aëronaut*, *aëriform*.
Angĕlos (αγγελος) a messenger ....*angel*, arch-*angel*, *evangelize*.
Anthrōpos (ανθρωπος) a man .....*anthropology*, *misanthropy*.
Biblos (βιβλος) a book .....*Bible*, *bibliography*, *bibliopolist*.
Chronos (χρονος) time .....*chronic*, *chronicle*, *chronology*.
Dēmos (δημος) the people.....*demagogue*, *democracy*, *epidemic*.
Gē (γη) the earth .....*geography*, *geology*, *geometry*, *geodesy*.
Gramma (γραμμα) a letter .....*grammar*, *anagram*, *diagram*.
Graphō (γραφω) I write .....*graphical*, *autograph*, *biography*.
Hiĕros (ιερος) sacred .....*hierarchy*, *hieroglyphic*.
Hudōr (ὑδωρ) water .....*hydrometer*, *hydraulics*, *hydrōgen*.
Isos (ισος) equal.....*isoscĕles*, *isochrōnous*, *isothermal*.
Kosmŏs (κοσμος) order, the world..*cosmetic*, *cosmogŏny*.
Krătos (κρατος) power, government..*aristocracy*, *democrat*, *theocracy*.
Logos (λογος) a word .....*logic*, *apology*, *analogy*, *chronology*, *dialogue*.
Martur (μαρτυρ) a witness .....*martyr*, *martyrdom*, *martyrology*.
Metron (μετρον) a measure .....*chronom'eter*, *barom'eter*, *diameter*.
Monos (μονος) one, alone.....*monarch*, *monastic*, *monopoly*.
Nŏmŏs (νομος) a law .....*astronomy*, *Deuteronomy*, *economy*.
Ōdē (ωδη) an ode .....*epode*, *melody*, *parody*, *prosody*, *psalmody*.
Onŏma (ονομα) a name .....*anonymous*, *metonymy*, *synonym*.
Orgănon (οργανον) an instrument..*organ*, *organize*, *inorganic*.
Orthos (ορθος) right, exact .....*orthodox*, *orthoëpy*, *orthography*.
Pas, *pantos* (πας, παντος) all .....*panacĕa*, *pandect*, *panoply*, *panthcist*.
Pathos (παθος) feeling .....*apathy*, *pathetic*, *pathology*, *sympathy*.
Pĕtrā (πετρα) a rock .....*Peter*, *petrify*, *petrifaction*, *petroleum*.
Philos (φιλος) a lover .....*philosophy*, *philanthropy*, *philology*.
Phōnē (φωνη) a sound .....*phonics*, *euphony*, *symphony*, *phonetic*.
Polis (πολις) a city .....*policy*, *police*, *impolitic*, *metropolis*, *polish*.
Polŭs (πολυς) many .....*polygon*, *polyglot*, *polytheism*.

282. In addition to Latin and Greek, the English Language has borrowed numerous single Terms and Phrases from the following :—

a. MODERN FRENCH has supplied many words used in *Military* affairs; as, *aide-de-camp*, *bayonet*, *bivouac*;—in *Dress*: as, *vest*, *blonde*;—in *Manners*, &c.; as, *etiquette*, *naïveté*, *foible*, *éclat*, *ennui*, *soirée*.

b. THE ITALIAN has supplied several terms relating to *Music*, *Sculpture*, and *Painting*; as, *piano*, *adagio*, *tenor*, *mezzo-tinto*, *fresco*, *cameo*, *virtuoso*, *profile*, *studio*, &c.

c. MODERN GERMAN, FLEMISH, and DUTCH have supplied several manufacturing, mercantile, and naval Terms; such as, *Cambric*, *canvas*, *cable*, *fluke*, *keel*, *sloop*, *yacht*, &c.

d. THE SPANISH and PORTUGUESE have furnished a few; as, *Admiral*, *alcove*, *barilla*, *cigar*, *junto*, *castanet*, *lagoon*, *albino*, *alligator*, *calabash*, *cargo*, *embargo*, &c.

e. AMERICA has supplied several terms; as, *Cannibal*, *potato*, *tobacco*, *tomahawk*, *wigwam*, &c.

f. ASIA, in consequence of our extensive dependencies there, has also supplied several; as, *Alcohol*, *koran*, *coffee*, *calico*, *rhubarb*, *bamboo*, *rajah*, *junk*, &c.

g. Places frequently supply terms; as, *Sherry* from *Xerez; port* from *Oporto.* The same may be said of *Persons;* as, *Voltaism* from *Volta; daguerreotype* from the discoverer, *Daguerre.*

h. NEW TERMS are occasionally introduced as necessity may suggest.—The total vocabulary of English words may amount to 90,000, or 100,000.

3. PREFIXES AND AFFIXES.

LESSONS 47, 48.—Exercises 47, 48.—*Page* 39.

L. 47.—283. PREFIXES AND AFFIXES.—One chief means of forming English words from one another is by attaching to the *root,* or essential part of the word, certain *prefixes* and *affixes.*

284. *a.* A *Prefix* is a particle placed *before* a root to vary its sense; as, *im* in the word *im*mortal, *over* in *over*come.

b. An *Affix,* or *termination,* is a particle *added* to the root to vary its signification; as, *ish* and *ful* in whit*ish,* joy*ful.*

c. Prefixes are generally prepositions, and are of great diversity of origin.

285. *a. Saxon Prefixes.*—The prefixes, which are of a purely English or Saxon origin, are, *a, be, for, fore, mid, mis, over, out, un, under, up, with.* These prefixes are usually called *inseparable* prepositions, from their never being used single or uncompounded.

b. A signifies *on* or *in;* as, a*shore,* that is, *on* shore.

Be signifies *about;* as, *be*stir, that is, stir about;—also *for* or *before;* as, *be*speak, that is, to speak *for* or *before.* It has also several other meanings.

For denies; as, bid *for*bid.

Fore signifies *before;* as, see, *fore*see.

Mid signifies middle; as, *mid*-day.

Mis signifies *defect* or *error;* as, take, *mis*take.

Over denotes *superiority* or *excess;* as, come, *over*come; done, *over*done.

Out signifies *excess* or *superiority;* as, run, *out*run.

Un, before an adjective, signifies *not;* as, worthy, *un*worthy; before a verb it signifies the undoing of the act expressed by the verb; as, tie, *un*tie.

Under signifies *beneath;* as, *under*line.

Up denotes *motion upward;* as, start, *up*start;—and also, *subversion;* as, set, *up*set.

With signifies *against, from;* as, stand, *with*stand; draw, *with*draw.

286. *Latin Prefixes.*—The following *Prefixes* are derived from the Latin, and have the annexed signification :—

A, *ab*, or *abs*, signifies *from* or *away*; as, *ab*stract, to draw away.

Ad signifies *to*, *at*; as, *ad*join, to join to; (*Ad* assumes different forms according to the first letter of the root to which it is prefixed; as, *a*scend, *ac*cede, *af*fect, *ag*grieve, &c.)

Ambi, from *ambo*, both, signifies *double*; as, *ambi*guous.

Ante signifies *before*; thus, *ante*date, to date before.

Bene signifies *good*, *well*; as, *bene*volent, well disposed.

Bi or *bis* means *two* or *twice*; as, *bi*sect, to cut into two parts.

Circum signifies *round*, *about*; as, *circum*navigate, to sail round.

Cis signifies *on this side*; as, *cis*-alpine, on this side the Alps.

Con, *com*, *co* or *col*, signifies *together*; as, *con*voke, to call together.—*Co* is used before a *vowel*; as, *co-equal*; *con* before a *consonant*; as, *con*temporary.

Contra and *contro* signify *against*; as, *contra*dict, to speak against; (*contra* is sometimes changed into *counter*; as, *counter*act.)

De signifies *of*, *from*, or *down*; as, *de*throne, to drive from the throne.

Di or *dis*, *dif*, signifies *asunder*; as, *dis*tract, to draw asunder. It also signifies *negation* or *undoing*; as, *dis*obey, not to obey.

E, *ex*, signify *out of*; as, *e*lect, to choose out of.

Equi signifies *equal*; as, *equi*distant, at an equal distance.

Extra signifies *out of*, *beyond*; as *extra*ordinary, beyond the ordinary course.

In, *im*, *il*, *ir*, before an adjective, serves as a negative; as, active, *in*active; *im*mortal, not mortal; *il*legal, not legal;—before a verb, *in* signifies *in* or *into*; as, *in*clude, to close in.

Inter signifies *between*; as, *inter*vene, to come between.

Intro signifies *to*, *within*; as, *intro*duce, to lead in.

Juxta signifies *nigh to*; as, *juxta*position, placed near to.

Mal or *male* (from *malus*, bad) signifies *ill* or *bad*; as, *mal*content, discontented.

Manu (from *manus*, a hand) signifies *with* or *by the hand*; as, *manu*script, any thing written by the hand.

Multi signifies *many*; as, *multi*form, having many forms.

Non, *not*; as, *non*-resident.

Ob signifies *opposition*; as, *ob*stacle, something standing in *op*position; (*ob* has the various forms of *oc*, *of*, *op*; as, *occur*, &c.)

Omni signifies *all*; as, *omni*potent, all powerful.

Per signifies *through* or *thoroughly*; as, *per*fect, that is, thoroughly done.

Post signifies *after*; as, *post*script, after the writing.

Prae or *pre* signifies *before*; as, *pre*vent, to go before; hence, to stop.

Pro signifies *forth* or *forwards*; as, *pro*mote, to move forwards.

Praeter or *preter* signifies *past* or *beyond*; as, *preter*natural, beyond the course of nature.

Re signifies *again* or *back*; as, *re*gain, to gain back.

Retro signifies *backwards*; as, *retro*grade, going backwards.

Se signifies *apart* or *without*; as, *se*crete, to hide, to put aside.

Sine signifies *without*; as, *sine*cure, without care or labour.

Subter signifies *under*; as, *subter*fuge, a flying *under* or *beneath*, an evasion.

Sub, *suc*, *sur*, *sug*, *sup*,—*under*; as, *sub*scribe, to write under.

Super signifies *above* or *over*; as, *super*scribe, to write above or over.

Trans signifies *over, from one place to another*; as, *trans*port, to carry over.

Ultra,—beyond; as *ultra*montane, beyond the mountains,—extreme.

The inseparable prepositions are sometimes improperly used; thus, *disannul*, sometimes used for *annul*, *unloose* or *loose*, &c.

287. *Greek Prefixes.*—The following are the *Prefixes* of Greek origin, with their import:—

A or *an* (α, αν) signifies *privation* or *without*; as, *a*nonymous, without a name.

Amphi (αμφι) signifies *both* or *the two*; as, *amphi*bious, that is, having two lives, or capable of living both on land and in water.

Ana (ανα) signifies *through* or *up*; as, *ana*tomy, a cutting through or up.

Anti (αντι) signifies *against*; as, *anti*christian, against Christianity; (*Anti* is sometimes contracted into *ant*; as, *ant*arctic, opposite the arctic.)

Apo (απο) signifies *from*; as, *apo*gee, from the earth; (*Apo* is sometimes contracted into *ap*; as, *ap*helion, away from the sun.)

Arc (αρχος), *first, chief*; as, *arch*-angel, an angel of the first order.

Auto (αυτος), *self*; as, *auto*graph, one's own handwriting.

Cata (κατα), *down*; as, *cata*logue, a list.

Dia (δια) signifies *through*; as, *dia*meter, a measure through.

Epi (επι) signifies *upon*; as, *epi*demic, upon the people.

En (εν), *in, on*; as, *en*comium.

Eu (ευ), *well*; as, *eu*phony, an agreeable sound.

Hēmi (ἡμι), *half*; as, *hemi*sphere, half a sphere.

Hĕtĕro (ἑτερος), *different*; as, *hetero*dox.

Hyper (ὑπερ) signifies *over, above*; as, *hyper*critical, over or too critical.

Hypo (ὑπο) signifies *under*, implying *concealment*; as, *hypo*crite, a person concealing his real character.

Meta (μετα) signifies *change, transmutation*; as, *meta*morphosis, a change of shape.

Mono (μονος) signifies *single*; as, *mono*syllable, one syllable.

Para (παρα) signifies *beyond, on one side*; as, *para*dox, an opinion beyond or contrary to the general opinion.

Peri (περι) signifies *about*; as, *peri*phrasis, a speech in a roundabout way, a circumlocution.

Poly (πολυς) signifies *many*; as, *poly*syllable, a word of many syllables.

Syn (συν) signifies *with, together*; as, *syn*od, meeting together. (*Syn* has also the forms *sy, syl, sym*; as, *sy*stem, *syl*logism, *sym*pathy.)

L. 48.—288. *Affixes.*—The following *Affixes* are those which most frequently occur:—

1. Those which denote the *agent* or *doer* of a thing are,

An, as in	Guard*ian*.	*Er*, male doer,	Bak*er*.
Ant,	Assist*ant*.	*Ess*, female doer,	Governe*ss*.
Ar,	Begg*ar*.	*Ist*, as in	Conform*ist*.
Ard,	Dot*ard*.	*Ive*,	Operat*ive*.
Ary,	Adversa*ry*.	*Or*,	Inspect*or*.
Ar,	Charioteer.	*Ster*,	Pun*ster*, spin*ster*.
Eer,	Adher*ent*.		
Ent,			

2. Those denoting the *person acted upon* are,

Ate, as in	Potent*ate*.	*Ite*, as in	Favour*ite*.
Ee,	Assign*ee*.		

3. The following denote *being* or *state of being*:—

Acy, as in	Pir*acy*.	*Mony*, as in	Acri*mony*.
Age,	Bond*age*.	*Ness*,	Acute*ness*.
Ance or *ancy*,	Repent*ance*, Flagr*ancy*.	*Ry*,	Rival*ry*.
Ence or *ency*,	Adher*ence*, Emerg*ency*.	*Ship*,	Friend*ship*.
Hood,	Boy*hood*.	*Th*,	Dep*th*.
Ion,	Exhaust*ion*.	*Tude*,	Apti*tude*.
Ism,	Despot*ism*.	*Ty* or *ity*,	Loyal*ty*, Durabil*ity*.
Ment,	Achiev*ement*.	*Ure*,	Disclos*ure*.

4. *Dom* and *ric* denote *jurisdiction* or *office*; as, in King*dom*, Bishop*ric*, Earl*dom*.

5. *Cle*, *kin*, *let*, *ling*, and *ock*, are diminutive terminations; as, in Corpus*cle*, Lamb*kin*, Stream*let*, Duck*ling*, Hill*ock*.

6. *Ac*, *al*, *an*, *ar*, *ary*, *en*, *ic*, *ical*, *id*, *ile*, *ine*, and *ory*, denote *of* or *pertaining to*; as, in Elegi*ac*, Autumn*al*, Republic*an*, Consul*ar*, Moment*ary*, Wood*en*, Angel*ic*, Canon*ical*, Frig*id*, Infant*ile*, Adamant*ine*, Expiat*ory*.

7. *Ate*, *ful*, *ose*, *ous*, *some*, *y*, denote *full of* or *abundance*; as, in Affection*ate*, Hope*ful*, Globo*se*, Hazard*ous*, Glad*some*, Pith*y*.

8. *Ish*, *like*, *ly*, signify *likeness* or *manner*; as, in Child*ish*, Saint*like*, Maiden*ly*.

9. *Ive*, *able*, and *ible*, denote *capacity*; as, in Communica*tive*, Profita*ble*, Contempt*ible*.

10. *Less* denotes *privation*; *ish*, added to Adjectives, denotes a *small degree* of anything; as in *Ill*ess, Black*ish*.

11. *Ate*, *en*, *fy*, *ise*, *ish*, *ize*, denote *to make*; as, in Alien*ate*, Bright*en*, Justi*fy*, Epitom*ise*, Fin*ish*, Method*ize*.

12. *Ly* denotes *like*; as, in Kind*ly*. *Ward* signifies *in the direction of*; as, in Home*ward*.

289. COMPOSITION OF MODERN ENGLISH WORDS.—English words are derived from each other in a variety of ways:—

1. Sometimes the *noun* forms the *root*, from which are derived *Adjectives* and *Verbs*: thus,

Noun.	*Derivative Adjective.*	*Verb.*
Courage,	Courageous,	Encourage.
Hand,	Handy,	Handle.
Traitor,	Traitorous,	Betray.
Society,	Social,	Associate.

2. Sometimes the *Verb* is the root, and supplies *nouns* and *adjectives*; thus,

Verb.	*Derivative Noun.*	*Adjective.*
Expend,	Expense,	Expensive.
Compare,	Comparison,	Comparative.
Excel,	Excellence,	Excellent.
Agree,	Agreement,	Agreeable.

3. Sometimes from *Verbs* are derived the names of the *agent* or *doer* and of the *thing*; thus,

Verb.	*Person* or *Agent.*	*Thing.*
Think,	Thinker,	Thought.
Grow,	Grower,	Growth.
Speak,	Speaker,	Speech.
Strike,	Striker,	Stroke.

4. Sometimes from *Past Participles* are formed *nouns*; thus,

Past Participle.	*Noun.*	*Past Participle.*	*Noun.*
Joined,	Joint.	Deserved,	Desert.
Flowed,	Flood.	Weighed,	Weight.

5. Sometimes the old *Third Person Singular* is contracted in the formation of certain nouns; thus,

Past Participle.	*Noun.*	*Past Participle.*	*Noun.*
Breatheth,	Breath.	Healeth,	Health.
Girdeth,	Girth.	Stealeth,	Stealth.

6. From *Adjectives* are sometimes formed *nouns* and *verbs*, either by *affixes* or *prefixes;* thus,

Adjective.	*Derivative Noun.*	*Verb.*
Sweet,	Sweet*ness*,	Sweet*en*.
Quick,	Quick*ness*,	Quick*en*.
Sure,	Sure*ty*,	*En*sure.

7. *a.* Some nouns are formed from adjectives by contraction; thus,

Length, from long; *breadth*, from broad; *sloth*, from slow.

b. Others are formed from the union of two nouns; as, Moon-light; Corn-field; Silver-smith.

8. The *different parts of speech* are formed from each other either by prefixes or affixes, as will be seen from the following examples:—

Please.—Please, displ**ease**—*verbs.*
Pleasing, pleasant, pleasur**able**, unpleasing, unpleasant, displeas**ing**—*adjectives.*
Pleasure, displeas**ure**—*subst. of the feeling.*
Pleasantry, pleasant**ness**—*subst. of the thing felt.*
Pleasantly, unpleasantly—*adverbs.*

Fit.—Fit, befit, misfit, refit, unfit—*verbs.*
Fitness, fitter, outfit, unfitness—*nouns.*
Fitting, unfitting, befitting—*adjectives.*
Fitly, unfitly, befittingly—*adverbs.*

9. Words derived from each other, however different they may be as to the *class* to which they belong, are always, more or less, allied in signification; thus, *please*, the verb; *pleasure*, *pleasurableness*, the nouns; *pleasant*, *pleasurable*, the adjectives; and *pleasantly*, *pleasurably*, the adverbs, though different in their application, and modified in their meaning by the changes which they undergo, yet are all expressive of the same leading idea.

290. *Rule for the Pronunciation of Compounds.*—It must be observed that the *long sounds* in *simple* words generally become *short* in the *Compounds;* thus, Vine, vĭneyard; clēan, clĕanly; dēar, dĕarth; chāste, chăstity; fōre, fŏrehead; hōly, hŏliday; plēase, plĕasant.

4. PRIMARY SIGNIFICATION OF WORDS.

LESSONS 49. a. & b.—Exercises 49. a. & b.—*Page* 41.

291. *a. On the Affinity of Words.*—The leading Principles which determine the *Affinity of Words* in respect of origin, are *identity of letters* (or letters of the same organ), and *identity of signification*, that is, a signification obviously deducible from the same sense. Letters of the same organ are letters or articulations formed by the same parts of the mouth; thus, *b*, *m*, and *p* are formed by the lips alone; *f* and *v* are formed by the lips with the assistance of the upper teeth. Letters of the *same organ* are *commutable*, that is, they are, in derivation, frequently *interchanged*, the one for the other.—*Webster.*

b. "When two or more languages employ the same words to express the most familiar objects and the most simple ideas, when they possess the same numerals, the same pronouns, and the same system of grammatical inflexion, these languages were originally one and the same, or derived from a common parent." —Dr. W. Smith, in *Marsh's Lect.*

292. All words were at first used only in *one sense*, yet, from various causes, they are now frequently employed in very different acceptations. Though a word can have only *one primary*, it may have several *secondary* meanings. The Primary meaning of a word, when discovered, furnishes a *key* by which the remotest of its Secondary meanings can be explained.

Thus, *Heat* and *Hate*, though at present very differently applied, are radically the same word, being derived from the Saxon root, *hatian*. *Pity* and *Piety* are both derived from *pietas*; *Property* and *Propriety* from *proprius*, special; *Patron* and *Pattern* from *pater*.

293. Many words retain their Primary or original sense, along with a Secondary meaning; thus:

Word.	*Primary Meaning.*	*Secondary Meaning.*
Craft	trade in which one is skilled	artifice.
Charity	love, affection	almsgiving.
Indorse	to write or place on the back of	give currency to.
Impertinent	not pertaining to the subject	rude.
Nervous	strong, vigorous	weak, easily agitated.
Offend	to cause to err	to displease, injure.
Prevent	to go before	to stop, hinder.
Reveal	to draw back the veil	to disclose something.

294. Other words, on the contrary, have lost their primary, and retain merely a *Secondary* meaning;—thus:

Word.	*Present Meaning.*	*Original Meaning.*
Absurd	foolish, inconsistent	one deaf, not attending.
Antic	odd, ridiculous	*Antīquus*, old, ancient.
Boor	a rude fellow	a farmer.
Clown	a vulgar person	*Colōnus*, a colonist, settler.
Cunning	crafty, artful	*Cunnan*, knowing, well-instructed.
Grenadier	a tall soldier	one employed in throwing *grenades*.
Humility	lowly minded	meanness of spirit.
Idiot	weak of intellect	one not in office, a private person.
Knave	a scoundrel, a cheat	a lad or attendant.
Lewd	wicked, dissolute	Lay, not clerical.
Miscreant	a vile wretch	a misbeliever.
Pagan	a worshipper of false gods	*Pagāni*, dwellers in villages.
Religious	one devoted to religion	one bound by monastic vows, a monk.
Silly	foolish, weak of intellect	innocent.
Tinsel	specious, nothing worth	*Etincelle*, anything that sparkles.

295. Words pass from Original to Secondary applications according to the following Rules:—

1. Words primarily denoting either *Matter*, or some Action, are applied to *Mental* or *Moral* Qualities;—thus:

Callous, unfeeling; from *Callus*, hardened by being long trodden.
Conflict, mental or moral struggle; from a striving together of foes in battle.
Delirium, an alienation of mind; from a person's deviating, *de*, from, *lira*, a straight furrow.
Havoc, waste, devastation; from hafoc, a hawk, a rapacious bird.
Humour, state of mind; from Humēre, to be moist, damp.

Ravenous, greedy; from *Raven*, a greedy bird.
Sanguine, ardent; from *Sanguis*, blood.
Sincere, honest, pure; from *sine cerâ*, without wax, thus, pure, unalloyed honey.

2. Words are transferred from one object to another which has some resemblance to the former; thus:

Albion, from *albus*, white, applied to England, from the white cliffs on the coasts.
Dandelion, dent-de-lion, from its supposed resemblance to the tooth of the lion.
Florida, one of the United States, so called from the *flowers* found there.
Granite, a stone spotted as if with *grains*, from *granum*.
Indentation, from *in*, *dens*, a tooth, a jutting out like teeth.
Meander, to turn or wind, from *Meander*, a river in Phrygia.
Pike, a voracious fish, so named from the *sharpness* of its snout.
Sierra, from *Serra*, a saw, applied to the mountain ridges of Spain.

3. *Generic Words* sometimes become *Specific*; and *Specific* words sometimes *Individual*; thus:

Bible, formerly applied to *any book*, is now restricted to the Sacred Scriptures.
Deist, formerly meant one who believed in God; now is applied to one who does not believe in revelation.

b. Under this class may be included *Proper Names* which are formed from the following:—

1. *Towns* and *Localities*;—Kingston, Bridges, Hill, Mountain, Park, &c.
2. *Occupations*;—Smith (the smiter); Jenner (the joiner); Mason, Miller, &c.
3. *Field sports*;—Fisher, Hunter, Hawker, Falconer, &c.
4. *Offices* and *Dignities*;—King, Prince, Earl, Lord, Yeoman, &c.
5. *The Church*;—Bishop, Parsons, Priest, Clark, &c.
6. *The State*;—Chancellor, Mayor, Reeves, Franklin.
7. *Personal* and *Mental Qualities*;—Black, Strong, Armstrong, Swift, Meek.
8. *Natural Objects*;—Buck, Hart, Lamb, Bullock, Heron, &c.
9. *Weather*;—Frost, Snow, Storm, Gale, Tempest.
10. *Peculiarities*;—Crookshanks, Longshanks, Gosling, Blood.
11. From *Christian Names*;—Adamson, Thomson, Harrison. Christian names are significant; thus, *Alfred*, all-peace.

4. *Specific* Words, on the other hand, sometimes become *General*; thus:

Word.	*Present Meaning, General.*	*Original Specific Meaning.*
Bacchanalian	revelling, intemperate	from Bacchus, the god of wine.
Capricious	fickle	from *Caper*, a goat, leaping, &c.
Damask	stuff with raised figures	from *Damascus*, where it was originally made.
Epicure	an indulger in luxuries	from *Epicūrus*, who taught pleasure to be the chief good.
Frank	free, candid	from the *Franks*, a German tribe who conquered France.
Grotesque	irregular in form	from the figures found in *grottos*.
Herculean	of gigantic strength	from *Hercules*, a Grecian hero, celebrated for his strength and labours.
Laconic	brief, concise	from Lacōnia, the country of the Spartans, a silence-loving race.

5. Words owe their Secondary Sense to purely *Accidental* Associations; thus:

Candidate, a seeker of an office; from *Candĭdus*, white, the colour of the tunics worn by Romans seeking the suffrages of the people.
Copy, transcript, pattern, from *copia*, abundance, then facility.
Gazette, a newspaper; from *gazetta*, a piece of coin, the price of the news.
Rivals, opponents; from *Rivāles*, dwellers on the opposite banks of the same river.
Tawdry, ridiculously showy; from *St. Audrey's* day, when all kinds of frippery and trinkets were sold.

296. *a.* Many Derivatives have undergone a change in the *Spelling*; thus:

Modern Spelling.	*Original.*	*Modern Spelling.*	*Original.*
Alligator	El-la-garto.	Kickshaw	Quelque-choses.
Camlet	Camelot.	Landscape	Landskip.
Curfew	Couvre-feu.	Market	Mercat.
Compatible	Competible.	Nostril	Nose-thrill.
Coffee, tea	Caffè, tè.	Only	One-ly.
Daffodil	D'asphodèle.	Palsy	Paralysy.
Daisy	Day's eye.	Sheriff	Shire-reeve.
Kerchief	Couvre chef.	Vinegar	Vin-aigre.

b. Others have changed their *Accents*; thus:

Acad'emy from Acadēmia.	Thē'atre from Theā'tre.
Nā'ture from Natūra.	Ven'ison from Vena'ison.

297. Sometimes there are two words spelled and pronounced the same, but of different origin. These are called *Homonyms*, from (ὁμώνυμος, *homōnumos*) the same name; thus:

1. *Host*, an army; from *Hostis*, an enemy.
   Host, the Romish sacrifice of the mass; from *hostia*, a victim.
2. *League*, a treaty; from *ligāre*, to bind.
   League, a measure of distance.
3. *Riddle*, a sieve; from *reticŭlum*, a little net.
   Riddle, an enigma; from Saxon *rae dels*.

PART III.—SYNTAX.

LESSON 50. a.—Exercise 50. a.—*Page* 47.

298. *Syntax* explains the *Agreement, Government, Connection,* and proper *Arrangement* of words in a sentence.

299. *a.* A *Sentence* is a collection of words so arranged as to express one *Complete Thought* or *Proposition.*

b. Every Sentence consists of two parts,—the *Subject* and the *Predicate.* The *Subject* is the thing *of which* we are speaking, and is always the Nominative Case, or equivalent to a Nominative Case.—The *Predicate* is *that which* we say or affirm respecting the Subject, and is expressed by the Verb; thus, in the clauses, "John runs," "The boy is industrious," *John* and *boy* are the Subjects:—*runs* and *is industrious* are the Predicates.

c. When the Verb affirming or denying is *transitive,* it is necessary to employ a noun or pronoun to denote *the object affected,* and thus, to *complete* the sentence; as, "Industry (*Subject*) procures (*Predicate*) competence" (*the Object*). The Subject, Predicate, and Object combined, form a sentence.

d. When some tense of the verb *To Be* is used, it forms in Grammar, a part of the Predicate; and can be used—1. With an *Adjective;* as, "The earth is *globular.*"—2. With a *Noun* in the Nominative; as, "Charles *was the king.*"—3. With a *Phrase* or *Adverb;* as "He *is of opinion.*" "He *was there.*"—In the sentence, "Great is the Lord,"—*Lord* is the Subject, *is great,* the Predicate.—*Adjuncts* are words employed to explain or modify the meaning either of Subject or Object.

e. In *Logic,* a sentence consists of three parts,—1. The *Subject,* which includes the Nominative and all its *Adjuncts.*—2. The *Copula,* which is some tense of the verb *to be,* either in present, past, or future time.—3. The *Predicate,* which comprises the whole assertion, both the verb, object, and adjuncts. From this statement we see, that the terms Subject and Predicate are more restricted in Grammar than in Logic; the *Subject* in Grammar being simply the Nominative Case, and the *Predicate* the verb. As the verb, however, when transitive, requires the *object* to be stated to complete the sense, the verb and object are, in ordinary language, regarded as forming the *Grammatical Predicate.*—The extension of meaning in a Logical Subject over a Grammatical one, will, in some cases, occasion a great difference in the sense. Thus, in the phrase, "A man of piety fears to sin," the Grammatical Subject is "*Man,*" but, it cannot be said, that "*any man* fears to sin;" it is only a particular *kind* of man, namely, "the man of *piety,*" and the clause thus completed denotes the *Logical Subject.*

f. **The following Table exhibits the various parts of a Sentence, both Grammatically and Logically:—**

1. *Grammar.*

1. *Subject.*	2. *Adjunct.*	3. *Predicate.*	4. *Direct Object.*	5. *Indir. Object.*
The Commerce	of Britain	employs	many persons	in manufacture.
The Interest	of 6 months	is due	.....	to the treasury.
Demosthenes	the Athenian	incited	his countrymen	against Philip.
Cicero	the Roman	was eminent	.....	for eloquence.
The master	of the institution	instructed	him	in Grammar.

2. *Logic.*

Subject.	*Cop.*	*Predicate.*
The Commerce of Britain	is	the employment of many people.
The Interest of Six Months	is	due to the treasury.
Demosthenes the Athenian	was	the inciter of his countrymen.
Cicero the Roman	was	remarkable for eloquence.
The master of the Institution	was	his instructor in Grammar.

300. *a.* An *Idiom* is the general or regular syntactical structure of words in a sentence, either with regard to their inflection, agreement, government, or arrangement; thus, in English, the *Adjective* generally precedes its noun, and the *Nominative* its verb; but, in some other languages a different order prevails.

b. An *Idiomism* is some peculiar usage of certain words, or combinations of words, which forms an exception to the general rule; thus, in conversation, we use *you* instead of *thou*, when speaking to a single person.—*c. Idiomatic* is a term applied to that mode which is conformable to the regular and established order of construction.

301. *a.* A *Phrase* is part of a sentence, consisting of two or more words, so connected as to imply a certain *relation*, but without affirming anything.

b. Phrases are frequently employed instead of single words:—thus,—1. For a *Noun*, we may use the *Infinitive*; as, Study—"*to study.*" 2. For an *Adjective*, we can use a *Prepositional* Phrase; thus, for "A *wise* man," we may say, "A man *of wisdom.*" 3. Also, instead of an *Adverb*, we may use a *Prepositional* Phrase; thus, for "He acted *cautiously*," we can say, "He acted *with caution.*"

302. Sentences are of three kinds:—1. Simple;—2. Complex;—3. Compound.

1. SIMPLE SENTENCES.—*a. The Subject.*

LESSON 50. b.—Exercise 50. b.—*Page* 47.

303. *a.* A *Simple Sentence* contains only one Subject and one finite Verb; as, "Hope *sustains* the mind."

b. A Simple Sentence is said to be *affirmative* when it asserts or affirms something; as, "I *admire* Paley's Works."—*Negative*, when the adverb *not* is used; as, "He did *not* write the letter."—*Imperative*, when it expresses a command or exhortation; as, "*Study* your lessons."—*Interrogative*, when it asks a question; as, "Has he written the letter?"

304. Subjects may be either *Simple* or *Enlarged.*—A *Simple Subject* consists either of a single word or of a phrase, with or without the article.—An *Enlarged Subject* is one to which certain attributes are added to extend or modify its signification.

305. The *Simple Subject*, which is always in the Nominative

Case, and answers the question *who?* or *what?* may consist of the following:—

1. A *Noun* or *Pronoun;* as, "*The man* has arrived."

2. An *Adjective* with the article, used as a noun; as, "*The industrious* deserve encouragement."

3. An *Infinitive Mood;* as, "*To forgive* is enjoined."

4. *Part of a Sentence;* as, "*Exercising patience* is advantageous." "*His not being prepared* caused the delay." "*From Leeds to York* is 22 miles." "*Between fifteen and twenty years of age* is a critical period."

Note.—In an *Imperative* clause, the *Subject* is frequently omitted; as, "Attend," for "Attend *thou* or *you*."—With *Impersonal* verbs, the subject is represented by the pronoun *it;* as, "*It* rains."—When the word *it* introduces a sentence as the Subject, an explanatory clause follows to which it refers; as, "*It is* the duty of every man to manage his own affairs;" that is, "To manage his own affairs is the duty of every man."

306. *The Enlarged Subject.*—The Simple Subject is enlarged by adding one or more attributes to it. These may be—

1. One or more *Adjectives* prefixed; as, "*Steady, persevering* industry overcomes difficulties."—Or, an Adjective following when it refers to the subject; as, "The man *regardless of toil* aims at excellence."—The Adjectives may be modified by *Adverbs;* as, "That *very* eminent man."

2. One or more *Nouns* in *apposition*, or *Titles*, consisting of several terms; as, "My friend, *the poet* and *historian*, wrote the essay." "Arthur, *Duke of Wellington*, the *celebrated general*, gained the victory of Waterloo."

3. A noun or pronoun in the *Possessive Case*, or a noun with *of*, which is equivalent to a Possessive; as, "The *master's* house is visible;" "*Six months'* interest is due;" "*Your* hat is found;" "The song *of the nightingale* is melodious."

4. An *Infinitive* Clause; as, "The idea, *to ask permission*, did not occur."

5. A *Prepositional* Clause; as, "The cottage, *in the wood*, was damp." "One *of his friends* was absent."

6. A *Participial* Clause; as, "The man, *having been cautioned*, resumed his work;" "The general, *on perceiving the enemy*, advanced his columns." In these and similar instances, the participle must refer to the subject. When that is not the fact, a different mode is necessary; thus, "Having concluded *his* speech, *he* departed," is correct; but, "Having concluded *his* speech, *we* departed," is incorrect. We can properly say, "At the conclusion of his speech, *we* departed;" or, "The speech having been concluded, *we* departed."

7. Any *Combination* of the preceding; as, "A *faithful* follower, *of the name of Firebrace*, attended the king."

LESSON 50. c.—Exs. 50. c. 1st, 2nd, & 3rd.—*Pages* 48 *to* 50.

b. The Predicate.

307. *a.* The *Grammatical Predicate* of a Sentence is, in a limited sense, a *finite Verb*, which asserts of the subject—1. What *it is;* as, "Lead *is* heavy."—2. What it *does;* as, "The horse *runs;*" "The man *writes*."—3. What *is done* to it; as, "A letter *is written*."

b. Instead of the Finite Verb, the Predicate may be *varied* by employing—1. Some Tense of the verb *To Be* and an *Adjective;* as, "Gold *is ductile*."—2. The Verb *To Be* and a *Noun* in the Nominative; as, "Columbus *was a discoverer*."—3. The Verb *To Be* and an *Adverb* or a *Prepositional Phrase;* as, "The horse *was there;*" "He *was of that opinion*."—The word *not* forms a part of the predicate.

308. *a. Completion of the Predicate.—Direct Object.*—When the verb in the Predicate is *Transitive,* the sense requires some word or phrase to denote the *Object* directly affected by the action, and thus, to *complete* the Predicate; as, "God created *the world.*"—The relation existing between the predicate and its completion, is called the *Objective Relation,* and the word or clause denoting it the *Complement.*

b. The *Direct Object* can be expressed in the same manner as the Subject; namely, 1. By a *Noun* or *Pronoun;* as, "The man has written a *letter* and sent *it.*"—2. By an *Adjective* used as a noun; as, "The judge acquitted *the innocent.*"—3. By an *Infinitive Mood;* as, "The boy loves *to study.*"—4. By a *Participial Phrase;* as, "He loves *reading the poets.*"—5. By a *whole clause;* as, "He asserted, *that the guilty ought to be punished.*"

309. *Direct Object Enlarged.*—The Object of a Transitive Verb being either a noun or an equivalent to a noun, can be *enlarged* like the Subject of a sentence,—1. By *Adjectives;* as, "The man ploughed the *large* field."—2. By *Nouns in apposition;* as, "The barrister defended John, *the painter.*"—3. By *Possessive Cases* either of nouns or pronouns; as, "We admire the *poet's* taste." "He has studied the Satires *of Horace.*"—4. By a *Participial* or *Prepositional Phrase;* as, "We beheld the sun *rising in all its splendour.*" "We inspected the gallery *of paintings.*"

310. *a. Indirect Object.*—Most Transitive Verbs require only *one Direct Object,* others, besides a direct require a secondary, remote or *Indirect Object,* or that *to* or *for* which any thing is done, or *from* which any thing is taken away; as, "He gave the book *to me.*" "You took the property *from him.*" "He instructed the boy *in Grammar.*"

b. The *Indirect Object* may be—1. A Noun or Pronoun in *apposition* with another; as, "They made William *king.*"—2. A Noun with a preposition *to, for, from, on;* as, "He gave the letter *to John.*" "I stated the case *for James.*"—3. A Noun preceded by *as;* as, "He treated him *as his heir.*"—4. Words following transitive verbs of *accusing, acquitting, convicting, instructing, condemning,* &c.; as, "We accused the man *of avarice.*"—5. Words following certain intransitives and adjectives with *of, in,* &c.; as, "He despaired *of success.*" "He was mindful *of his promise.*"

c. The Predicate is *incomplete* when formed by such intransitive verbs as, *Be, become, seem, grow, live, fall, die, appear,* &c., and by such transitives as, *Make, deem, call, think, appoint, consider, elect,* &c.

311. *Extension of the Predicate.*—In addition to being completed, the Predicate may be *extended,* by employing either a simple or compound adverb, an adverbial phrase, a participial or prepositional phrase, or any combination of these forms to express *time, place, manner, cause, motive, means, material,* &c.; as, "He visited us *yesterday;*" "He reads *six hours daily;*" "He lives *in London;*" "He went *there;*" "He writes *with difficulty;*" "He could not sleep *for the heat;*" "He acted *from fear;*" "He gained his seat *by bribery.*"

2. COMPLEX SENTENCES.

LESSON 50. d.—Exercises 50. d. 1st & 2nd.—*Pages* 50 *to* 52.

312. A *Complex Sentence* consists of one Principal Subject and Predicate, with several clauses introduced to explain or modify either the Subject or Predicate. These clauses must be so connected by means of relatives, conjunctions, and other particles, as to show that they are *subordinate* to the Leading Subject.—The part which contains the leading Subject and Predicate is called the *Principal Clause;* the rest are *subordinate.* Thus, in the sentence, "*He* who preserves me, whose I am, and whom I ought to serve, *is eternal;*" the principal clause is,—"*He is eternal;*" the other clauses are subordinate.

313. Subordinate Sentences are of three kinds;—1. The *Noun* Sentence; 2. The *Adjective* Sentence; 3. The *Adverbial* Sentence.

1. The *Noun Sentence* is when either (*a*) the *Subject* of the principal sentence, or (*b*) the *Object* (whether direct or indirect) which completes the Predicate, is *Expanded* into a clause or sentence; thus, (*a*) "*Honesty* is commanded," may be thus expanded—"*That a man should be honest,* is commanded."—(*b*) "Skill requires *diligence*,"—or, "Skill requires *that we should be diligent.*"—The Noun Sentence is generally introduced either by *that*, or by the interrogatives, *who, what, how, when, whence.*

2. An *Adjective Sentence* is the expansion of an Adjective into the form of a proposition, which is introduced by the relatives *who, which, that.* It may be attached either (*a*) to the Subject, (*b*) to the Object, (*c*) or to any part of the predicate where an adjective is admissible; as, (*a*) "The *thoughtful* man provides against sickness;" or, "The man, *who is thoughtful,*" &c. (*b*) "He mis-spent his *leisure*;" or, "He mis-spent *the time which he had to spare.*" (*c*) "He wrote the letter with the pen *which he had just purchased.*"

3. An *Adverbial Sentence* occupies the place and follows the construction of an Adverb. Like the Adverb it describes *time, place, manner, cause, condition, degree,* &c., and generally qualifies the Predicate; as, "He leaves home *whenever he pleases.*" "He remains *where he was.*" "He did, *as well as he could.*" "He will succeed, *if he persevere.*" "He succeeded, better *than was expected.*"

3. COMPOUND SENTENCES.

LESSON 50. e.—Exercise 50. e.—*Page* 52.

314. A *Compound Sentence* contains two or more complete sentences or propositions, connected by the co-ordinative conjunctions, *and, both—and, either—or, neither—nor, but, also, not only—but,* &c. (See 228.) Sentences are co-ordinate when they are separate independent propositions, having the same relation to the entire sentence.

315. Compound Sentences are either Uncontracted or Contracted.

a. Uncontracted Compound Sentences consist of such as combine into one sentence two or more independent propositions with little or no alteration; as, "Industry procures com-

petence, *and* frugality preserves it." "*Either* industry must be exercised, *or* ignorance will be the result."

b. Contracted Compound Sentences.—When co-ordinate sentences contain either the same subject,—the same predicate or object,—or the same adverbial adjunct to the Predicate, the portion which these have in common is generally expressed only once. Thus, in the sentence—"*God* made and governs the world;" as the subject, *God,* is applicable both to *made* and *governs,* it is mentioned only once. The sentence is then said to be *contracted.*

316. *Contracted* Compound Sentences are chiefly abridged according to the following modes; thus,—

1. When one *Subject* has two or more predicates; as, "*Study* nourishes youth, and amuses old age."

2. When *two* or *more Subjects* have only one predicate; as, "*Tyre* and *Sidon* were famous cities."

3. When there are *two* or more *Objects* to one predicate; as, "France has produced eminent *historians* and *poets.*"

4. When there are two or more *Extensions* of the predicate; as, "Tyre was celebrated both *for its dye,* and *its commerce.*"

317. Sentences are divided by points or stops. Those parts of a sentence which are separated by commas, are called *clauses;* and those separated by semicolons, are called *members.*

THE RULES OF SYNTAX.

LESSONS 51. a. & b.—Exercises 51. a. & b.—*Page* 54.

L. 51. a.—318. *a.* Syntax consists of *Concord* or *Agreement*, *Government*, *Connection*, and *Arrangement of words* in a sentence.

b. Concord is the *agreement* which one word has with another, in *gender*, *number*, *person*, or *case*.

c. Government is that power which one word has in requiring a noun or pronoun to be in a particular *case*.

d. Connection is the appropriate *combination* of words with regard to mood, tense, case, or construction, when similarly circumstanced.

e. The *Arrangement* of words is their *collocation* or relative position in a sentence.

f. The *syntactical* or regular arrangement of words observed in the structure of English sentences is, first, the *subject*; secondly, the *verb*; and thirdly, the *object*. Thus, (1) Hope (2) sustains (3) the mind.

g. The preceding is called the *direct* or *regular* mode of structure, which is adopted in our ordinary discourse. But when we wish to render the object prominent, this order is frequently reversed, hence styled *inverted*; thus, instead of saying, "I have neither silver nor gold," we may employ the inverted mode and say, "*Silver* and *gold* have I none."

h. Words used to explain or qualify either the subject, attribute, or object, are placed as near as possible to the words to which they belong. These explanatory or qualifying words are, as before stated, called *adjuncts*.

i. The parts of speech which *agree* with each other, are the *noun*, the *pronoun*, and *verb*;—those which *qualify*, are the *article*, the *adjective*, and the *adverb*;—those which *govern*, are the *verb*, and the *preposition*;—and that generally employed to *connect* words with one another is the *conjunction*;—*Relatives* also, are employed to *connect*.

j. With the exception of the verb, the Rules for concord, government, and arrangement are not, in this Grammar, separated into distinct portions, but inserted, according to their connection, under the respective parts of speech. By this arrangement, the learner will acquire a knowledge of them with greater facility.

CONCORD.

319. There are four concords:—

1. Between a verb and its subject or nominative case.
2. Between an adjective and a substantive.
3. Between a relative and its antecedent.
4. Between one substantive and another.

The Subject and the Verb.

RULE 1. ONE SUBJECT AND THE VERB.

320. *a.* A Verb must be of the same number and person as its *subject* or nominative case; as, "Thou *hearest*;" "Men *are* mortal"

b. The Relation between a Subject and Verb is called the *Predicative Relation*;—that between an Adjective and Noun, the *Attributive Relation*;—that between a Transitive Verb and Object, the *Objective Relation*.—The *Subject* is always the Nominative; to say, "*Him* and *her* were married," should therefore be, "*He* and *she* were married."—*Methinks*, *Methought*, are vulgarisms, and confined to certain species of poetry.

c. When an *adjective*, with the *definite article prefixed*, is used without its noun as the subject of a verb, the verb is put in the *plural* number; as, "The virtuous *are* respected."

d. When the verb has several forms, that form should be adopted which is the most appropriate; and the *same form*, whether simple, progressive, or emphatic, should be preserved throughout the sentence; thus, "The Lord *giveth* and the Lord *takes* away," should be either, "*giveth* and *taketh* away;" or, "*gives* and *takes* away." "He *conferred* great favours, but *did receive* nothing in return but ingratitude," should be, "He *conferred* great favours, but *received*," &c.—In Scripture language, the termination *eth* is more general than *es*.—*Dare* and *Need*, when transitive, always have *est* and *s* in the 2nd and 3rd pers. sing. of the pres. tense; but when intransitive, usage is divided. (See 162. *c*, 188. *d*.)

e. The *adjuncts* of the nominative do not influence its agreement with the verb; as, "*Six months*' interest *was* due."

f. *Mathematics*, *ethics*, *optics*, *conics*, *physics*, *pneumatics*, *politics*, &c. have preferably a *plural* verb, though some recent writers prefer a *singular* verb; as, "Mathematics *is* the science." Sometimes a different construction of the clause may be employed; as, "The *science* of optics *is* intended." *Alms*, *annals*, *ashes*, *manners*, *morals*, *pains*, *riches*, *tidings*, *vespers*, and *wages* are always *plural*. *Means* and *amends*, signifying one object, have a singular verb—signifying more than one, a plural verb. *News* is generally singular. (See 87, 88.)—Other subjects, as *Titles* of books, having a *plural* form, but meaning only *one* thing, must have a *singular* verb; as, "The *Pleasures* of the Imagination *was* published in 1744;" that is, the *work* bearing that title.

g. VIOLATIONS OF THE RULE.—"In piety and virtue, *consist* the happiness of man;" *consists*, to agree with happiness. "Not one of the thousands present *are* conscious of *their* demerits," should be, "Not one of the thousands present *is* conscious of *his* demerits." "Six days' labour *require* the seventh day's rest;" ought to be *requires*, to agree with *labour* and not with *days*'. "What *avail* the knowledge of grammar and of languages if we write incorrectly?" should be *avails*, to agree with *knowledge*.

321. An *Infinitive* mood, or *part of a sentence*, is frequently the subject of a verb, and then the verb must be in the *third* person singular; as, "*To rise* early *conduces* to health."

L. 51. b.—322. *a.* Every personal verb must have a *subject* or Nominative case either expressed or understood. When there is *one subject* to two or more finite verbs, it is, in general, expressed only before the *first*, and understood to the rest; as, "*Herod* sent and beheaded John." But, when Emphasis is intended, the Nominative is *repeated* before each verb; as, "*He* walked, *he* ran, *he* leaped for joy." (See 401.)

b. The nominative case is generally *suppressed* in the *imperative* mood; as, "*Study*," for "Study *you*." In *poetry*, the nominative is often omitted in interrogative sentences, in cases in which it would be improper in prose; as, "Lives there who loves his pain?" that is, "Lives there a man," &c.

c. Verbs following the word *than*, have frequently their nominative understood; as, "Not that anything occurs in consequence of our late loss, more afflictive than *was* to be expected."

d. VIOLATION OF THE RULE.—"As it hath pleased Him of His goodness to give you safe deliverance, and *hath preserved* you in great danger;" here, *hath preserved* is without a nominative case; the phrase should be, "and *as He hath preserved* you in great danger." It would, however, be better, in this sentence, to place *hath preserved* in the infinitive mood, governed by the verb *pleased*, and say, "As it hath pleased Him of His goodness *to give* you safe deliverance, and *to preserve*," &c.

323. *a.* Every *Nominative*, except the Nominative Absolute, requires a *verb*, either expressed or understood; as, "Who demonstrated the true system of the universe?" "*Newton*;" that is, "Newton *demonstrated* it." (See 348.)

b. A noun representing a person or thing *addressed*, is said to be in the *Nominative of Address*; as, "O *Winter!* thou holdest the sun a prisoner in the east."

c. A noun and its pronoun must not be the Nominative to the *same* verb; thus, "The *boy*, *he* is good," should be, "The boy *is* good."

d. In animated language, a nominative sometimes introduces the sentence, when the sense is suddenly interrupted, and the nominative left without its intended verb; as, "A *procession*;—what a mixture of independent ideas of persons, habits, orders, motions, sounds, does this single word contain!"—In Solemn Questions, also, both the Noun and its Pronoun are frequently named; as, "*Your fathers*, where are *they?*"

e. VIOLATION OF THIS RULE.—"This *rule*, if *it* had been observed, a neighbouring prince would have wanted a great deal of that incense which hath been offered up to him;" here *rule* is without a verb; the pronoun *it* should therefore be expunged; thus, "If this *rule had been observed*," &c.

324. When a Noun or Pronoun joined with a participle, neither agrees with a verb, nor is governed by any word in the sentence, it is put in the *Nominative Absolute*; thus, "*Him* destroyed, all this will soon follow," should be, "*He* destroyed," that is, "*He being* destroyed."

325. In English, the *Subject* properly *precedes* the verb, and the predicate follows. When, therefore, a neuter verb comes *between* two nominatives of *different* numbers or persons, it agrees with the one *preceding* it; as, "His meat *was* locusts and wild honey;" except when the terms are either purposely *transposed*, or the proper subject is placed after the verb by *question*; as, "His pavilion *were* dark *waters*;" "Who *art thou?*"

326. *a.* The phrase "*as follows*," refers to one subject; as, "His *argument* was *as follows*;"—*as follow* refers to more than one; as, "His *words* were *as follow*." (See 231. *a.*)

b. *As appears*, is always singular; as, "His arguments were, *as appears*, incontrovertible," that is, *as it appears*.

327. POSITION OF THE NOMINATIVE.—The nominative, in ordinary language, precedes the verb; but this position is sometimes varied;—as,

1. When the sentence is interrogative, exclamatory, imperative, or optative, the nominative follows the verb; as, "Have *you* read Paley's works?" "Long live our *monarch*;" "Study (*you*) your lessons;" "Mayst *thou* be happy."

2. When a supposition is expressed, *if* being understood; as, "Were *I* Alexander," that is, "*If* I were Alexander."

3. When a neuter verb is preceded by a preposition and its case, or by the adverbs *here, there, hence, thence, now, then, hereafter, thus*, the conjunction *yet*, &c.; as, "Above it stood the *seraphim*;" "Here are five *men*;" "Hence sprung his *eminence*."

4. When a sentence depends on *neither* or *nor*, so as to be connected with another sentence; as, "The eye which saw him, shall see him no more, *neither* *shall* his place any more behold him."

5. When the speaker is influenced by strong emotion, or when we wish to dignify the subject and render the sentence emphatical; as, "Die *he* must, or one greater;" "Great is our *God*, and mighty is His *name*."

RULE 2. NOMINATIVES SINGULAR CONNECTED BY *And.*

LESSON 52.—Exercise 52.—*Page* 56.

328. *a. Two* or *more* subjects *singular, connected* by *and*, expressed or understood, require the verb and the dependent nouns and pronouns to be in the *plural* number; as, "Virtue and good breeding *render their* possessor truly amiable."

b. ILLUSTRATION.—The principle on which this Rule is founded, is abbreviation. Thus, instead of saying, "Rome was once a powerful state," "Carthage was once a powerful state;" we avoid this repetition, as the same thing is affirmed of both, and say, "Rome and Carthage *were* once powerful *states*."

329. *a.* When two or more singular subjects connected by *and* are of *different* persons, the verb is *plural*, and in the *first* person when *I* is mentioned; or in the *second* when *thou* or *you* is mentioned; as, "*He* and *I* (*we*) are occupied in *our* studies." "*Thou* and *John* have shared it between *you*."

b. When the same Noun is united with two *Adjectives* indicating two different things, the verb must be *plural;* as, "Both the moral and the intellectual training *require* attention."

c. In the *Position* of Pronouns, the speaker generally mentions himself *last;* and the person addressed *first;* as, "*You* and *I*;" "*He* and *I*."

330. *a.* The verb is *singular* in the following instances; 1st. When the Nominatives connected by *and* refer only to *one* individual; as, "That scholar and antiquarian, *has* written a work."

2ndly. When the word *every* precedes two or more singular nouns; as, "*Every* leaf, *every* twig *teems* with life." "*Every* town and village *was* burnt."

3rdly. When *equality* is implied, and not *combination:* as, "Caesar, *as well as* Cicero, *was* remarkable for eloquence."

4thly. When a *negative* word follows *and*, the verb is in the same number and person as the subject *before* the negative; as, "*You*, and not I, *were* to blame." "*He*, and not they, *was* culpable."

b. In cases in which two nouns denoting inanimate things of nearly the same meaning are employed, some writers, in imitation of the Greek idiom, use a singular rather than a plural verb. But this mode should not be imitated, as it is foreign to our idiom.

331. *a.* A singular nominative connected with other nouns by the preposition *with*, preserves the verb in the *singular*, as either (*a*) mere *concomitancy*, or (*b*) *instrumentality* is thus intended; as, (*a*) "The King, *with* his life-guards, *has* just passed." (*b*) "The man, *with* a pen, *writes* a letter."

b. On the same principle, a clause added to a nominative, merely to modify it, has no influence over the verb; as, "Virtue, *joined to knowledge, confers* respectability;" that is, "Virtue confers respectability, on this condition, that it is *joined to knowledge*." In such sentences, the *first* nominative is the *subject*, the others are only subordinate to it. So also, "This circumstance, together with its style and contents, *strengthens* the supposition."

c. But nouns denoting *joint* and *equal* agency must be connected by *and* (and not by *with*), and the verb be made *plural;* as, "The line A *and* the line B;" or, "The lines A *and* B *compose* the angle."

d. For the same reason, "Sobriety, *with* great industry and talent, *enable* a man to perform great deeds;" "One, *added to* six, *make* seven;" ought to be, "Sobriety, great industry, *and* talent combined, *enable* a man," &c. "One *and* six *make* seven."

RULE 3. SINGULAR SUBJECTS CONNECTED BY *Or, Nor.*

LESSON 53.—Exercise 53.—*Page* 57.

332. *Two* or *more* subjects singular, *connected* by the words *either—or, whether—or, neither—nor*, &c., require the verb and the dependent nouns or pronouns to be in the *singular* number, because the subjects are taken *separately;* as, "Either John *or* Joseph *intends* to accompany me;" that is, *one* intends, but not both.

333. *a.* When these singular nominatives, connected by *or, nor*, &c., are of *different* persons, the verb generally, for the sake of brevity, agrees with the one placed the *next* to it; as, "Either thou or *he is* to be blamed."

b. But the *diversity* of objects is more clearly denoted by supplying the verb to each nominative; as, "Either thou *art* to blame, or he *is;*" "Either he *must resign his* situation, or I *must resign mine*."—When we say, "Neither you nor I was satisfied at *our* reception," we mean, at the reception given to *both*, and not to one of us.

334. *a.* A singular and a *plural* nominative, connected by *or* or *nor*, require a verb to be *plural*, and the plural nominative to be placed *next* to the verb; as, "Neither poverty nor riches *were* injurious to him."

b. When the latter nominative is merely *explanatory* of the *former*, or connected with it by *but*, the verb agrees with the *former*; as, "The *Decalogue*, or Ten Commandments, *is* in two parts." "Nothing *but* riches *was* sought after."

c. If a particular *emphasis* is intended, the verb must be *expressed* before *each* nominative; as, "Neither *was* poverty, nor *were* riches injurious to him." And also, whenever the verb has been expressed before the *first* nominative, it is generally repeated before the *second*; as, "Neither *was* his pronunciation, nor *were* his gestures agreeable." In interrogative sentences, however, the verb, for the sake of brevity, is not usually repeated; thus, "*Has* neither the Duke nor his servants appeared?"—In familiar language we say, "There *are* one or two points," thus connecting *are* with the plural noun—*points*.

RULE 4. A NOUN OF MULTITUDE.—**Ex. 53. b.**—*Page* 58.

335. *a.* When a *collective noun* conveys *unity* of idea, the verb and pronoun should be *singular*; as, "The nation *is* powerful." But when it conveys *plurality* of idea, the verb and pronoun must be *plural*; as, "The committee *were* divided in *their* sentiments."

b. Such Collective Nouns as have only *one form* are generally used in the *plural*; as, *Mankind, people, public, nobility, aristocracy, gentry, laity, peasantry, soldiery, generality, auditory*, and *commonalty*. Such as have *two forms* (singular and plural) are used generally in the *singular*; as, *court, army, meeting, parliament, remnant, church*.—Of these words, *mankind*, being universal, admits of neither *the* nor *that* being placed before it; *People* takes either *the, this, these, that, those*.—The following admit only *the—Public, nobility, aristocracy, gentry, laity, peasantry, soldiery, generality, commonalty*. These admit *a, an, the*, according to the sense—*Court, auditory, army, meeting, parliament, remnant, church*. The same *sense* should, if possible, be retained throughout the sentence; but sometimes the same word is used *collectively* in one clause, and *distributively* in another; as, "*This* people's heart is waxed gross, and *their* eyes have *they* closed." "*This* people *draweth* nigh," &c., "but in vain *they do worship*."

c. Sometimes a collective noun is connected with a *plural adjunct*, the *sense* of which adjunct may prefer a *plural* to a singular construction; as, "*Part of the men were* wounded and *part of them were* slain;" that is, "the men were partly wounded and partly slain."

RULE 5. ARTICLES.

LESSONS 54. a. & b.—Exercises 54. a. & b.—*Page* 59.

L. 54. a.—*Omission of the Article.*—336. 1. *a.* A common Noun used in its widest sense, that is, comprehending the *whole* of its species, has *no article* before it; as, "*Man* is mortal;" "*Gold* is ductile;" "*Industry* is essential."

b. The article is therefore omitted before the names of *virtues, vices, passions, qualities, arts, sciences, metals, herbs*, &c.

c. Sometimes a noun without an article before it has some word understood; as, "There are *men* destitute of shame;" that is, "*some* men."

2. *Proper Names* have no article before them; except,

1. When a particular *Family* is alluded to; as, "a *Johnson*," or one of that family.

2. When particular distinction is implied; as, "a *Cicero*," meaning an eloquent man. "*The* Cicero of the age" denotes the most eloquent.

3. When a common name is understood; as, "The (river) *Thames*;" "The (ship) *Neptune*;" "The pious (man) *David*."

4. When a person is spoken of as either little known, or not much thought of, as, "*A* Mr. Thompson spoke."

3. *a.* Words also which are sufficiently determinate in their signification, have no article prefixed; as, "*Parliament* is assembled;" "*Government* perseveres;" "A pound of *cheese*."

b. Custom allows in some familiar expressions, but not in others, the *omission* of the article; as, "I am in *haste*," "He is in *a* hurry." "He is *at school*," means, He is receiving instruction; but "at *the* school;" would imply at some particular school. In familiar language, we say, *at best, at least;* in a formal manner, *at the best, at the least.*

337. *Insertion of the Article a* or *an.*—1. The Article *a* or *an* denotes *one*, but not a particular one, and is used before nouns in the singular;—*A* is used before a consonant and the aspirate *h;* as, "*a* book;" "*a* hand." *An* before a vowel or a silent *h;* as, "*an* army;" "*an* hour." (See 64.)

2. *A* is used before collective words; as, "*a* dozen," "*a* hundred," "*a* thousand." It is placed before *plural* nouns when they are preceded by the words *few* and *great many;* as, "*A* few men;" "*a* great many apples."—In Poetry, *a* is frequently placed between the adjective *many* and a singular noun; as, "Full *many a* gem." This construction, though allowable in Poetry, and very common in colloquial language, is, however, incorrect.

3. *A* or *an* is sometimes used for *each, every,* or *any;* as, "Sixpence *a* dozen;" "A guinea *a* week;" that is, *each* dozen, *each* week. "*A* prudent man would act differently," that is, *any* prudent man.

338. The *Omission* of *a* or *an* before such words as *few, little,* and others, expressing a small number or quantity, *diminishes* the number or quantity; as, "His conduct was so irregular that he gained *few* friends," meaning an extremely small number.—But the *insertion* of *a* or *an* before such words *increases* the quantity; as, "His conduct was so just that he gained *a* few friends," meaning *some.*

339. *a. The.*—*The* indicates a *particular* person or thing, and is used in both numbers; as, "I saw *the* king;" "Write *the* letters."—*The* is sometimes employed to distinguish *one class* or species from another; as, "*The* eagle is a bird of prey."

b. When I say "*The* eagle," I imply that birds are divided into classes, and that the eagle is one of them. So, "*The* horse is a noble animal," distinguishes one species of animals from another.

340. *a. The* is used before adjectives in the Superlative degree, when a particular sense is intended; as, "*The* happiest man;" and before Comparatives when *equality* of excess is intended; as, "*The* more you study, *the* more learned you will become;" that is, "By *how much* the more you study, by *so much* the more learned you will become."

b. "*A* most eminent physician," means *one* of the number of the eminent. "*The* most eminent physician," denotes that this individual alone is the most distinguished. *The* sometimes supplies the place of a personal pronoun; as, "He looked him in *the* face;" for "in *his* face."

341. *a. The* is sometimes *repeated* before *titles:* as, "The worshipful *the* Mayor." But titles, when mentioned merely as such, have no article prefixed; as, "He obtained the title of *Duke.*"

We can properly say, He became or was made *an* Earl, *a* Baron, *a* Duke, &c.; that is, *one* of the Earls, Barons, Dukes, &c.

b. The is generally placed *between* a noun and the *ordinal* number denoting a *series;* as, "George *the* Fourth," "Chapter *the* Fifth."

L. 54. b.—342. *a.* When a relative clause is *restrictive,* the antecedent noun must have the article *the,* or the words *that* or *those* prefixed to it; as, "*The* man, or *that* man, who endures to the end, shall be saved;" that is, not every man, but *only* he *who endures* to the end.

b. When the relative clause is merely *explanatory* and not restrictive, the noun is rarely, though sometimes, preceded by an article; thus, "Godliness, *which,* with contentment, is great gain, has the promise both of the present life and of that which is to come." Here, the clause, "*which, with contentment, is great gain,*" points to a certain property in the antecedent *godliness,* but does not restrict its signification.

343. In *ordinary* discourse, the article is prefixed only to the *first* of several nouns used in the same construction, and *omitted* before the rest; as, "*The* sun and moon were in conjunction."—But when *emphasis* is intended, or the attention is directed to *each* subject, the article must be *repeated* before *each;* as, "*The* sun, *the* moon, and *the* stars were created by the Almighty."

344. *a.* When two (common) nouns signifying *different* persons or things come together, to denote that difference, an article must be inserted before *each;* as, "*The* treasurer and *the* secretary," denote *two* persons.—*b.* But, when only *one* person or thing is meant, the Article must *not* be repeated; as, "*The* treasurer and secretary," meaning only *one* person.

c. The utility of this rule is more clearly seen when a Proper Noun occurs with two common ones; thus, "Pompey *the* general and *the* quaestor," denotes *two* persons; but, "*Pompey the* general and quaestor" would denote *one.* Similarly, "James *the* son of Zebedee and *the* brother of John," denotes *two;* but, "*James the* son of Zebedee and brother of John," denotes only *one.*

d. In denoting *comparison* or *contrast* also, when *two* or *more* persons are intended, the article is *repeated* before *each;* as, "He is *a* better soldier than *a* scholar," denotes that "He is *a* better soldier than *a* scholar would be."—*e.* But when only *one* person is intended, the article is *not* repeated; thus, "He is *a* better soldier than scholar," means that "He makes a better soldier than he does a scholar."

345. *a.* When two or more *Adjectives* are applied to *different* subjects having the *same name,* the article must be *repeated*

before each adjective; as, "*A* blue and *a* yellow flag were flying;" meaning two, *one* of *each* kind.

b. Even in those words in the use of which no ambiguity could occur, attention must be paid to this Rule; thus, were I to say, "*The* singular and plural number;" "*The* Old and New Testament," my meaning would not be misunderstood, because a number cannot be both singular *and* plural, nor a testament both old *and* new. We must, however, conform to the Rule, and say, "*The* singular and *the* plural number;" "*The* Old and *the* New Testament."

c. When only *one* thing of *each* sort is intended, the distinction is denoted by not pluralizing the noun; as, "The French and the English *frigate* fought off Scilly;" meaning only *one* of each nation. When *more* than one of each sort are intended, the *substantive* is pluralized; as, "The French and the English *frigates* fought off Scilly;" meaning *more* than one of each nation.

d. When two or more Adjectives are descriptive of the *same thing*, the Article is *not* repeated, but placed only before the *first* adjective; as, "*A* blue and yellow flag;" meaning a flag that is both blue and yellow. "*The* amiable and learned instructor."

e. Several adjectives, however, though applied to the *same* subject, when a *particular emphasis* is intended, or when one adjective begins with a Consonant and the other with a Vowel, *may* admit an article before *each*, if no ambiguity would occur; as, "*The* learned, *the* eloquent, and *the* patriotic Chatham;" "*A* just and *an* amiable man." In ordinary conversation we should say, "The learned, eloquent, and patriotic Chatham;" "A just and amiable man."

f. Position of the Article.—The *Article* is generally placed *before* the adjective; as, "*A* just man." When the words *as*, *so*, *too*, *how*, connected with adjectives, and the word *such*, precede a noun, the article is placed *between* them and the noun; as, "Such *a* man;" "So glorious *a* cause." The word *all* precedes the article; as, "*All* the men." When the noun precedes the adjective, the article is placed as usual before the noun; as, "*A* cause so glorious."

RULE 6. NOUNS.

LESSONS 55, 56.—Exercises 55, 56.—*Page* 62.

L. 55. a.—346. *a.* Nouns and pronouns coming together, and signifying the same thing, are put in the *same case* by *Apposition;* as, "*William* the *king.*"

b. A noun is sometimes put in Apposition with a part of a sentence; as, "*You write very carelessly*—a *habit* which you must correct."

347. *Complex Names.*—*a.* In pluralizing a *complex name*, or a name and title, observe—

1. In *conversation*, pluralize the *name;* as, "The Miss *Howards*, the two Miss *Howards*, the Mr. *Howards.*"
2. In *addressing letters*, pluralize the *title;* as, "To the *Misses* Howard;" "To the *Messrs.* Thompson."

3. But for *married ladies*, in both instances, pluralize the *name;* as, "The Mrs. *Wilsons;*" "To the Mrs. *Wilsons.*"

4. When a Title, which is applicable to more persons than one, is not regarded as part of *one* compound name, the *title* must be pluralized; as, "The *Lords* Brougham and Lyndhurst;" meaning *two* lords. "The *Lords Bishops* of Durham and Carlisle;" "*Messrs.* Jackson and Son."

5. When a Firm consists of two or more persons of the *same name* only, the plural of the *Title* sufficiently indicates that plurality; as, "*Messrs.* Longman."—But when these are connected with others of a different name, to indicate that distinction, both the *name* of the brothers and the *title* of the firm must be pluralized; thus, "*Messrs.* Longmans, Green, Reader, and Dyer," denotes that there are at least *two Longmans* in the firm. (See 353. *b.*)

348. *Answers.*—A noun or pronoun which *answers* a Question must be in the *same case* as the noun which *asks* it; as, "*Who* speaks?" "*I*;" that is, I speak. "*Whose* books are these?" "*John's*;" that is, They are *John's*. (See 372.)

Less. 55. b.—RULE 7. POSSESSIVE CASES.

349. *a.* A Noun denoting the *owner* or *possessor* of anything must be in the Possessive or Genitive Case.—In English, the Possessive has two forms—the *Saxon*, which ends in *'s* (a contraction of *es* or *is*), and the *Norman*, which substitutes *of* for the case ending *'s*. The *Saxon* is the form most commonly used; but the Norman may be used instead of it, whenever it has the same meaning.

b. The *Saxon* Genitive is generally *Active*, denoting (see 93) *origin*, *agency*, *possession*, or *mutual relation*; as, "*God's* providence; *men's* actions; *John's* house; the *father's* shield; the *child's* father."—In these instances, the Norman *of* might be employed.—Sometimes this form is employed to denote the *duration* of some action; as, "The Seven *years'* war."

c. The Norman *of* is especially employed as an *objective* genitive, to denote—1. Either the *object* of an action or feeling; or 2. the *materials* of which the former consists, or the *use* for which it is employed; as, 1. "The love *of fame*," "The fear *of punishment*."—2. "A bar *of iron*; a can *of water*." This Form is also employed after the words *city*, *town*, *island*, *land*, &c.; as, "In the town *of* Gaza; in the island *of* Java." (See 428. *c.*)

d. When the thing *possessed* is known, it is usually omitted; as, "I called at the *bookseller's*;" that is, "at his *shop*." So, also, "We have been to *St. Paul's*;" that is, "*church*." Here, church being dedicated to St. Paul, is considered as *belonging* to him.—Substantives govern Pronouns as well as nouns, in the possessive case; as, "Every tree is known by *its* fruit."—The *appropriate form* of the possessive must of course be observed; thus, *hers*, *its*, *ours*, *yours*, *theirs*, and not the vulgarism—*her's*, *it's*, *our's*, &c.—As the possessive sign, *'s*, is a contraction of *es* or *is*, and not a corruption of *his*, it is improper to say, "John *his* book," for "*John's* book."

350. *a.* When the thing possessed belongs to two or more persons only *conjointly*, the case ending is annexed only to the *last* noun; as, "John, Thomas, and *James's* house;" that is, a house belonging jointly to these persons.

b. But when the thing possessed is the *separate* property of two or more persons, the *case ending* is put after *each* possessive; as, "The *emperor's* and the *king's* forces were separated," denotes two distinct forces. "Your *father's* and *mother's* advice," that is, the *separate* advice of these.

c. Also, when *comparison* is intended, or when *several words* come between the possessive, the sign must be *annexed* to *each*; as, "They are *William's* as well as *Thomas's* books;" "Not a *day's* nor even an *hour's* unnecessary delay will take place." In such expressions as the following, "Thomas's and William's *wives*

were present," it would be better to say, "The wives of Thomas and William were present;" because the former expression *might* imply that each man had more wives than one.

d. "In cases in which any ambiguity would occur, the use of the Saxon possessive should be avoided. Thus, if we say, agreeably to the first part of this rule, 'Abraham, Isaac, and *Jacob's* posterity were carried captive to Babylon,' one unacquainted with the history of these patriarchs might consider that the patriarch Abraham, the patriarch Isaac, and the posterity of Jacob, were carried captive. Nor will the insertion of the preposition always prevent the ambiguity. For if, instead of *posterity*, we substitute *descendants*, and say, 'The descendants of Abraham, of Isaac, and of Jacob,' the expression would imply *three distinct* families of these three individuals. But if we say, 'The common posterity of Abraham, Isaac, and Jacob, were carried captive to Babylon,' all ambiguity of expression is prevented. So also, when I say, 'I am acquainted with the *prince* and *king's* attendants,' my meaning is very different from 'the *prince's* and *king's* attendants,' or 'the attendants of the prince and those of the king.'"—(*Crombie.*)

351. *a.* In *Poetry*, the possessive singular of words ending in *s* or *x*, is generally formed by adding only the *apostrophe* (') ; as, "Achilles' wrath."

b. In *prose*, also, the possessive singular of words ending in *ss* or *ence* is frequently formed by adding merely the *apostrophe;* as, "For conscience' sake;" "For righteousness' sake."

c. But when no unpleasant sound would be occasioned, both the apostrophe and *s* must be annexed; thus, "*Moses's* minister," "*Felix's* room."

352. Short explanatory sentences must not be inserted between a possessive case, and the word which usually follows it; as, "They censured the governor's, *as they called him*, tyrannical administration," should be, "They censured the tyrannical administration of the governor, as they called him."

L. 56.—353. *a.* When the name of **the** *possessor* is *complex*, that is, consists of a Name and Title **considered** as one compound term, the case ending *'s* is annexed only to the *last word;* as, "Henry the *Eighth's* reign;" "The Bishop of *Llandaff's* excellent book;" "The Duke of *Wellington's* statue."

b. In a firm consisting of several partners having different names, the case ending is annexed to the *last name;* as, "I called at Messrs. Longmans, Green, Reader, and *Dyer's*, the eminent publishers." All these names being in *apposition* are in the possessive. (See 347—5.)

c. When one or two explanatory nouns are appended to the *name*, the possessive sign *'s* is annexed to the *name* only, especially when the governing noun is *understood;* as, "I left the parcel at Mr. *Smith's*, the druggist." "This is Dr. *Coplestón's*, the Bishop of Llandaff."

d. So, also, in these sentences, "These psalms are *David's*, the king, priest, and prophet of the Jewish people;" "Whose glory did he emulate? He emulated *Caesar's*, the greatest general of antiquity."—"The strike at Messrs. *Lucas's* is now settled."—The *omission* of the governing noun is more common than its insertion.

e. When the governing noun is *expressed* after the occupation, the possessive sign is affixed to the *occupation* or *title;* as, "He called at Mr. Smith, the chemist and *druggist's shop.*" "I am thy servant Jesse the *Bethlehemite's* youngest son." (Here

Smith and *Jesse* are in the possessive case, but without the *sign.*)

f. If the governing noun is expressed *between* the name and occupation, then the *name* takes the sign; as, Mr. *Smith's* shop, the druggist.

g. In phrases, however, in which *several* terms are applied to the same individual, it is better to use the particle *of*; thus, instead of saying, "This is *Paul's advice*, the Christian hero and great apostle of the Gentiles," it is preferable to say, "This is *the advice of Paul*, the Christian hero, and great apostle of the Gentiles." So, also, "I called at the shop of *Mr. Smith*, the chemist and druggist," is better than, "I called at Mr. Smith, the chemist and *druggist's* shop."

354. *a.* The Norman Possessive *of* must sometimes be employed instead of the Saxon Possessive in *'s*, to prevent either ambiguity or unpleasantness of sound; thus, "The vote *of* the Commons;" "The house *of* Lords;" are preferable to "The *Commons'* vote;" "The *Lords'* house."

b. For the same reason, instead of saying, "Whom he acquainted with the *king's* and the *minister's* designs;" it would be better to say, "With the designs *of the king* and *the minister*." The too frequent recurrence of the particle *of*, should, however, be avoided; thus, "The severity *of* the distress *of* the son *of* the king," should be, "The severe distress *of* the king's son."

c. The particle *of*, joined to a substantive, is not always equivalent to the possessive case; it is only so when the expression can be converted into the possessive without altering the meaning; thus, "A cup *of* water" cannot be turned into "water's cup;" nor, "A crown *of* gold" into "gold's crown." "The *Lord's* Day" means "the Christian Sabbath;" but "The day *of* the Lord" signifies "the judgment-day."

355. *a.* When the thing possessed is only *one* of a *number* belonging to the possessor, both *of* and the possessive sign may be used; as, "A friend of his *brother's*," implies that he has more than one. So, also, "A son of *yours*," meaning *one* of several.

b. When there is only *one object* possessed, no possessive case is employed, but the word immediately following *of* is in the *objective* case; as, "This portrait *of my friend*," means a likeness of him.

c. "This picture of my *friend's*," signifies that it is *one* of several belonging to him; but "This picture *of my friend*," denotes a *likeness* of him. "A son *of yours*," denotes one of several; we cannot therefore say, "A father *of yours*," but "*Your* father." The former mode of expression may be varied thus, "This is *one* of my friend's pictures." So, also, "This is *one* of his brother's friends."

d. In employing the Possessive Pronouns, when *one of several* is intended, the insertion of a *numeral* becomes necessary; as, "This is *one* of *my* houses, that is *one* of *yours*."

356. Participial Nouns govern nouns and pronouns in the possessive case; as, "Much will depend on the *pupil's composing*, but more on *his reading* frequently." "*His being observed* was the cause of so much quiet."

RULE 8. ADJECTIVES AND ADJECTIVE PRONOUNS.

LESSONS 57, 58.—Exercises 57, 58.—*Page* 65.

L. 57.—357. *a.* Every Adjective agrees in *number* with some noun, expressed or understood, and is generally *placed before* the noun (except in the instances stated in 367); as, "*A good* man;" "*Good* men;" "*This* man, *these* men."

b. When *one* adjective is used with two or more nouns, it must be strictly applicable to *each*; thus, "A *frugal* man and woman" implies that *both* of them are frugal. But, "A *splendid* mansion and gardens" is incorrect. It should be, "A *splendid* mansion and *fine* gardens."

c. In English, only certain adjective pronouns are *varied* on account of number.—Several nouns of weight or number, as *brace, dozen, pair, couple, score, stone, hundred, thousand*, &c., having a numeral adjective, *two, three, four*, &c., prefixed, generally retain the singular form, as, three *brace*, twenty *stone*, &c.; but without the numeral the nouns take the plural form, as, "He bought them by *pairs*, by *dozens*," &c.

d. When the *quality, quantity*, or other *property* of a Subject is implied, an *Adjective* and not a Noun must be used; thus, "The reasons were *plenty*," should be *—plentiful*.—In colloquial language, *Many* is frequently but improperly used with a singular noun; thus, "*Many a man* has said so," should be, "Many *men have* said so."—The relation between a noun and its attributes is called the *Attributive Relation*.

358. *a.* "*This means*," and "*That means*," refers to *one* thing; "*These means*," and "*Those means*," to *more* than one thing; as, "He was diligent, and by *this means*;" "He was industrious, frugal, and discreet, and by *these means* he became wealthy."

b. Amends is used in the same manner as *means*; as, "Peace of mind is *an* honourable *amends* for the sacrifices of interest." "The good man's *amends are* of a pleasing nature."—The phrase, "*A mean*," is employed to signify *mediocrity, moderation, medium*; as, "This is *a mean* between two extremes."

359. *a.* When two persons or things have been already mentioned in a sentence, and it is necessary to speak of them again, if we wish to avoid the repetition of the nouns, we use *this* in reference to the latter, and *that* to the former; as, "Knowledge and wisdom are very different; *this* enables us to do, *that* to know what is right."

b. Former and *latter* are often used instead of *this* and *that*. They are the same in both numbers.—*Later* and *latest* have respect to *time*, and are the regular comparative and superlative of *late*;—*latter* and *last* refer to *place* or *position*.

360. *a.* The Distributives *each, every, either, neither*, require nouns, pronouns, and verbs, to be in the *third person* singular; as, "Let *each* of them be heard in *his* turn." "*Every* man *is* accountable for *himself*."

b. Sometimes we commence in the plural, and then suddenly introduce the words *each, every*, &c.; as, "*We* have erred, *each* in *his* particular way." "If *metals* have *each* a peculiar earth." This mode may be varied thus; "*Each* of *us has* erred," &c. "*Each* metal *has*," &c.

Each relates to *two* or *more* objects, and signifies *both* or *all* taken *separately*. *Each other* is applied to *two*, when a reciprocal action or relation is intended; as, "They struck *each other*;"—*one another* refers to *more* than two as, speaking of many, we say, "They killed *one another*."

Either signifies only *one* of two; as, "Take *either*;" that is, "the one or the other, but not both." *Neither* signifies *not either*.—*Either* is often improperly used for *each*; thus, "On *either* side of the river, there was a cavern." If the writer means that there were *two* caverns, one on each side, then the expression ought to have been, "On *each* side," &c. The violation of this rule is a common but gross mistake.

Every is applied to more than two objects taken individually, and comprehends *all* of them. It is sometimes joined to plural nouns, to denote a collective idea; as, "He visits us *every* ten days."

361. Care must be taken in using the *Indefinite Adjective Pronouns*, that they be applied according to their proper meaning; thus,

a. Such is applied both to singular and plural nouns, with or without adjectives; as, "*Such* conduct, *such* men, *such* clever men."—When the Noun is placed *first* in a phrase, the adverb *so* is used instead of *such* before the adjective; as, "Men *so clever*;" "Trees *so large*."—When an *Article* is introduced, it is placed *between* the words *such* and *so* and the *noun*; as, "Such *a* man;" "Such *a* clever man," or "*So* clever *a* man."

b. Such—as, *the same—as* are *Correlatives*, the latter word being the *reciprocal* of the former; as, "The prize was given to *such as* deserved it." (See 231. *a.*)

c. Other followed by *but* is sometimes used in a redundant manner; as, "We drank no (*other*) wine *but* Port;" "No (*other*) person *but* John was present;" "Thou shalt have no (*other*) gods *but* Me." In these and similar instances, *other* should be omitted.—*Others* used instead of a noun, in the sense of *additional*, is followed by *besides*; as, "*Others besides* him have asserted the same thing." For the use of *other* in comparison, see 362. *d.*

d. Both is a plural adjective, denoting *two* collectively, and must be confined to *two* parties.—In the phrase, "Both *of them*," the words *of them* are superfluous.

e. All joined to a *singular* noun refers to *quantity*; to a *plural* noun it refers to *number*; as, "*All* the corn *was* sold;" "*All* men *are* mortal."—*Any* is generally used *indefinitely*, and sometimes for *every one*.—*None* (no one) is used in both numbers. But *none* and *any* without nouns expressed, have generally a plural verb.—*Some*, when used alone, requires a *plural* verb; when prefixed to *one*, *man*, *person*, &c. a *singular* verb; as, "Some one *says*." In the phrase, "All *of them*," the words *of them* are, in strictness, unnecessary.

f. Much (its opposite *little*) refers to *quantity*, and of the singular number; as, "*Much* money was wanted."—*Many* agrees with substantives of the plural number; as, "*Many* men." In poetry, *many* is sometimes joined to a singular noun; as, "Full *many a gem* of purest ray serene."—*Whole* can be applied to *collective* nouns in the plural, as, "*Whole* nations;" but not to other nouns in the plural; thus, "Almost the *whole* inhabitants," should be, "Almost *all* the inhabitants."—For the use of *One*, see 121. *c*, and 124—4. *d.*

362. *a.* When *two* persons or things are compared, the *Comparative* degree must be employed; as, "William is *taller* than James."

When *more than two* persons or things are compared, the *Superlative* must be used; as, "This is the *neatest* of the three."

b. Comparison between *two* objects of *different* classes is expressed in the Comparative by *than*; as, "The Greeks were braver *than* the Persians."—When *selection* from *two* of the

same class is meant, the Comparative is followed by *of*; as, "John is the wiser *of* the two."

c. In the *Superlative* degree the objects compared are in the *same class*, and the Superlative must be followed by *of* (without the word *other*); as, "Cicero was the *most eloquent of* the Romans."

d. The insertion of the word *other* after the comparative, confines the persons or objects compared to the *same* class; thus, when I say, that "Socrates was wiser than any *other* Athenian," I mean, that Socrates himself was an Athenian; but were I to say, "Socrates was wiser than any Athenian," my expression would imply that Socrates was *not* an Athenian, but wiser than the Athenians.—In the *Superlative* degree, as we always compare one or more objects with others of the *same* class, the word *other* is unnecessary; thus, instead of saying, "Cicero, of *all other* Romans, was the most eloquent," we should say, "Cicero was the *most eloquent* of the Romans;" that is, *out of* the whole class of the Romans.—The words, *other*, *rather*, *otherwise*, used in comparison, are followed by *than*. (See 124—4. *c.*)

e. VIOLATIONS OF THE RULE.—The phrases, *of all others*, *of any other*, with a comparative or superlative, are improper; thus, "*A* vicious course of life, is the *saddest* slavery *of all others*," should be, "is a sadder slavery *than* any other," or, "the saddest slavery *of all*." By the expression, "*of all others*," we improperly refer the subject of comparison both to the *same* and to a *different* aggregate; the word *of* referring it to the species to which it belongs, and the word *others* referring it to a different species. The word *others* should therefore be expunged.

"Demosthenes was more eloquent than the Athenians," or, "than any Athenian," is incorrect; because Demosthenes was himself an Athenian, one of the class with which he is compared, and therefore we cannot say that he is more eloquent than himself. As the objects compared belong to the *same class*, the comparative cannot be employed, unless by placing them in opposition, or referring them to different places; as, "Demosthenes was more eloquent than any *other* Athenian." Here, the word *other* denotes that opposition, that diversity of place or species, which (except when the word *of* is used) is essentially implied in the use of the comparative.—"Jacob loved Joseph more than all his children," is incorrect; Joseph being *one* of his children, the sentiment expressed involves an absurdity; it should be "more than all his *other* children."

"Thomas is the wisest of his brothers," is incorrect; for Thomas cannot be one of his own brothers. We should use the *comparative* form, and say, "Thomas is wiser than his brothers." The superlative cannot be used unless some term be employed which *includes both* Thomas and his brothers; as, "Thomas is the wisest of his father's *sons*." Here, the word *sons* is applicable, both to Thomas and his brothers.

f. The words *than* and *as* do not in English govern any case; thus, "Better *than he* (is)." "I like John better than (I like) *him*." "I like John better *than he* (likes John)." "I am *as* tall as *he*, *they*, *thou*." (See 372, 386.)

363. *Double* Comparatives and Superlatives should be avoided; thus, "The *lesser* number;" "The most *liveliest* man;" ought to be, "The *less*;" "The *liveliest*." "The *more preferable*," ought to be, "The *preferable*."

364. *a.* Adjectives which in their *simple form* imply the highest or the lowest possible degree of the quality, do not admit the comparative or superlative form *superadded*; such as, *chief*, *extreme*, *right*, *true*, *perfect*, *universal*, *supreme*, &c.

b. In general, we should avoid using any qualifying words to the preceding. Many writers frequently use the terms "*more* and *most perfect*;" "*more* and *most* universal;" instead of "*more* and *most excellent*;" "*more* and *most extensive*." This mode of expression ought not to be adopted, *except* in very *strong*

and *impassioned* language, or to express the colouring of a lively imagination. We can say, "*nearer* or *nearest* to perfection;" or "*less* and *least* imperfect." Should these terms be too weak, others may be adopted. "The glass is *as* full as it can hold." "The glass is full," or, "It can hold no more."

L. 58.—365. *a.* Adjectives must in general be placed immediately *before* the nouns to which they refer.—Of several Adjectives, the *Ordinal* generally precede the Cardinal; as, "The *first* four," "the *second* four;" "the *last* three."

b. When the *Ordinal* adjective precedes the Cardinal, a reference is, in strictness, made to several *series*; as, "The *first* two, the *second* two, the *last* two," &c. But when the *Cardinal* precedes, reference is made merely to *priority* of *position*; as, "The *two* first;" "the *two* last." Similarly, "*Other* two men," refers to a *series*; but "*Two others*" has no such reference. In common language, however, this distinction is frequently neglected; thus, we frequently hear—"*Other two*," "*Other three*;" (as, in Whately's Syn. pp. 20, 21, 63). The sense must determine which mode should be employed.—"A *good enough* judge," should be—"A judge *good enough*."

366. *a.* *Adjectives* must not be used for adverbs, nor *adverbs* for adjectives. An *adjective* refers to a *noun* or *subject*, but an *Adverb* indicates the *time* or *manner* of some *verb*, or some *modification* of an *adjective* or *adverb*.

b. The poets frequently deviate from this Rule, by using adjectives for adverbs; thus, "Drink *deep* or taste not the Pierian spring." "Heaven open'd *wide* her everlasting gates." This deviation is allowable in poetry, but not in prose. (See 420.)

c. Two adverbs ending in *ly* should not be placed together, when an unpleasant sound would be occasioned; thus, instead of saying, "He spoke *extremely improperly*;" it would be more agreeable to the ear to say, "He spoke *very improperly*;" or in stronger language, "He spoke with the *greatest impropriety*." For the same reason, we should avoid employing Adverbs in *ly* derived from Adjectives in *ly*; thus, *piously* and *righteously* are to be preferred to *holily* and *godlily*. (See 222.)

d. In the following instances, *adjectives* are improperly used for *adverbs*. "*Indifferent* honest;" "*Excellent* well;" should be, "*Indifferently* honest;" "*Excellently* well." "They acted *conformable* to his instructions;"—*conformably*. The following phrases contain *adverbs* improperly used for *adjectives:* "They were found rambling in a forest *solitarily* and forsaken;"—*solitary*; that is, in a *solitary* and forsaken state or condition. "Their manner of living was *agreeably* to their rank and station;"—*agreeable*; that is, their *manner* was agreeable. "The study of Syntax should be *previously* to that of Punctuation;"—*previous*; that is, a study *previous* to that of Punctuation.

e. The following sentences exhibit the proper application of the adverb (the word qualified, and the adverb qualifying it, are printed in *italics*):—"With regard to original composition, the youth *should, previously* to his taking up the pen, *fix* in his mind what object he has in view." "*Agreeably* to this definition, I *intend* to offer to the reader's consideration some remarks." "*Independently* of his person, his nobility, his dignity, his relations, and friends, *may be urged*." "Three months' notice is required *previously* to a pupil's leaving the school;" here, *is required* is qualified, therefore, the adverb *previously* is used. In the sentence, "Three months' notice is required to be given *previously* to a pupil's leaving the school;" *to be given* is intended to be qualified, and, therefore, the adverb *previously* is here also properly employed.

f. As a general rule, it must be observed that the *Adjective form* of a word is used instead of the adverbial, whenever a reference to the *Subject* rather than to the action implied by the verb is intended; as, "He feels *warm*;" that is, he is in a warm state.—"He feels *warmly* the insult offered to him." "He always appears (to be) *neat*." "He always dresses *neatly*." "He lives *free* from care." "He lives *freely* at another's expense." "William has grown (has become) *great*

by his wisdom." "He has grown *greatly* in repute." "The statement seems (to be) *exact*." "The statement seems *exactly* in point." "It makes the plough go *deep* or *shallow*." This, as well as similar expressions, is elliptical; it may be expressed thus, "It makes the plough cut a deep or shallow furrow."—"The rose smells *sweet*;" is sweet. "The plumbs taste *sour*;" have a sour taste. "How *black* the clouds looked;" were. "Correct thy heart, and all will go *right*;" that is, "be right." So, in familiar language, we say, "The sentence reads *ill*." "The wine tastes *hard*." "The parcel arrived *safe*." (See 420.)

g. An adverb sometimes qualifies a whole clause; as, "*Fortunately* for us, the night was clear."

h. Substantives are often used *adjectively*; as, "A *stone* cistern;" "A *silver* watch."—These are sometimes connected by a hyphen, and sometimes not.—The *hyphen* is used when both words are short; as, *coal-mine*, *corn-mill*. But when the words really coalesce, or have a long-established association, the hyphen is not used; as, "*Yorkshire*, *honeycomb*."

i. Sometimes the adjective becomes a substantive; as, "The chief *good*."

Position of the Adjective.

367. The adjective is generally placed *before* its substantive: as, "A *generous* man." The following cases are exceptions to this Rule:—

1st. When some word or words are dependent on the adjective; as, "Knowledge *requisite* for a statesman."

2nd. When the adjective is emphatical, or used in certain Titles; as, "Alfred the *Great*;" "The heir *apparent*;" "The Prince *Regent*."

3rd. When several adjectives belong to one substantive, they may either precede or follow the substantive; as, "A *learned*, *wise*, and *amiable* man;" or "A man learned, wise, and amiable." The *longest* adjective is generally placed the *last*.

4th. When the adjective is preceded by an adverb; as, "A man *conscientiously* exact."

When *number* or *dimension* is specified, the adjective follows; as, "An army twenty thousand *strong*;" "A wall three feet *thick*."

5th. The verb *to be* often separates the noun from its adjective; as, "Gambling is *ruinous*."

6th. When the adjective expresses some circumstance of a substantive placed after an active transitive verb; as, "Vanity often renders a man *despicable*."

7th. In an exclamatory sentence, the adjective generally precedes the substantive; as, "How *contemptible* are the pursuits of the gay!" "*Great* is our God."

Sometimes the word *all* is emphatically put after a number of particulars comprehended under it; as, "Ambition, honour, interest, *all* concurred."

RULE 9. PERSONAL PRONOUNS.

LESSON 59.—Exercise 59.—*Page* 68.

368. *a.* Pronouns must agree with the nouns which they represent, in gender, number, and person, and this agreement must be preserved throughout the sentence; as, "The boys were attentive to *their* lessons."

b. In the sentence, "*You* draw the inspiring breath of ancient song, Till nobly rises, emulous *thy* own;" as *you* and *thy* refer to the same person, they should be in the same *number*; "Till nobly rises emulous *your* own."—*Ye* or *you* may be used for the nominative, *you* only for the *objective*.

c. *We* and *Our* are commonly used instead of *I*, *mine*, by sovereigns, persons in authority, authors, and editors of periodicals. (See 115. *b*.)

369. *a.* The noun and its pronoun must not be employed as nominatives to the same verb; thus, "The boy *he* is good," should be, "The *boy* is good."

b. Also, the noun and its pronoun must not be the *objective* to the same verb; thus, "The *people*, the Lord has destroyed *them*;" *them* is superfluous.

c. In the Case Absolute, the *succeeding* verb agrees not with the case absolute, but with its own subject; as, "He being removed, the *business proceeded*."

370. *a.* *Personal* Pronouns must not be used for *these* and *those*. Personal Pronouns are used *instead* of nouns; *these* and *those* have always nouns either expressed or understood; it is, therefore, improper to say, "Give me *them* books;" we should say, "Give me *those* books."

b. At the *beginning* of a sentence, when there is a particular reference to an antecedent, *they* may be employed; as, "The generals have differed among themselves. *They* have referred the dispute to their sovereign." When there is *no* reference to an antecedent, but a noun is understood, *those* may be employed; as, "*Those* that sow in tears," that is, *Those persons*, &c.

c. In the singular, however, we say either *he who*, *the man who*, or *that man who*.

371. *a.* *It is* and *it was*, when expressing the persons or things that may be the *cause* of any effect or event, are often used in a *plural* construction; as, "*It was* the seditious that caused the disturbance." It would, however, be better to say, "The *seditious* caused," &c.

b. When the cause of any effect or event is not implied, this mode of expression must not be used; thus, "*It is* true his assertions, though they are paradoxical," should be, "His assertions are true, though they are paradoxical."—*c.* A noun of time is also sometimes used in the *plural* after *it is*; as, "*It is* now three months since I saw him."—*It is* is frequently used indefinitely both in Questions and Answers; as, "Who *is it*?" "*It is* I." "*It is* some strangers who have come."

372. *a.* The words *than* and *as* do not govern any case of a pronoun, but the pronoun is either the nominative case to some verb, or the objective governed by a verb or preposition; thus, "Wiser *than* I (am)." "He respected him more than *me*;" that is, "more than he *respected me*." "He respected him more than *I*;" means, "than I *respected him*." (See 386 and 362. *f.*)

b. *Than* should not govern *who* in the objective; thus, "Than *whom*" should be "Than *he*."

c. A Pronoun answering a *Question* must be in the same case as that of the Question; as, "*Who* spoke? *I, thou, he, they,*" &c. (See 348.)

373. *a.* The interjections, O! Oh! Ah! are followed by the *objective* case of a pronoun of the *first* person; as, "*Oh me!*" "*Ah me!*" but by the *nominative* case of the noun or pronoun in the *second* person; as, "*O thou*, who dwellest." "O *Virtue*, how amiable thou art."

b. *Oh* is used to express the emotion of *pain, sorrow*, or *surprise*, and is detached from the word; as, "*Oh!* the deceitfulness of sin!"—*O* is used to express *wishing, exclamation*, or a direct *address* to a person, and is generally prefixed only to a noun, pronoun, or adjective; as, "*O* virtue;" "*O* Thou!" "*O* happy day." (See 229.)

374. *a.* In the *position* of the *personal pronouns*, the *second* is placed before the third and first, and the *first* is placed the *last*; as, "*Thou* and he;" "*Thou* and I;" "*He* and I;" "*You* and I."—Personal Pronouns, when under the government of a Verb, may either precede or follow it. (See 387. *e.*)

b. The neuter pronoun *it* is sometimes understood; thus, we say, "As appears;" that is, "as *it* appears."—*c.* *It* is sometimes employed to express—First, The subject of any discourse or inquiry; as, "*It* has happened unfortunately;" "Who was *it* that spoke to him?" Second, The state or condition of any person or thing; as, "How is *it* with you?" Third, The persons or things that may be the cause of any effect or event; as, "*It* was I;" "*It* was thou;" "*It* was he who did it;" "*It* was either the man or woman that spoke." (See 371.)

RULE 10. RELATIVE PRONOUNS.

LESSONS 60, 61.—Exercises 60, 61.—*Page* 69.

L. 60.—375. *a.* The *Relative* must be of the same *gender, number*, and *person* as its antecedent, but is not necessarily of the same case. The verb agrees with the Relative, when it is the subject, in *number* and *person*; as, "*He* is unworthy of confidence *who* has betrayed his trust."

b. The Relative does not agree with its antecedent in *case*; the antecedent may be in one case and the relative in another; thus, "The Lord *whom* we serve is almighty." Here, *Lord* is the antecedent and nominative to the verb *is*; while *whom* the Relative is in the Objective Case governed by the verb *serve*.—Every Relative must have an Antecedent, expressed or understood.

c. The Relative agrees with the antecedent implied in the *Possessive Pronoun*

as, "Hear *my* words, who *am* your senior." "I pity *thy* fate, who *art* reduced to this state."

d. In Interrogations with a Neuter Verb, the noun or pronoun *following* the verb is the proper nominative; as, "Who *art thou?*" "Who *is he?*" "Who *are they?*" that is, "*Thou* art who?"

376. *a.* The Relative is in the *Nominative* case, when it is the *subject* of the verb; in the *Possessive* when it denotes the *possessor;* and in the *Objective,* when it is the *object* of a verb or preposition; as, "The man *who perseveres* is generally successful." "He *whose* creatures we are, is almighty." "He *whom* we serve is eternal."

b. When both the Antecedent and the Relative are in the *Nominative* case, as in the preceding example, the Relative is nominative to the verb *next* to it, and the Antecedent to the *latter.*

c. When the Relative Clause is *restrictive,* the antecedent noun must have *the, that,* or *those* prefixed to it; as, "*The* or *that* man, who perseveres, is generally successful." But, when the Relative Clause is merely *explanatory,* the antecedent noun is generally used without an article; as, "*Prudence,* which is a great virtue, conduces to safety." (See 342.)

377. *a.* *Who* is applied to persons of both sexes; as, "The man or woman *who.*" *Which* to infants, irrational animals, and things without life; as, "The infant *which;* the horse *which;* the book *which.*"—*What* includes *that which;* as, "This is *what* (that which) I want." (See 119. *d.*)

b. *Which,* in Interrogations, is used individually, when the noun either is or is not mentioned; as, "*Which* of the three?" "*Which* man said so?"—But *who,* in Interrogations, is used indefinitely, and always *without* a noun; as, "*Who* has seen it?"

c. When a *clause* or *part of a sentence* is the Antecedent, the word *which* is employed; "Though the evidence was strong against the prisoner, he was acquitted, *which* ought not to have been the case."

d. Nouns of *multitude,* unless they express the *plurality* of *persons* directly as such, must not be represented by the relative *who;* thus, "France *which,*" "the court *which,*" and not *who.* But when *persons* are directly intended, then *who* may be employed; as, "The committee *who* were divided."—*Who* is, of course, applied to animals when *personified;* as, "The old Fox *who.*"

e. *Who* is applied to the *proper* names of little children; as, "The little child John *whom* we saw."—As soon as *reason* begins to act, then *who* is ordinarily applied.—*Which* must not be employed for the demonstrative *that;* thus, "after *which* event," should be, "after *that* event."

378. *a.* Instead of "*of which,*" the possessive *whose* is frequently applied to inanimate things; as, "Pleasure *whose* nature," or, "the nature *of which.*" Both forms are allowable, but the latter is generally preferred.

b. *Who* must not be used for *whose* and its governing noun; thus, "Queen Elizabeth, *who* was only another name for prudence;" should be, "*whose name* was only another *word,*" &c.

c. The relative *who* must not be employed for *as* when following *so;* as, "There was no man so sanguine *who* did not fear," should be, "*as* not to fear."

379. *a.* *That* is frequently used to prevent the too frequent repetition of *who* and *which*, and is applied both to persons and things; as, "He is a man *that* deserves respect;" "Logic is an art *that* teaches us to reason properly." *That* is not applied to *Proper Names;* thus, we do not say *John that* said so, but *John who.*

b. *That* is generally used after the words *all*, *some*, *any*, the adjective *same*, after a *superlative*, the interrogative *who*, and *ordinal* adjectives; as, "All *that* hear him."—"The most honourable man that *you* have mentioned." "Who, *that* has common sense, will believe it?" "He is the fourth *that* has fallen."

c. *That* is also used when *persons* form only a *part* of the antecedent; as, "The men and things *that* he has studied, have not improved his morals."

380. *a.* The word *what* must not be employed for *that;* nor *that* for *what;* thus, "They would not believe but *what* I was guilty," should be, "but *that*," &c. "We speak *that* we know," should be, "*what* we know."

b. *What* should not be employed for *those which;* thus, "All fevers except *what*," should be, "except *those which*."—*What* is sometimes used in the sense of *partly;* as, "*What* with anxiety, and *what* with sickness," that is, "*partly* with anxiety and *partly* with sickness."

c. The sentence, "They would not believe but *that* I was the guilty person," may be thus explained:—"They would not believe any thing, except *that thing*, namely, *I was the guilty person.*"

d. *Somewhat* is used sometimes—1. As a Noun; as, "He had *somewhat* to say."—2. As an Adverb; as, "He spoke in a *somewhat* harsh manner;" or, "in a manner *rather harsh*."—The words represented by a compound pronoun are frequently in different cases; as, "Let us examine *what* or *that which* has been sent;" here, *that* is in the objective, governed by *examine*, and *which* is the nominative to *has been sent.*

381. *a.* The words *whichsoever*, *whatsoever*, and *however*, may be divided by the interposition of the next words: thus, "On *whichsoever* side he looked," may be expressed, "On *which* side *soever* he looked."

b. The words *whoever* (he whō), *whatever*, *whosoever*, and *however*, cannot be divided; we properly say, "*Whoever* acts so, acts improperly;" "*Whatever* he does, he does well;" "*Whosoever* committeth sin, is the servant of sin;" "*However* great he may be."

L. 61.—382. To prevent ambiguity, the Relative must generally be *placed next* to its antecedent; thus, "Solomon the son of David *who* built the temple," implies that David was the builder; but by observing the rule, all ambiguity is avoided; thus, "*Solomon who* was the son of David *built* the temple."

383. *a.* When there are two antecedents of *different persons*, the relative generally agrees with the *latter;* as, "You are the *friend who has* often relieved me."

b. Regard must always be had to the sense intended; thus, "I am the man *who command* you," means, that I who command you am *the man previously* mentioned; *I who command* is here the subject, and *man* the predicate. But the

sentence, "I am the man *who commands* you," signifies, that I am *your* regular commander. Here, *I* is the subject, and *man who commands* the predicate.

c. In Interrogations like the following, the relative and verb must agree with the *former* nominative; as, "Is *it you* that *has* written this letter?" that is, "Is the *person* who has written this letter *you*?"

d. In *Scripture* language, and particularly when we address the *Deity*, the relative frequently agrees with the *former* of two antecedents; as, "*Thou* art the Lord, *who* seest us in all our ways."

384. *a.* The same antecedent requires the same relative to be preserved throughout the sentence. The following sentence is therefore inaccurate; "I am the father *who* loves you, *that* cherishes you, *that* provides for you;" and should be, "I am the father *who* loves, *who* cherishes, *who* provides."

b. The verb must also agree with the *same Relative* as its nominative throughout the sentence; thus, "I am the Lord *that maketh* all things, *that stretcheth* forth the heavens above, and *spread* abroad the earth," should be, "I am the Lord *that maketh*, *that stretcheth*, and *spreadeth*," &c. Should we, however, annex to the preceding sentence the phrase "*by Myself*," then the verbs must be in the first person; as, "I am the Lord thy God that *make* all things, &c., *by Myself*."

385. *a.* In familiar Saxon speech, we frequently place the preposition last; as, "The man we were speaking *of*." But in grave composition, the preposition should be *placed before* the *relative;* as, "The man *of whom* we were speaking."

b. So, also, "I am displeased with the manner I have spent my time," should be, "I am displeased with the manner *in which* I have spent my time."—Every relative has an antecedent to which it refers, either expressed or implied; as, "*Who* speaks much of himself, betrays great weakness;" that is, "*He* who speaks," &c.—The relative is frequently omitted in Poetry, both in the Nom. and Obj. cases.

386. *a.* The word *than*, being a conjunction, does not govern the relative *who* in the objective case; thus, "Than *whom*," should be, "than *he*."

b. The word *than* had formerly the signification of a preposition, and, as such, governed a noun or pronoun in the objective case; but, as it has lost the meaning, it ceases to have the influence of a preposition.—*Milton* uses *than whom*, apparently for the sake of euphony, for in Par. Lost, b. i. 1. 227, he says—"All but less *than he*."

c. POSITION OF THE RELATIVE.—The relatives *who*, *which*, *that*, and *what*, and their compounds *whoever*, *whosoever*, are *always placed before the verb*, in whatever case they may be; as, "He *whom* you respected is dead;" "*Whoever* will persevere, will generally succeed."

RULE 11. VERBS.

LESSON 62.—Exercise 62.—*Page* 73.

387. *a.* *Transitive* verbs govern nouns and pronouns in the *Objective* case; as, "We admire *them*;" "You have read *Milton*."

b. The verb *let* is transitive, and accordingly governs an objective case; as, "Let *him* attend."—Every *Transitive* verb has an *Objective* case, expressed or understood.—A *whole clause* may be the object of an active transitive verb; as, "You see *how few of these men are returned*."

c. The objective case should not, if possible, be separated from its verb. This Rule is violated in the following sentence:—"Becket could not better *discover*, than by attacking so powerful an interest, his *resolution* to maintain his purpose." The sentence should be, "Becket could not better *discover* his *resolution* to maintain his purpose, than by attacking so powerful an interest."

d. In *nouns*, the *nominative* case, denoting the subject, *precedes* the verb, and the *objective* case, denoting the object, *follows* the transitive verb; it is this order which determines the sense to be affixed; as, "Alexander conquered Darius." In this sentence, *Alexander*, the subject, precedes the verb; and *Darius*, the object, follows the verb. Were we to place *Darius* before the verb, and *Alexander* after it, the relation would be entirely changed.

e. Personal Pronouns, with the exception of the pronoun *it*, having a different *form* for each case, may sometimes be placed either before or after the verb; as, "*Him* declare I unto you;" or, "I declare *Him* unto you." Sometimes, however, when the pronoun is placed before its verb, the proper case is disregarded; thus, "*He*, who under all proper circumstances has the boldness to speak the truth, *choose* for your friend." In sentences of this kind, the ear is very apt to be deceived, on account of the distance between the object and the verb; the pronoun *he*, being the object of the verb *choose*, must be in the objective case, and the sentence may stand thus, "Choose *him* for your friend, who," &c. Attention must always be paid to the proper case of the pronoun, whether it is placed before or after the verb. "*Who* should I see the other day but my old friend?" should be, "*Whom* should I see," &c.

388. *a. Transitive* verbs do not admit a preposition after them; thus, "I must *premise with* these circumstances;" should be, "I must *premise* these circumstances."

b. A Transitive and an Intransitive Verb should not if possible be connected in the same construction; as, "I have not been able *to see* and *converse with* one of those men."

389. *a.* Verbs signifying to *allow, ask, bring, deny, envy, fine, give, grudge, lend, offer, pay, promise, send, show, teach, tell,* have in familiar language *two objective* cases (the one *direct*, the other *remote*), that which denotes the *person* being governed by a preposition understood, and the other by the verb; as, "He taught *them logic*;" that is, "He taught *logic to them*."

b. The same verbs also, in the *passive* voice, are frequently, in familiar conversation, followed by an objective case; as, "They were asked a *question*." But this mode of expression is not to be recommended in *grave* composition.

Thus, instead of saying, "They were asked a *question*;" "He was offered a *pardon*;" "He was promised *her*;" it would be better to say, "A question was asked *of them*;" "A pardon was offered *to him*;" "She was promised *to him*."

c. Other transitives seem to govern sometimes two objectives in *apposition*; as, "They proclaimed *him* (by the title of) *king*;" "God called the *firmament* (by the name of) *heaven*."

390. *a. Neuter* verbs do not govern an objective case; nor do Transitive verbs admit a preposition after them; thus, "It repented *Him*," should be, "He repented." "I must *begin with* my story," should be, "I must *begin* my story."

b. VIOLATIONS OF THIS RULE.—"Go, *flee thee* away;" should be, "Go, *flee* away." "The nearer his successes *approached him* to the throne;" here, a transitive is necessary to complete the sense; it should be, "The nearer his successes *enabled him to approach* to the throne." So, also, in the sentence, "They have spent their whole time *to agree* the sacred with the profane chronology," should be, "They have spent their whole time *to make* the sacred chronology *agree* with the profane."

c. In such expressions as, "He resided many *years*;" "He rode several *miles*;" the words *years* and *miles* are governed not by the intransitive verbs, but by a preposition understood; as, "He resided *during* many years;" "He rode *for*, or *through the space of* many miles."

d. Some Intransitives, however, govern an *objective* of words having a *kindred* meaning; as, "He *lived* a virtuous *life*."

e. Some Intransitives are used transitively when a *preposition* is annexed; as, "He *despaired of* success." Such verbs can be used in the Passive; as, "Success *was despaired* of."—Other verbs, without undergoing any change, are used sometimes as transitive, and sometimes as intransitive; thus, in the sentence, "That conduct *becomes* him," *becomes* is transitive; but, in the sentence, "A boy soon *becomes* a man," *becomes* is intransitive. The sense alone must, therefore, determine the nature of the verb.

391. *a.* Intransitive verbs do not admit of the *passive form*; thus, *are swerved, was amounted, was gone,* should be, *have swerved, had amounted, had gone.*

b. The expressions *have come, are come, have gone, are gone,* &c. are both used, but with a difference of meaning. *Have, had come,* &c. refer to *time* and *action*, *are come, are gone,* &c. refer to *state, presence,* or *absence.*

392. *a.* The verb *to be,* and *passive* verbs of *naming,* have the same case after them as they have before them; as, "*I* am *he* whom they invited;" "I understand *it* to be *them*;" "*Homer* has been styled the *prince* of poets."

b. ILLUSTRATION.—"*I* am *he* whom they invited;" here, *am* is preceded by the nominative *I*, and must also be followed by a nominative, which is *he*. "*Whom* do you fancy *him* to be?" that is, "You fancy *him* to be *whom?*" here, *him* precedes the verb *to be*, and therefore an objective follows it, which is *whom*. "It might have been *him*," should be "*he*." "*Whom* do men say that I am?" should be, "*Who* do men say that I am?" "*It* is *I*: *It* was *they*." No well educated person would say, "*It* is *me*;" "*It* is *him*;" but—"It is *I*;" "It is *he*."

c. Verbs passive of *naming* are generally considered as having the same case after them as they have before them, but it must be observed that some words are understood; thus, "He was called *Thomas*;" that is, "He was called *by the name of* Thomas." "*Homer* has been styled the *prince* of poets;" that is, "Homer has been styled *by the name of* the prince of poets." "*He* has been appointed *tutor*;" that is, "He has been appointed *to the office of* tutor." For all practical purposes, however, the Rule given above is sufficiently correct.

393. *a.* Verbs *passive* are joined to their agents by the preposition *by*; as, "He was instructed *by* Thomas."

b. VIOLATION OF THIS RULE.—"The general tenor of the results of these experiments *is opposed* to the hypothesis." We may say, "*opposes* the hypothesis," or "*is contradictory to* the hypothesis;" but, if it is intended to retain the verb *oppose* in the *passive* voice, the order of the words should be changed as follows:—"The hypothesis *is opposed by* the general tenor," &c.

394. In familiar language, the Verb in its *active form* is sometimes used with a *passive* signification; as, "She was *to blame*;" "A house *to let*;" should be, "*to be blamed*;" "*to be let.*"

RULE 12. THE SUBJUNCTIVE MOOD.

LESSON 63.—Exercise 63.—*Page* 75.

395. *a.* The *Subjunctive Mood* is employed, when an *uncertainty, supposition, condition* or *dependence* of an action or event on something else is expressed, and is generally preceded by *if, though, except, lest, unless,* or *that.*

b. In the *Subjunctive,* as in every other mood, the verb must be in the *present, past,* or *future* tense, according to the sense implied; as, "If the man *is* poor;" "If the bill *was* presented;" "If he *persevere.*"

c. In *Concessive Clauses,* (that is, those preceded by *though* or *although,*) which assume as *granted* that some thing is or was in existence, the *Indicative Form* of the verb is used for the Present and Past Tenses, but not for the Suppositional; as, "Though he *hears,* he does not attend." "Though he *was* rich, he was not happy." Should I say, "Though he *were* rich," I should imply, "He was not rich," but, allowing that he *should be,* he *would* not *be* happy. (See 148.)

396. *a.* ILLUSTRATION.—In the *Present* Tense, a *doubt* or *uncertainty* is implied, respecting a fact which may or may not exist at the *time of speaking;* thus, "If it *rains,* I shall not go out;" that is, either it *does* or does *not rain* at this present time, but which of the two is uncertain. "If the man *is* poor, deal with him accordingly;" that is, either he *is* or he *is not poor.* "If the mail that has arrived *contains* a letter for me, I shall soon receive it." "If thou *art* the Son of God;" "If thy right eye *offends* thee." Here, either he *is* or *is not* the Son of God; the eye *does* or *does not* offend. Were we to say, "If thou *be* the Son of God;" "If thy right eye *offend* thee;" the meaning would be, "If thou *shouldst be* the Son of God;" "If thy right eye *should offend* thee." Again, suppose a child making a noise near my door, I request my servant to send it away, but *if* it *is* my own son, to send him within. Now, had I said, "If he *be* my son," my words would have implied, "If he *should be hereafter* my son," which thing involves an absurdity.

b. The *Past* Tenses represent a conditional past fact or event, of which the speaker is uncertain; as, "If the bill *was* presented, it was doubtless paid;" "If the ship *did arrive,* it was contrary to our expectations;"—here, we are uncertain respecting an event, which, if it ever did take place, must have already taken place.

c. The *Suppositional* Tense implies *futurity;* as, "If he *were* present, he would concur with me;" that is, "He is now absent, but had he been present, he would have concurred with me." "If you *were* diligent, you would succeed," denotes that you are not diligent.

d. The *Future* Tense denotes a *contingent future* event, which, if it ever do occur, must occur in some *future* period; thus, "If the mail *contain* a letter for me;" that is, "If the mail of *to-morrow should* contain a letter for me." "If thy son *ask* bread, wouldst thou give him a stone?" that is, "If thy son *should* ask bread." "Though He *slay* me, yet will I trust in Him;" that is, "Though He *should slay* me." "If He do but *touch* the hills, they shall smoke;" that is, "If He *should do* only this thing, namely, *touch the hills,* they shall smoke."

e. The *more general form* of the Subjunctive *Future* is the employment of the verb *without auxiliaries.* In such instances, the verb undergoes *no variation* in

any of the persons; thus, "If I *go*, if thou *go*, if he *go*." But, when the auxiliaries *should*, *would*, *could*, &c. are employed, they must be varied in the persons; thus, "If thou should*st*, or would*st* go."

f. The principal conjunctions implying *condition*, *supposition*, or *doubt*, are *if*, *though*, *unless*, *except*, *whether*, *lest*.—*Lest* and *that*, following a command, and *if* followed by *but*, always require the subjunctive *future;* as, "Take heed *lest* thou fall;" "*If* he do *but promise*, thou art safe."

RULE 13. THE INFINITIVE MOOD.

LESSON 64.—Exercise 64.—*Page* 76.

397. *a.* When two verbs come together, the *latter* must be in the *infinitive mood*, when it denotes the object of the former; as, "Study *to improve*."

b. When the latter verb does not express the object, but the *end*, *purpose*, or something *remote*, the word *for*, or the words *in order to*, are understood; as, "I read *to learn*;" that is, "I read *for* to learn," or, "*in order to* learn." The word *for*, however, is *never*, in such instances, *expressed* in good language.—Instead of an Infinitive, a *Participle* is frequently employed; thus, "Heartily *confronting* difficulties is better than *avoiding* them."

c. The Infinitive is frequently governed by *adjectives*, *substantives*, and *participles;* but, in these instances also, a preposition is understood, though *never expressed;* as, "Eager *to learn*;" that is, "eager *for* to learn," or "*for* learning;" "A desire *to improve*;" "striving *to improve*."—The Infinitive sometimes follows *as*, *than*, and *ought;* thus, "It is so high *as to be* invisible;" "We *ought to do* it." It is frequently put *absolutely*, that is, not depending on any verb, and may thus become the nominative to a verb; "*To play* is pleasant."

d. The Infinitive Active must not be used for the Infinitive Passive; thus, "That is not proper *to say*," for "*to be said*."

e. Avoid using an Infinitive Mood when the construction requires a nominative and a verb; as, "I am not like other men, *to envy* the talents they cannot reach;" should be, "I am not like other men, *who envy* the talents," &c. "That all our doings may be ordered by Thy governance, *to do* always that is righteous in Thy sight," ought to be, "That all our doings may be *so* ordered by Thy governance that *they may be* (always) righteous in Thy sight."

398. *a.* The verbs *behold*, *bid*, *dare* (neuter), *feel*, *hear*, *let*, *make*, *need*, *observe*, *perceive*, and *see*, require an infinitive, without the sign *to* prefixed; as, "I bade him *do* it;" "I heard him *say* it;" and not, "*to* do it;" "*to* say it."

b. But in the passive voice, the same verbs, except *let*, require the infinitive mood, with the sign *to* generally prefixed; as, "He was bid *to go*;" "He was made *to run*."

c. Have, when a principal verb, generally requires *to* after it; as, "He had *to* send the money."—We can also say, "I feel *that it is*," or "feel it *to be*."

d. Dare, when transitive, has the infinitive with *to;* as, "He dares him *to* breathe upon the leaf." Also, the emphatic form of *dare* intransitive is followed by *to;* as, "He *did* not dare *to* come."—*Need*, when transitive, may admit *to* after the noun; as, "He needed prudence *to* succeed." When intransitive, it is formed like an auxiliary, and is followed by a verb, without the prefix *to;* as, "He *need go* no further." (See 162. *c*, 188. *d*.)

399. *a.* Instead of the infinitive mood, the *present participle* is often used after the verbs *avoid*, *begin*, *behold*, *cease*, *feel*, *find*,

hear, mark, observe, perceive, purpose, see and ***watch;*** thus, we may say, "He felt it *burn;*" or "*burning;*" "I heard him *speak;*" or "*speaking.*"

The infinitive denotes the *simple form*, the participle the *progressive form.*

b. Verbs of *affirming, believing, denying, doubting, discovering, knowing, supposing, thinking, wishing,* and some verbs denoting the *operations of the senses,* prefer the word *that* with a personal verb, and its nominative, instead of the infinitive; thus, instead of saying, "I know *him to be* a scholar;" "They doubted *it to be* genuine;" we may say, "I know *that he is* a scholar;" "They doubted *that it was* genuine;" or, "They *doubted its genuineness.*"

So also, instead of saying, "He is said to *have written* a poem;" we may say, "It is said that he *has written* a poem." "Bills are requested *to be paid* half-yearly;" better thus, "It is requested *that bills* (should) be paid half-yearly." For the Infinitive *Present* and *Perfect* Tenses, see 409. *a, b.*

RULE 14. THE USE OF THE TENSES.

LESSONS 65. a. & b.—Exercises 65. a. & b.—*Page* 76.

L. 65. a.—400. *a.* In the *use of the tenses,* care must be taken to employ that tense which properly conveys the sense intended, whether of present, past, or future time; thus, "After I *visited* Europe I *returned* to America," should be, "After I *had visited,* I returned," &c.

b. Here, carefully study the Explanation of the Tenses, from 190 to 218.

c. "After I *visited* Europe, I returned to America," ought to be *had visited,* because the action implied by the verb *visited* was completed before the other past action *returned.*—*Had,* signifying *possession,* must not be used for *would;* thus, "I *had* rather do it," should be, "I *would* rather do it." We frequently hear, "Be that as it *will;*" it should be, "Be that as it *may.*"—In the *beginning* of a sentence, the *abbreviated* subjunctive is neater than the full form; thus, "*Were* there no difference," is more general than, "*If* there *were* no difference."—A double subjunctive must not be employed in two correspondent clauses; thus, "*Had* he done this, he *had* escaped;" should be, "*Had* he done this, he *would have* escaped."

401. If the verbs are in *different* Moods and Tenses, the Nominative is *generally repeated,* when connected by *and;* as, "*I* know it *and I can* prove it."—The Nominative is *always* repeated, when the verbs are connected by *either—or, neither—nor, but, though, although;* as, "*He* promised *but he* did not perform."—Also when the sentence is Interrogative or Emphatical; as, "Do *you* say so, and can *you* prove it?" (See 322.)

402. *a.* An *immutable truth* must be expressed in the *present* tense, though quoted with a past observation; as, "Christ *said* that punishment *awaits* the wicked;" "Charles *asserted* that virtue *is* always amiable." It would be improper to say, "*awaited, was.*"

b. Here, "Punishment *awaits* the wicked," and "Virtue *is* always amiable," are considered as immutable truths, and therefore, whether the verbs *said* and *asserted*, agreeing with the subjects, *Christ* and *Charles*, were in present or past time, the verbs *awaits* and *is* must be in the present.

c. But when the thing *asserted* is not always the same, a *past* tense must be used to denote *past* time; and a *present* to denote a *present* time; as, "William *said* that he *was* very happy;" not, "*is* very happy." "William *says* that he *is* very happy."

403. *a.* The *perfect participle*, and not the past tense, is used after the tenses of the verbs *have* and *be;* as, "I have *written;*" "It was *stolen;*" and not, "I have *wrote;*" "It was *stole.*"

b. The perfect participle must never be used for the *past* tense; thus, "He *begun;*" "He *run;*" "He *drunk;*" ought to be, "He *began;*" "He *ran;*" "He *drank.*"

404. *a.* When the Subjunctive *present* is used after the words, *when, till, before, as soon as, after*, the *relative* time of a *future* action is denoted; as, "*When* he *arrives*, he will be welcome."

b. The Subjunctive *perfect* is used after the same words, to express the *completion* of a future action or event; as, "He will never be better *till* he *has felt* the pangs of poverty."

405. *a.* The *principal* and active verb *do*, and its participle *done*, must not supply the place of a neuter or a passive verb; thus, "He does not feel so well satisfied as he ought to *do*," should be, "as he ought to *feel.*"

b. But the auxiliary *do* may supply the place of an *active* verb; as, "You wrote your exercise much better than you are accustomed *to do;*" that is, "than you are accustomed *to write it.*"

c. VIOLATION OF THIS RULE.—"This part of knowledge has always been growing, and will *do* so till the subject be exhausted." "*Do* what?" The auxiliary *do* cannot refer to *been*, for the verb *to be* does not imply action; nor can we say, "*do* growing." The sentence ought to be, "This part of knowledge has been always growing, and *will* still *be* so," &c., or, "will continue to grow."

L. 65. b.—406. In *compound* tenses, avoid using only a *part* of a complex tense, which thus conveys no precise meaning without the remainder; thus, "This may serve for any book, that *has* or *shall be* published;" should be, "that *has been* or *shall be* published."

407. *a.* When the *auxiliaries* are employed to denote present, past, or future time, care must be taken that the *subsequent* verb be expressed in the *same tense* with the *antecedent* verb containing the auxiliary; as, "He *may* or *can* write if he *chooses;*" "He *might* or *could* write if he *chose.*"

b. In the former sentence, *may* or *can write* is in the present tense, and, therefore, the subsequent verb *chooses* must also be in the present tense; in the latter sentence, *might* or *could write* is in the past tense, and, therefore, *chose* must be in the same.

"It *would afford* me satisfaction if I *could perform* it." "It *would have afforded* me satisfaction, if I *could have performed* it."

"It *is* my desire that you *shall come*;" "It *was* my desire that you *should come*."

"I *shall feel* obliged if you *can* grant;" "I *should feel* obliged if you *could* or *would* grant."

So, also, in the following sentences, "I *hope* that you *will* come;" "I *hoped* that you *would* come." From these instances, it will be seen that the indicative corresponds with the subjunctive in the following tenses:—

Indic.		*Subjunc.*	
Pres.	I *write* ..	Pres.	when I *may, can* write.
Past.	I *wrote* ..	Past.	when I *might, could, would, should* write.
Fut.	I *shall* or *will* write.	Pres.	when I *may, can* write.

c. Additional instances illustrative of this rule:—

He *can, may* ask	*Sub.*	if he *can, may, shall* write.
——		if *he has written*, to denote *completion*.
He *might, could* ask		if he *could, might, would*, &c. write.
——		if he *had written*, to denote *past* time.
He *may* write		if he *is* disposed.
He *might* write		if he *were* disposed.
It *would* seem		that *I should* write.

408. *a.* In the *Subjunctive* Mood, when *negation* is implied, the *past* tense is used to denote *present* time; and the *past-perfect* to denote *past* time; thus,

Sub. "If I *had* the book,—*Pot.* I *would send* it," implies that I *have it not.*

Sub. "If I *had had* the book,—*Pot.* I *would have sent* it," refers to *past* time.

Sub. "If I *have* the book,—*Ind.* I *will send* it," denotes *mere uncertainty*;—I may have or may not have it, which of the two I do not know.

b. In like manner, when the subsequent verb immediately follows the words *as if*, the *past* tense is used to denote *present* time, and the *past-perfect* to denote *past* time; as, "He fights *as if* he *contended* for life;" "He fought *as if* he *had contended* for life."

"He fights *as if* he *contended*, or, *were contending* for life;" here, *fights* and *contended* express two actions that are contemporary, namely, both in *present* time; and yet, the former is in the present tense, and the latter in the *past* tense.

"He fought *as if* he *had contended*, or *had been contending* for life;" here, also, the two actions implied by the words *fought* and *had contended*, are contemporaneous, both implying *past* time; but, the latter verb, on account of its following the words *as if*, is put in the *past-perfect* tense.

409. *a.* The *Infinitive Present* is used to denote a period of time either *contemporary with*, or *subsequent to* that implied by the governing verb; as, "From the conversation which I had with him, he *appeared to be* a man of learning."

The *Infinitive Present* is also used after the verbs denoting *hope, intention, determination, desire, command*, or *permission*; as, "The Apostles were *determined to preach* the Gospel."

b. The *Infinitive Perfect* is used to denote a time *antecedent* to that implied in the governing verb; as, "Kirkstall Abbey *appears to have been* an extensive building."

c. ILLUSTRATION.—"From the conversation which I had with him, he appeared *to be* a man of learning;" here, the verb *to be* is in the infinitive *present*, because it is contemporary with its governing verb *appeared;* that is, happening at the same time. "The apostles were determined *to preach* the Gospel;" here, the verb *to preach* is put in the infinitive *present*, because the action expressed by the verb *to preach* is *subsequent to* its governing verb *determined.*

d. "Kirkstall Abbey appears *to have been* an extensive building;" here, *to have been* is antecedent to *appears*, that is, it relates to a time which was past before the time which is implied by the word *appears.*

Again, "It would afford me pleasure *to do* it;" here the infinitive *present* is used, because the action is not yet performed; the meaning is, "It would afford me pleasure to do it *now*, or at some *future* period." "It would afford me pleasure *to have done* it;" here, *to have done* is antecedent to *would afford*, and is therefore, put in the infinitive *perfect;* the meaning is, "It would *now* afford me pleasure *to have done* it some time ago." "It would have afforded me great pleasure, as often as I reflected upon it, *to have been* the messenger of such intelligence;" here, *to have been* is in the infinitive perfect, because the message is *antecedent* to the pleasure.—"You ought *to do* it," implies *present* duty; "You ought *to have done* it," implies *past* duty.

RULE 15. THE PARTICIPLES.

LESSON 66.—Exercise 66.—*Page* 79.

410. *a. Participles* derived from *transitive* verbs, govern the *objective* case; as, "*hearing him;*" "*having praised them.*"

b. Words ending in *ing* are of four kinds:—

1. ***Participles;*** as, "He spent his time in *reading, studying, walking.*"
2. ***Infinitives;*** as, "To *be studying*, to *be reading*," &c.
3. ***Adjectives;*** as, "He is a *reading, observing, reflecting* man."
4. ***Nouns;*** as, "The *reading* was good;" "The *writing* was defective."

c. The Participial form is a convenient variety for an adverb or conjunction and a clause; thus, "On *hearing* the case," for "When I heard the case."—When a Participle becomes a Noun, it has all the properties of a noun, and is called a Participial Noun. A *Participial Noun* or *Gerundive* may have an article before it and the preposition *of* after it; as, "*The wanderings of* the Imagination."

d. Participial adjectives retain the *termination*, but not the government of participles; when, therefore, they appear to be followed by an objective case, that objective requires the insertion of a preposition; as, "He was most *deserving of* attention."—The participle is frequently taken *absolutely;* as, "Properly *speaking*, there is no such thing as chance."—Such phrases as, "He went *a-hunting, a-fishing, a-begging*," &c. may be considered elliptical; thus, "He went *on* a hunting excursion," &c. (See 226. *b.*)

411. *a.* When the noun following the participle in *ing* is *active*, or *doing* something, the participle is considered a *Verbal* or *Participial Noun*, and requires an article before it, and the preposition *of* after it; as, "In *the hearing of* the philosopher;" "By *the preaching of* Paul." Here *philosopher* is the *hearer*, Paul the *preacher.*

b. When any ambiguity would arise from this mode of construction, the possessive with *'s* should be substituted for the particle *of;* thus, "the *killing of the* gamekeeper," is ambiguous. We cannot say whether the gamekeeper was the *killer* or the *killed.* The following expression is clear, "This cannot justify the *gamekeeper's killing* the man."

c. A word used simply as a participle requires neither an article before it, nor the preposition *of* after it; but, if derived from a transitive verb, it will govern the noun following in the objective case; as, "In *hearing* the *philosopher*;" here, the philosopher *was heard*.

d. When I say, "In *the* hearing of the philosopher," the philosopher is active, is the *hearer*; "In *hearing* the philosopher," philosopher is passive, *was heard*; "In *hearing of* the philosopher," implies hearing something about him.

e. A preposition frequently governs a participial *clause*; as, "After *having heard the philosopher*;" here, the clause is governed by *after*, while *philosopher* is in the objective governed by "having heard."—When a preposition usually follows the participle, the word *of* is inadmissible; as, "His depending *on* promises proved his ruin." Here *of* could not be inserted after *depending*.

412. *a.* *Participial Nouns* perform a double office; first, by governing nouns and pronouns in the *possessive* case; and secondly, if derived from transitive verbs, by requiring the noun or pronoun following to be in the *objective* case, without the intervention of the preposition *of*; as, "Much depends on *William's observing the rule*, and error will be the consequence of *his neglecting it*." "Much depends on the *rule's being observed*."

b. "What do you think of my *horse's running*?" is different to "What do you think of my *horse running*?" "My *horse's* running," implies that he *did run*; but, "my *horse running*," implies a question whether he shall or shall not run. "I have some recollection of *his father's* being (in the capacity of) *judge*;" here *father's* is the possessive governed by *being*.

413. *a.* The *active* participle must not in general be used for the passive participle; thus, "Money was *wanting* to defray the expenses," should be, "Was *wanted*," &c.

b. In *familiar* language, however, the participle *ing* of *owe*, *miss*, *want*, and a few others, has long been used in a passive sense: as, "Debts are *owing*;" "A book *is missing*;" "Some pages *are wanting*."

c. Instead of using the Participle in *ing* in a passive sense, the *Present Passive* Participle with *being*, denoting *progress* or *incompleteness*, is now very frequently employed; as, "The house is *being built*;" "The work is *being printed*;" "The arrears were *being collected*." (See 167. *e.*)

d. The following sentences are incorrect;—"Young men *educating* for the Christian ministry;" should be, "Young men *preparing*, *studying*, or *under instruction*, for the Christian ministry." "I want my coat *mending*, *repairing*," &c., should be, "I want my coat (to be) *mended*, *repaired*," &c.

RULE 16. ADVERBS.

LESSONS 67. a. & b.—Exercises 67. a. & b.—*Page* 83.

L. 67. a.—414. *Position of the Adverbs.*—Adverbs require a certain *position* in sentences, and generally a certain *form*. They must be placed *near* the words whose signification they modify, that the sense may be exactly conveyed.

They are generally placed,—1. *Before* Adjectives,—2. *after* Verbs that are single, but sometimes *before* them;—3. *between* the Auxiliary and the Verb;—4. In *Passive* Verbs *after* the Auxiliary when there is *one*, and frequently after the *last*, when there are *two* or *more*.—5. When there are *several* Adverbs and several auxiliaries, the adverbs must be *intermixed*.—6. In Exclamatory expressions, the Adverbs generally *introduce* the sentence.—7. The negative *not* is placed *before* the Participle, whether it is active or passive, and *before* an Infinitive Mood.

ILLUSTRATION.—The Adverb is *placed*—1. *Before* adjectives; as, "A *truly* diligent man."—2. *After* a verb when it is single, and *after* the object of a transitive verb; as, "He speaks *correctly*;" "He loves *him sincerely*." Sometimes, however, it *precedes* the verb; as, "He *really* respects him."—3. In *active* and *neuter* verbs, where there is *one* auxiliary, it is placed either *between* the auxiliary and the verb, or *after* both; as, "He has *diligently* employed his time;" "He has spoken *well*." When there are *two* auxiliaries, it is placed either *between* them or *after* both; as, "He might *easily* have known the result;" "He should have *earnestly* urged it upon him." But sometimes, when anything emphatical is intended, it *precedes* the auxiliaries; as, "And *certainly* you must have known."—4. In *passive* verbs, the adverb is generally placed *after* the auxiliary, when there is *one*, and frequently after the *last*, when there are *two* or *more*; as, "He was *graciously* received;" "He might have been *correctly* instructed in that science."—5. When there are *several* adverbs, and *several* auxiliaries to the same verb, the adverbs must be intermixed with the auxiliaries; as, "I have *always* been *very much* perplexed under these circumstances."—6. In interrogative and exclamatory expressions, the adverbs generally introduce the sentence; as, "*How completely* this most amiable of human virtues had taken possession of his soul."—7. A negative adverb is placed before the participle, whether it is active or passive; as, "*Not* having heard;" "*Not* having been seen."

415. *a.* Care must be taken in the position of the word *only*; if I say, "*Only* he was poor;" I mean, there was only one objection to him—"He was poor." If I say, "He *only* was poor," I mean, that "He was the *only individual* that was poor." If I say, "He was *only* poor," I may mean, that "He *was poor* and *nothing else*." *Only* follows the nouns and pronouns to which it refers; as, "Him *only* have I known;" "The man *only* was discovered." When there is a negative, *only* precedes the noun and pronoun; as, "Not *only* the sheep, but also the horse;" and, also, when it refers to one of two words indifferently, as, "Theism can be opposed *only* to polytheism or atheism." When it refers to a whole clause, it is generally placed before it; as, "By greatness, I do not mean, *only the bulk of any single object*, but the largeness of the whole view." These observations will generally be applicable to the words *merely, solely, chiefly, first, at least*, and a few others.

b. "It is *not* the business of virtue, to extirpate the affections of the mind, but to regulate them," should be, "It is the business of virtue, *not* to extirpate the affections," &c. "It is *not* my intention to compel, but to advise," should be, "It is my intention *not* to compel, but to advise." "I do not think that he was averse to the office, *nor* do I believe that it was unsuited to him." Here, as *do think* and *do believe* are nearly synonymous, one must be rejected, and *or* substituted for *nor*; thus, "I do *not* think either that he was averse to the office, *or* that it was unsuited to him."

c. When an *article* is used, it must be placed either before the adverb or after both adverb and adjective; as, "On *a* rather cursory perusal of the book;" "Too great *a* variety."

d. In the following example, *jointly* is not in its proper situation; "The Celtiberi, in Spain, borrowed that name from the Celtae and Iberi, from whom they were *jointly* descended." "*Jointly* with *whom*?" It should be, "from *whom* (the Celtae and Iberi) *jointly* they were descended."

416. *a.* The adverb *enough* is always placed *after* the adjective which it modifies, and the adjective and the adverb after the substantive; as, "A house *large enough*."

b. The adverb *never* must not be used for *ever;* thus, "Charm he *never* so wisely;" should be, "Charm he *ever* so wisely."—Likewise *ever* must not be used for *never;* thus, "We seldom or *ever* see him;" should be, "We seldom or *never;*" the speaker intending to say, *rarely*, or rather at *no time* see him.

c. The words *never, sometimes, often, always*, generally *precede* the verb; as, "I *never* was there;" "He *always* speaks." But they may either precede or follow an auxiliary; as, "He was *never* allowed;" or, "He *never* was allowed to be idle."

417. *a.* Avoid using *e'er* (ever) for *ere* (before) and the reverse; or the prep. *to* for the adverb *too* (signifying *addition* or *excess*); or the prep. *of* for the adverb *off*.

b. The adverb *off* is employed to denote *distance, separation;* as, "The house is two miles *off;*" "He took *off* his hat;" "The affair is *off;*" "The fever is going *off*."—The preposition *of* denotes source, author, from, possession, &c.; as, "God is the creator *of* the world." "Some *of* them." "The house *of* Thomas."

We say—Better *off;* badly *off;* well *off;* poorly *off;* denoting a prosperous or poor condition. We also say—"I think better *of* him;" "meanly *of* him;" "well *of* him," in the sense of *respecting* or *concerning* him.

418. *a.* The adverbs *hence, thence, whence,* do not require *from* before them, as each of them *implies* that preposition; thus, "*Whence* did you come?" signifies, "from *what place?*"

b. *Hither, thither,* and *whither* were formerly used after verbs of *motion;* as, "Come *hither;* go *thither*." This mode is now considered too formal, and is consequently restricted to *solemn* occasions. At present, the adverbs *here, there, where* are employed not only after verbs of *motion,* but also of *rest;* as, "He came *here;*" "We rode *there;*" "He dwells *there*."

L. 67. b.—419. *a.* Adverbs must not be used in *Prose* instead of *Nouns* and *Pronouns;* thus, "Since *when?*" "The *then* ministry," though very common, are incorrect. They should be, "Since *what time?*" "The ministers *of that period*."

b. The Adverbs *when, where, whence, how,* and *why* are frequently, in common language, used almost redundantly *after* nouns of *time, place, manner,* and *cause;* thus, "State the *hour when* (in which) it happened." "The *reason why* he did it, was this;"—better thus, "The *reason for* his doing it was."

c. The phrases, *a little while, worth while, somehow, anyhow, anywhere, nowhere,* are confined to colloquial language, and are not adapted to grave composition. In poetry, *then* is frequently used for a noun; as, "Till *then,* who knew the force of those dire arms?"

420. *a.* Adverbs must not be used for *Adjectives;* thus, "They hoped for a *soon* and prosperous *result,*" should be, "for an *early* and prosperous result." "The fleet arrived *safely,*" should be, *safe;* as, the *safety* of the fleet and not the *manner* of arrival is

intended. "She received the diamonds *safely*," should be, *safe*. (See 366.)

b. We should avoid the immediate sequence of two words in *ly*; thus, "He acted exceedingly indiscreetly," should be, "*very indiscreetly*," or "with the greatest indiscretion." (See 366. *c.*)

421. *a.* When no reference to place is intended, the adverb *where* must not be used for a *relative* and a *preposition*; as, "They framed a protestation, *where* (should be, *in which*) they repeated all their former claims."

b. But when there is reference to *place*, the adverb *where* may be employed; as, "Tell me *where* it happened."

c. The compounds of *here*, *there*, *where*, as, *herein* (in this), *therein* (in that), *wherein*, *hereby*, *thereby*, *whereby*, *hereof*, *thereof*, *whereof*, are frequently used in *familiar* language for a noun or pronoun and a preposition.

422. When the adverb *there* is used, either as an expletive or as an emphatical word, it precedes the verb and the nominative noun; as, "*There* is a man at the door." In this clause, *there* may be omitted, and the phrase stand thus, "A man is at the door." "*There* the wicked cease from troubling, and *there* the weary are at rest." In this sentence the adverb *there* is emphatical. When *there* is applied in its strict sense, it generally *follows* the verb and the nominative case; as, "The man stands *there*."

RULE 17.

423. *a.* A *Negation*, in English, admits only *one* negative word; thus, "He has *not* done *nothing*," should be, "He has done *nothing*," or, "He has *not* done *any* thing." *Double* negatives are, therefore, improper when negation is intended.

b. Two negatives are, in general, *equivalent* to a weak *affirmative*; as, "*Nor* did they *not* perceive him," means, "They did perceive him." They are not, however, equivalent to an affirmative in every instance; for, when I say, "His manners were *not inelegant*," if I do not accompany the expression by a peculiar emphasis, I may imply only a moderate degree of the quality.

c. The intervention of *only*, which is equivalent to a distinct clause, preserves the negation; as, "He was *not only* illiberal, but he was covetous;" that is, "He was both illiberal and covetous."

d. *No* is the opposite to *yes*, and must never be employed with reference to a *verb* or a *participle*; thus, "Whether he can go or *no*," should be, "Whether he can go or *not*." *No*, used as an adverb of *degree*, is connected with a comparative; as, "*No* better." *No*, prefixed to a noun, is an adjective; as, "*No* man." (231. *j*.)

e. *Not but* is equivalent to two negatives, and is a weak affirmative; as, "*Not but* that the situation has some advantages."—*Cannot but* is equivalent to *Must*; as, "He *cannot but* be unhappy."

f. VIOLATION OF THE RULE.—"Ariosto, Tasso, Galilēo, *no more* than Raphael, were *not* born in republics;" should be, "*Neither* Ariosto, Tasso, *nor* Galilēo, *any more* than Raphael, was born in a republic."

RULE 18. PREPOSITIONS.

LESSONS 68 to 70. a. to c.—Exs. 68 to 70. a. to c.—*Page* 85.

L. 68.—424. *a.* Prepositions govern nouns and pronouns in the *Objective* case, and are generally placed *before* the words which they govern; as, "*Without industry* there can be no excellence;" "He was esteemed *by us.*"

b. The prepositions *to* and *for* are often understood, both in *poetry* and in *familiar language*, before pronouns; as, "Give me a pen;" that is, "Give a pen *to* me." "Woe is me;" that is "*to* me." The prepositions are also frequently omitted before nouns denoting *time*, *space*, or *dimension*; as, "Twice *a year*;" that is, "*during* the year." "He ran five *miles*;" that is, "for or through the space of five miles."

c. An *adjective* must not supply the place of a *preposition* and a *noun*; thus, "A desk five feet *long*," should be, "*in length*." "A boy of ten years *old*," should be, "ten years *of age*."

425. *a.* The preposition should in formal composition be placed immediately *before* the relative which it governs; as, "He is a person *to whom* I am much attached."

b. In *familiar* language, however, the preposition is frequently placed after the relative; as, "This is the man *whom* we were speaking of." (See 385.)

426. *a.* A preposition must not be separated from the *noun* or *pronoun* whose relation it expresses. Thus, "The ignorance of the age in mechanical arts, rendered the *progress* very slow, *of invention*;" should be, "rendered the *progress of invention* very slow."

b. A preposition and an active verb are not elegantly connected with the same noun; thus, "He spoke *to* and advised *him*," should be, "He spoke *to him* and advised *him*."

c. *Two Prepositions* must not be connected with the same noun, if any ambiguity would arise, or the sentence be rendered inelegant. But, in other respects, this mode *is allowable*; as, "A suspension *of*, or deviation *from*, the known laws of nature."

427. *a.* Different *relations* and different *senses* must, of course, be expressed by *different* prepositions. Thus, we say, "He discourses *upon* the subject *with* great fluency."

b. *The same relation* must not, therefore, be expressed by *two different* prepositions in the same clause; thus, "The combat *between* thirty French *against* thirty English," should be, "The combat *between* thirty French *and* thirty English."

For the use of *Prepositional Phrases*, see 225. *c.*

428. *a.* When prepositions are annexed to nouns, they are generally the same as those annexed to the verbs from which

the nouns are derived; as, "A correspondence *with*;" "To correspond *with*."

So, also, "An adherence *to* anything;" "To adhere *to* anything;" "Expulsion *from* a place;" "To expel *from* a place;" "He abhorred intrusion *into* any society whatever;" "To intrude one's self *into* the offices of government."

b. Before different divisions of *time*, we use *on* before a day, *in* before a greater division, and *at* before a smaller division; as, "*On* Tuesday, *in* March, *in* 1838, *at* seven o'clock *in* the evening."

c. The names of islands, cities, and towns (but not of rivers), which might be placed in apposition, are sometimes connected by *of*; as, "In (the island *of*) Malta;" "In (the city *of*) London;" "In (the town *of*) Hull;" "Near (the river) Thames."

429. *a.* The *Idiom* (that is, the regular syntactical structure) of our language requires particular prepositions to be used, after certain words and phrases; as, "Abhorrence *of*;" "adapted *to*;" "dependent *upon*."

b. To assist the student in the proper application of these words, he is furnished, in the next page, with a copious List of nearly all the words of the Language in general use, with the appropriate preposition annexed.

A List of Words, with appropriate Prepositions annexed :—

Abandoned *to* his fate, *by* all.
Abatement *from* the price;—*of* a shilling *in* the pound *on* a book.
Abhorrence *of*.
Abide *in, at, with*.
Abjuration *of*.
Able *in* discussion.
Abound *in, with*.
Abridge *of, from*.
Abscond *from*.
Absolve *from*.
Absorbed *in*.
Absent *from*.
Abstain *from*.
Abstinent *in* his diet.
Abstract *from*.
Abusive *to*.
Acceded *to*.
Accept *of*.
Acceptable *to*.
Access *to*.
Accessible *to*.
Accessory *to*.
Accidental *to*.
Accommodated *to, with*.
Accompanied *with, by*.
Accomplished *in*.
Accord *with*, when neuter; *to*, when trans.
Accordance *with*.
According *to*. [*for*.
Accountable *to* a person
Accredited *to*.
Accurate *in*.
Accused *of* a crime *by* any one.
Accustom *to*.
Acquaint *with*.
Acquiesce *in*.
Acquire *by* practice *with* difficulty.
Acquit *of*.
Active *in*.
Adapted *to* a thing, *for* a purpose.
Add *to*.
Addicted *to*.
Address *to*.
Adept *in, at*.
Adequate *to*.
Adhere *to*.
Adherent *of*.
Adhesive *to*.
Adjacent *to*.
Adjoin *to*.
Adjourn *to*.
Adjudge *to*.
Adjunct *to*.
Adjusted *to*.
Admirable *for*.
Admission (access) *to*; (entrance) *into*.
Admit *of*.
Admitted *to*.
Admonish *of*.
Adorned *with*.
Adroit *in*.
Adulterate *with*.
Advance *against, towards*.
Advantage *over, of*.
Advantageous *to*.
Adverse *to*.
Advert *to*.
Advise *with*.
Advocate (noun) *for, of*.
Affable *in*.
Affected *in* manners, *by* events.
Affectionate *to*.
Affection *for*.
Affianced *to*.
Affinity *to, between*.
Affix *to*.
Afflicted *with*.
Affrighted *at*.
Afraid *of*.
Agent *for*.
Aggravated *at* a thing, *by* a person.
Aghast *at*.
Agitated *by*.
Agree *with* persons, *for* a thing; *to* things proposed by others; agree *upon* things among themselves; as, "They quickly agreed *upon* the conditions."
Agreeable *to*.
Agreement *between*.
Aided *by*.
Aim *at*.
Akin *to*.
Alarmed *at*.
Alien *to*.
Alienate *from*.
Alight *from, on, at*.
Alive *to*.
Allege *against*.
Allegiance *to*.
Alliance *with*.
Allotted *to*.
Allowable *for* a person, *in* a thing.
Allude *to*.
Allured *by*.
Alteration *in* a thing.
Altercation *between*.
Altered *for* the better.
Alternate *with*.
Alternative *to*.
Amalgamate *with*.
Amazed *at*.
Ambitious *of*.
Amenable *to*.
Amerce *in*.
Amount *to*.
Amuse *with*.
Analogy *to, with, between*; as, "The body politic bore no analogy *to* the natural;" "Some analogy *between* the customs."
Angry *at, for, with*.
Animadvert *on*.
Animate *with, at*.
Animosity *against* a person.
Animosity *between* two.
Annex *to*.
Announced *to*.
Annoyed *at, with*.
Anointed *with*.
Answer *to, for*.
Answerable *to* a person *for*.
Antidote *to, against*.
Antipathy *to, against*.
Anxious *for, about*.
Apart *from*.
Apology *for*.
Apostasy *from*.
Appalled *at*.

Apparent *to.*
Appeal *to.*
Appended *to.*
Appertain *to.*
Appetite *for.*
Applicable *to.*
Apply *to* a person, *for* a thing.
Appoint *to.*
Apportioned *to.*
Apposite *for.*
Appreciated *by.*
Apprehensive *of.*
Apprized *of.*
Approach *to.*
Appropriate *to.*
Approve *of.*
Approximate *to.*
Apt (fit) *for*, (clever) *in.*
Aptitude *for.*
Arbitrary *in* conduct.
Ardent *for* office, *in* work.
Arm *with*, *against.*
Arraigned *for* a crime.
Arrayed *with*, *against.*
Arrested *for* debt.
Arrive *at* Hull, *in* the steamer.
Arrogant *in* conduct.
Ascend *above.*
Ascendant *over.*
Ascribe *to.*
Ashamed *of.*
Ask or inquire *of* a person, *for* something we want; *respecting* something we wish to hear of.
Aspire *to*, *after.*
Assembled *for.*
Assent *to.*
Assessed *at.*
Assiduous *in.*
Assigned *to.*
Assimilate *to.*
Assist *with* money, *in* a matter.
Associate *with*, and sometimes *to* after an objective case; as, "The prudent monarch associated Titus *to* the full powers of the imperial dignity."
Assure *of.*
Astonished *at.*
Astounded *at.*
Atone *for.*
Attach *to.*
Attain *to.*
Attend (listen) *to*, (wait) *upon*, *at.*
Attendance *on*, *upon.*
Attentive *to.*
Attracted *to.*
Attributed *to.*
Attributive *of.*
Austere *in.*
Authority *for*, *over.*
Auxiliary *to.*
Available *for.*
Availed *of.*
Avenge *on.*
Averse *to.*
Aversion *to* a man, *from* his conduct.
Avert *from.*
Awake *to.*
Awarded *to* him *for* conduct.
Aware *of.*
Awkward *in.*
Backward *in.*
Badly *off.*
Baffled *in*, *with.*
Balk *of.*
Banish *from.*
Bare *of.*
Barter *with* a person *for* something.
Bark *at.*
Based *upon.*
Bathed *in*, *with.*
Bawl *at.*
Be *in*, *at.*
Bear *with*; *away*; *off*; *upon.*
Beat *off* an enemy.
— *against* the shore.
Beautify *with.*
Beckon *to.*
Becloud *with.*
Bedaub *with.*
Bedeck *with.*
Bedewed *with.*
Beg *of.*
Begirt *with.*
Beguile *of.*
Beguiled *into* a thing, *by* a person.
Believe *in*, sometimes *on.*
Belong *to.*
Beneficial *to.*
Benevolent *to.*
Bent *on*, *upon.*
Benumbed *with.*
Bequeath *to.*
Bereft *of.*
Besieged *by.*
Besmeared *with.*
Bespangled *with.*
Bespattered *with.*
Bestow *upon*, *on.*
Betray *to* a person; *into* anything; as, "Judas betrayed his Master *to* the rulers;" "He was betrayed *into* the hands of his enemies."
Better *off* (417).
Beware *of.*
Bewildered *by.*
Biassed *in* opinion.
Bigoted *in* opinion.
Bind *to*, *in*, *around*, *about.*
Blame *for.*
Blended *with.*
Blessed *with*, *in.*
Blind *to.*
Blush *at*, *for.*
Boast *of.*
Boggle *at.*
Border *upon*, *on.*
Borrow *of*, *from.*
Bound *in* honour *by* ties.
Bounded *by.*
Brag *of.*
Breakfast *on.*
Burdened *with.*
Buried *in.*
Burn *with.*
Burst *with.*
Busy *in.*
Buy *of*, *for.*
L. 69.—Calculate *upon* a thing.
Calculated (fitted) *for.*
Call *on*, *upon*, *at*, *for*; as, "We call *on* or *upon* a person, *at* a house, *for* a thing."
Callous *to.*
Candid *in.*
Capable *of.*
Capacity *for.*
Capricious *in.*
Care *for.*
Careful *of*, *in.*
Carp *at.*
Carry *into*, *to*, *for.*
Carry *on*, *out*, *through*, *off.*

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Blind *to.*
Blush *at*, *for.*
Boast *of.*
Boggle *at.*
Border *upon*, *on.*
Borrow *of*, *from.*
Bound *in* honour *by* ties.
Bounded *by.*
Brag *of.*
Breakfast *on.*
Burdened *with.*
Buried *in.*
Burn *with.*
Burst *with.*
Busy *in.*
Buy *of*, *for.*
L. 69.—Calculate *upon* a thing.
Calculated (fitted) *for.*
Call *on*, *upon*, *at*, *for*; as, "We call *on* or *upon* a person, *at* a house, *for* a thing."
Callous *to.*
Candid *in.*
Capable *of.*
Capacity *for.*
Capricious *in.*
Care *for.*
Careful *of*, *in.*
Carp *at.*
Carry *into*, *to*, *for.*
Carry *on*, *out*, *through*, *off.*

Cast *up* an account.
— *on* a shore.
— *away*; cast *down*.
Catch *at*.
Caution *against*.
Cautious *of*.
Cavil *at*.
Celebrated *for*.
Cement *with*, *to*.
Censurable *for*.
Certain *of*.
Chagrined *at*.
Change *for* the worse, *from* one thing *to* another.
Characterized *by*.
Characteristic *of*.
Charge *to*, *with*, *on*. A person or agent is charged *with* a thing; and a thing is charged *on* a person or agent.
Charitable *to*.
Charmed *with*.
Chastised *by*, *for*.
Cheat *of*.
Cheered *with*.
Circumspect *in*.
Civil *to*.
Clamorous *against*.
Clash *against*, *with*.
Clasp *to*.
Cleanse *from*.
Clear *of*, *from*.
Cleave *to*.
Clever *in*.
Cling *to*.
Clog *with*. [*with*.
Close (adj.) *to*, (verb)
Clothed *in*.
Cloy *with*.
Clumsy *in*, *at*.
Coalesce *with*, *into*.
Codicil *to* a will.
Coequal *to*.
Coeval *with*.
Cognizable *to*.
Cognizance *of*.
Coheir *with* a person *to* an estate.
Cohere *to*.
Coincide *with*.
Coincidence *in* opinion.
— *between* two.
Collateral *with*.
Combat (noun) *between* two, (verb) *with* difficulties.
Commemorative *of*.
Commensurate *with*.
Comment *on*.
Comtniserate *with*.
Commit *to*, *against*.
Common *to*.
Communication *between*.
Comparable *to*.
Compare *with*, in respect to quality; *to*, by way of illustration; thus, "He compared himself *with* that great man;" "Anger may be compared *to* fire."
Compatible *with*.
Compelled *to*.
Compensated *for* his loss.
Compete *with*.
Competent *for*.
Complain *of* a thing *to* a person.
Complain *against* any one.
Complaisant *to*.
Complete *with*.
Compliance *with*.
Complied *with*.
Composed *of*.
Comprehended *in*.
Comprised *in*.
Compute *at*.
Conceal *from*.
Concede *to*.
Conceited *in* his opinions.
Concerned *at*, *about* a thing, *for* a person, *in* an affair.
Conclude *from*.
Conclusive *of*.
Concur *with* a person.
— *in* any thing.
Condemned *to*, *for*.
Condescend *to*.
Condole *with*.
Conduce *to*.
Confederated *with*.
Confer *on*, *upon* (the receiver of a gift), (to conduce) *to*, (to compare, to converse) *with*; as, 1. "He conferred an honour *upon* him." 2. "It confers *to* the strength of the union." 3. "Adonijah conferred *with* Joab."
Confess *to*.
Confide *in*.
Confined *to*.
Confirmed *in*.
Conflict *with*.
Conformable *to*.
Conformity *to*, *with*, *between*.
Confound *with*.
Confront *with*.
Confused *with*.
Congenial *to*.
Congratulate *upon*, *on*.
Conjoined *with*.
Connect *with*, *to*.
Connive *at*.
Conscious *of*.
Consecrate *to*.
Consent *to*.
Consequent *upon*.
Consign *to*.
Consist *of*, to be composed; *in*, to be comprised; as, "The land consists *of* plains and valleys;" "Their skill consists only *in* a certain manner which they have affected."
Consistent *with*.
Console *for*.
Consonant *to*.
Conspicuous *for*.
Conspire *against*.
Constant *in*.
Constrain *to*.
Contact *with*.
Contaminated in his life, *by* his errors.
Contemporary *with*.
Contemptible *for*.
Contemptuous *against* a person.
Contend *with*, *against*, *for*.
Contented *with*.
Contest *with*.
Contiguous *to*.
Contingent *upon*.
Contrary *to*.
Contrast *with*, *between*.
Contribute *to*.
Contribution *of* a person *to* an institution.

Control *over.*
Convenience *of.*
Convenient *to, for.*
Converge *to.*
Conversant *with* men, *in* or *with* things.
Convert *to.*
Convict *of* a crime; convicted *in* a penalty.
Convince *of.*
Convulsed *with.*
Co-operate *with.*
Co-ordinate (adj.) *to.*
Copartner *with.*
Cope *with.*
Copy *from, after;* as, "A painter may copy *from* life;" "An obedient child copies *after* his parent."
Cordial *to.*
Corollary *of.*
Correct *in.*
Corrective *of.*
Correlative (adj.) *to*, (noun) *of.*
Correspond *with* (a friend), (to suit) *to.*
Correspondence *with.*
Correspondent (suitable) *to;* as, "Let your behaviour be correspondent *to* what you profess."
Corrupted *by* a person, *in* his morals, *with* those sentiments.
Coupled *with.*
Courteous *in* behaviour.
Covered *with.*
Coveted *by* a person, *for* something.
Covetous *of.*
Cram *with.*
Craving *for.*
Crouched *to.*
Crowded *with.*
Crowned *with.*
Cruel *to.*
Cured *of.*
Curious *in.*
Cursory *in.*
Customary *for.*
Dabble *with, in.*
Dally *with.*
Dash *against, at.*
Date *from.*
Daub *with.*
Daunted *at* things, *by* persons.
Dawn *upon.*
Dazzle *with.*
Dead *to.*
Deaf *to.*
Deafen *with.*
Deal *in* a thing, *with* a person.
Dear *to* a person, *at* a price.
Debar *of, from.*
Debased *by.*
Decide *on, upon.*
Decisive *in* his opinion *on* a matter.
Decked *with.*
Declare *against.*
Decorated *with.*
Decorous *in* conduct.
Decoyed *by* a person *into* vice.
Dedicated *to.*
Deducible *from.*
Deduct *from.*
Defective *in.*
Defend others *from*, ourselves *against.*
Defer *to.*
Deficient *in.*
Deformed *in.*
Defrauded *by* a person. — *of* something.
Degraded *from* his rank.
Dejected *in* looks, *by* something.
Deliberate *upon* a matter.
Delicacy *in.*
Delight *in, with.*
Delinquent *in* accounts.
Deliver *from.*
Deluded *in.*
Deluged *with.*
Demanded *of.*
Demised *to.*
Demonstrate *to.*
Demur *at, to.*
Denounce *against* a person, *on* a thing.
Denuded *of.*
Depart *from.*
Depend *upon, on.*
Dependent *on;* but independent *of.*
Depicted *in* lively colours *on* canvas.
Deposit *in.*
Depraved *in* morals.
Depressed *in* spirits.
Deprive *of.*
Derive *from.*
Derogation, a lessening *from*, taking away *of.*
Derogatory *to.*
Descant *on, upon.*
Descendant *of.*
Descended *from*
Descriptive *of.*
Deserted *by* him, *for* some other.
Deserving *of.*
Design *for.*
Desirable *for.*
Desirous *of.*
Desist *from.*
Despair *of.*
Despite *of.*
Despoil *of.*
Destine *for.*
Destitute *of.*
Destructive *of.*
Detach *from.*
Detained *by.*
Detected *in* a crime *by* a person.
Deter *from.*
Determine *on, upon.*
Detract *from.*
Developed *by.*
Deviate *from.*
Devised *to.*
Devoid *of.*
Devolve *on, upon.*
Devoted *to.*
Devout *in.*
Dexterous *in, at.*
Dictate *to.*
Die *of* a disease, or the cause of death; as, "He died *of* consumption;" *by*, before an instrument of death; as, "He died *by* the sword," "*by* famine;" *for*, when it signifies to suffer for another; as, "Christ died *for* us."
Differ *from* a person or thing.
Differ *in* opinion.
Difference *between.*
Different *from.*
Difficulty *in.*
Diffident *of.*

Digress *from.*
Dilate *upon.*
Dilatory *in.*
Diligent *in.*
Diluted *with.*
Diminution *of.*
Dine *on* something.
— *at* a place.
Disabled *from* acting.
— *for* a thing.
Disagree *with* (but we say, "I disagree *to* your proposal").
Disagreeable *to.*
Disappointed *of* a thing when we cannot get it; *in* a thing when we have it and find it not to answer our expectations.
Disapprove *of.*
Disastrous *to.*
Disburden *of.*
Discarded *from.*
Discern *between.*
Discharged *from.*
Disconsolate *at.*
Discontented *with, at.*
Discourage *from.*
Discouragement *to.*
Discourse *on, upon, about.*
Discourteous *to* a person, *in* behaviour.
Discreet *in.*
Discriminate *between.*
Disengage *from.*
Disentangle *from.*
Disgusted *at, with.*
Dishonest *in* dealing.
Dishonourable *to.*
Disinclined *to.*
Disjoined *from.*
Dislike *to.*
Disloyal *to.*
Dismayed *at.*
Dismissed *from.*
Disobedient *to.*
Dispense *with.*
Displeased *with* a person, *at* his conduct.
Dispose *of* an estate.
Disposed *to* indulgence.
Dispossess *of.*
Dispute *with* a person.
— *on* or *about* something.
Disqualify *for, from.*
Disrelish *for.*
Disrespectful *to* a person present.
— *of* one absent.
Dissatisfied *with.*
Dissent *from.*
Dissimilar *to.*
Dissolute *in.*
Dissuade *from.*
Distant *from.*
Distasteful *to.*
Distinct *from.*
Distinguish one *from* another; *between* two.
Distracted *with.*
Distressed *at* a thing.
Distrustful *of.*
Disturbed *by.*
Dive *into.*
Diverge *from.*
Divert *from.*
Divested *of.*
Divide *between* two, *among* three or more, *into* parts.
Dizzy *with.*
Doat *on, upon.*
Domineer *over.*
Doubt *of.*
Doubtful *of.*
Drain *from.*
Dream *of.*
Drenched *with.*
Dubious *of.*
Due *to.*
Dull *of* hearing, *at* work.
Dwell *in* the country, *at* a town.
Dwell *among* persons, *upon* a subject.
Eager *in* a pursuit, *for* distinction.
Eager *after*, or *of* something.
Earnest *in* his labours.
Eased *of.*
Easy *of* access, *about* anything, *to* give.
Economical *of* time.
Effective *for.*
Eject *from.*
Elated *with, at.*
Elicit *from.*
Eligible *to* office, *for* a house.
Elope *from* a place *with* a person,
Emanate *from.*
Embarked *on* board a ship *for* America, *in* a fruitless undertaking.
Embarrassed *in* his circumstances, *by* so many difficulties.
Embellished *with.*
Embittered *against.*
Emboldened *by.*
Emerge *from.*
Eminent *for.*
Employ *in, upon* a work, *at* a place.
Empty *of.*
Emulous *of.*
Enamoured *with* a person.
Enamoured *of* his own ways.
Enchanted *with.*
Enclosed *with.*
Encompassed *by.*
Encouraged *by.*
Encouragement *to, in.*
Encroach *upon, on.*
Encumbered *with.*
Endeared *to.*
Endeavour *after*, when a noun follows it.
Endowed *with.*
Endued *with.*
Endurance *of.*
Enemy *to.*
Enfeebled *by.*
Engaged *with* a person.
— *in, on* a work.
— *for* a time.
Engraved *on.*
Engrossed *by.*
Enhanced *by.*
Enjoin *upon.*
Enjoined *upon.*
Enlarge (verb, int.) *upon.*
Enlisted *in.*
Enlivened *by.*
Enough *of.*
Enraged *at.*
Enraptured *with.*
Enriched *by.*
Enshrine *in.*
Enslave *to.*
Ensnared *by.*
Entailed *upon.*
Entangled *in.*
Entwined *with, upon.*

Enter *upon, into.*
Entertained *with.*
Entitle *to.*
Entrance *into.*
Enveloped *in.*
Envious *of.*
Epidemic *on* a people, *in* a place.
Equal *to, with.*
Equi-distant *from.*
Equipped *in, for.*
Equivalent *to.*
Equivocal *in.*
Erase *from.*
Err *in.*
Escape *from.*
Espouse *to.*
Essential *to.*
Established *in* the mind, *on* a rock.
Esteemed *for.*
Estimated *at.*
Estrange *from.*
Evasive *in.*
Even *with.*
Evident *to.*
Exact (verb) *from*, (adj.) *in.*
Exasperated *at, against.*
Excel *in.*
Except *from.*
Exception *to* a rule or statement.
Excited *by.*
Excluded *from.*
Exclusive *of.*
Exculpate *from.*
Excuse (verb) *from*, (noun) *for.*
Exempt *from.*
Exhausted *with.*
Exonerate *from.*
Expatiate *on.*
Expect *from.*
Expelled *from* a place, *by* a person or thing.
Expensive *in* his habits.
Expert *in;* as, "Expert *in* surgery;" but *at*, before an active participle: as, "Expert *at* discerning truth from falsehood."
Exposed *to.*
Expostulated *with.*
Expressed *with* clearness.
Expressive *of.*
Expulsion *from.*
Expunge *from.*
Extort *from.*
Extract *from.*
Extravagant *in.*
Extricate *from.*
Exult *in, over.*
Fade *from.*
Fag *at.*
Failed *in* his affairs, *of* obtaining a thing.
Faint *with.*
Faithless *to.*
Fall *under, from, upon, among.*
Familiar, Familiarized *to, with;* an object is familiarized or familiar *to* us; but we are familiar *with* it and *with* persons.
Famous *for.*
Fascinated *with, by.*
Fatal *to.*
Fatigued *with.*
Favourable *to.*
Favoured *with.*
Fawn *upon, on.*
Fearful *of.*
Feed *upon, on, with.*
Fertile *in* expedients.
Fervent *in.*
Fickle *in.*
Fight *with, against, for.*
Filch *from.*
Fill *with, up.*
Fire *at* an object, fired *with* the wish.
Firm *in* purpose, *to* a person.
Fit *for.*
Fix *upon* a place, *in* the mind.
Fixed *in* his purpose.
Flee *from* one place *to* another.
Flinch *from.*
Flippant *in.*
Flirt *with.*
Float *upon.*
Fluent *in* speech.
Flushed *with* victory.
Fly *above, beyond, from.*
Foam *with, at.*
Foiled *in* his attempts.
Followed *by, for.*
Fomented *by.*
Fond *of.*
Fondness *for.*
Foreign *to.*
Forgetful *of.*
Formidable *to.*
Fortify *with.*
Founded *upon, on;* but when the superstructure may be conceived as in some measure sunk within anything that supports it, we use *in;* as, "The system is founded *in* truth."
Fraught *with.*
Free *from.*
Freight *with.*
Fret *at.*
Friendly *to.*
Frighten *with.*
Frown *at, on.*
Frugal *in* his habits.
Fruitful *in.*
Fruitless *of.*
Fugitive *from.*
Full *of.*
Furious *in.*
Furnished *with.*
Gained *by.*
Gallant *in* action. —' *to* ladies.
Gape *at.*
Garnish *with.*
Gaudy *in* dress.
Gaze *at, on, upon.*
Get *by.*
Gibe *at.*
Gifted *with.*
Gird *on.*
Give occasion *to* persons *for* remarking.
Glad *of, at.*
Glance *at* an object. — *over* a page.
Glare *at.*
Glide *along.*
Glitter *with.*
Glory *in.*
Glow *with.*
Glut *with.*
Go *beyond.*
Good *for.*
Gorge *with.*
Graced *with.*
Gracious *to.*
Graft *in.*
Grant *to.*
Grapple *with.*

Grasp *at.*
Grateful *to* a person, *for* any favour.
Greedy *after, of.*
Grieve *at, for.*
Grope *for.*
Grounded *in* truth, *on* a rock.
Grovel *to* a superior, *in* a thing.
Growl *at.*
Grumble *at.*
Guarantee *for.*
Guard *against* a person.
— *from* injury.
Guide *for* conduct, *to* a place.
Guilty *of.*
L. 70. a.—Habituate *to.*
Haggle *with.*
Hanker *after.*
Happen *in, at, to, by;* as, Happened *in* a place, *at* any time, *to* a person, *by* chance.
Hasty *in.*
Hateful *to.*
Healed *of.*
Hear *from, of, by.*
Hearty *in.*
Heedful *of.*
Heedless *of* consequences.
Held *in, at, by;* as, "He was held *in* honour;" "The meeting was held *at* a place, *by* the conspirators."
Hesitate *at.*
Hide *from.*
Hinder *from.*
Hinge *upon.*
Hint *at.*
Hold good *in* a case.
Hold *of;* as, "He took hold *of* you."
Honoured *with.*
Hope *for.*
Hopeful *of.*
Hospitable *to.*
Hostile *to.*
Hover *over.*
Humane *in* conduct.
Hurl *at.*
Hurtful *to.*
Hush *up* (adv.).
Hypocritical *in.*
Idle *at* work.
Ignorant *of.*
Illiberal *in* remarks, *to* a person.
Illustrated *by.*
Illustrious *for.*
Imbibe *from.*
Imbittered *against* a person.
— *by* the prospect.
— *at* the recollection.
Imbued *with.*
Immerged *into.*
Immersed *into.*
Immigrate *into.*
Immured *in.*
Impaired *by.*
Impart *to.*
Impartial *in* his decisions.
Impatient *of.*
Impelled *by.*
Impend *over.*
Imperative *upon, in.*
Imperfect *in.*
Imperious *to* persons, *in* conduct.
Impertinent *to.*
Implant *in.*
Implicated *in, by.*
Impose *upon.*
Impregnated *with.*
Impressed (active) *upon,* (passive) *with.*
Imprint *on.*
Improved *by.*
Impute *to.*
Inaccessible *to.*
Inadequate *to.*
Inapplicable *to.*
Inaptitude *for.*
Incapable *of.*
Incapacity *for.*
Incensed *against, at* a person.
— *on account of, by* his conduct.
Incentive *to.*
Incidental *to.*
Incited *to* action, *by* a person.
Incline *to.*
Inclose *in.*
Include *in.*
Incommensurate *with.*
Incommode *with.*
Incompatible *with.*
Incompetent *to, for.*
Inconsistent *with.*
Inconsolable *for*
Inconstant *to.*
Incontrollable *in.*
Inconvenient *to.*
Incorporate *into,* when active; incorporate *with,* when neuter or passive; as, "The Romans incorporated conquered countries *into* their own government;" "Copper was incorporated *with* silver."
Incrust *with.*
Inculcate *on, upon.*
Incumbent *upon.*
Incumbered *with.*
Indebted *to.*
Indecent *in*
Indefatigable *in.*
Independent *of.*
Indicative *of.*
Indifferent *to.*
Indignant *at.*
Indispensable *to.*
Indisposed *towards.*
Indoctrinate *with.*
Indolent *in.*
Induct *into.*
Indulge *with,* when a thing is not habitual, but *in* when habitual; as, "He indulged himself *with* a glass of wine;" "He indulges himself *in* sloth."
Indulgent *to.*
Inebriate *with.*
Ineffective *for.*
Inefficient *for.*
Inexpert *in.*
Infamous *for.*
Infatuated *with.*
Infect *with.*
Infectious *to.*
Infer *from.*
Inferior *to.*
Infest *with.*
Infirm *in.*
Inflamed *with.*
Inflated *with.*
Inflexible *in.*
Inflict *on.*
Influence *over, with, on, in;* as, "The captain had no influence *with* or *over* his men;

"Arguments had no influence *on* the jury, *in* the matter."
Inform *of*, *about*, *concerning*, *against*.
Infringe *on*.
Infuriate *with*.
Infuse *into*.
Ingenious *in*.
Ingenuous *in*.
Inherent *in*.
Inimical *to*.
Initiate *into* a place of reception, *in* an art or science.
Initiation *into*.
Injured *by*.
Injurious *to*.
Innocent *of*.
Innocuous *to*.
Inoculate *with*.
Inordinate *in*.
Inquire *of* a person, *concerning* a matter or person, *for* something, *into* the truth.
Inroad *into*.
Insatiable *in*.
Inscribe *with*.
Insensible *to*.
Inseparable *from*.
Inserted *in*.
Insinuate *into*.
Insipid *in*.
Insist *upon*.
Insolent *to*.
Inspection (prying examination) *into*, (superintendence) *over*.
Inspire *with*.
Instil *into*.
Instruct *in*.
Instructive *to*.
Instrumental *in*.
Insubordinate *to*.
Insufficient *for*.
Insult *over*, *to*.
Insuperable *to*.
Insupportable *to*.
Insusceptible *of*.
Intangible *to*.
Intelligible *to*.
Intent *upon*, *on*.
Intercourse *with*, *between*.
Interested *in*.
Interfere *with*.
Interleaved *with*.
Intermarry *with*.
Intermingle *with*.
Intermix *with*.
Interpose *between*.
Intersect *with*.
Intersperse *among*.
Intervene *between*.
Interweave *with*.
Intimate *with*.
Intimidate *by*, *with*.
Intolerable *to*.
Intoxicate *with*.
Intrench *upon*.
Intrigue *with*.
Introduce *into*, *to*.
Intrude *upon* a person, *into* an enclosed place, *upon* anything not enclosed.
Intrust *to*.
Inundate *with*.
Inured *to*.
Invaluable *for*.
Invective *against*.
Inveigh *against*.
Inveigle *into*.
Invested *with*, *in*.
Inveterate *against* a person, *in* habits.
Invisible *to*.
Invited *to*.
Involve *in*.
Irrelevant *to*.
Irrespective *of*.
Irresponsible *to*, *for*.
Irreverent *to*.
Irritated *against* a person, *by* his conduct.
Irruption *into* a place, *by* an enemy.
Jealous *of*.
Jeopardy *for*, *by*.
Jest *at*.
Join *with*, *to*.
Joy *in*.
Judge *of*.
Judicious *in*.
Justification *of*.
Keen *in*.
Keep *within*.
Kick *at*.
Kind *to*.
Kindle *at*.
Kneel *to*.
Knock *at* a door, *for* something.
Know something *of* a person.
Known *to*, *for*, *by*.
Labour *at* work, *for* wages.
Lack *of*.
Laden *with*.
Lame *of*.
Land *at*.
Languish *for*.
Laugh *at* a man *for* his folly.
Lavish *of*.
Lax *in*.
Lazy *at* work.
Lean *on*, *against*, (incline) *to*.
Leavened *with*.
Leisure *for*.
Lenient *to*, *towards*.
Level (adj.) *with*, (verb) *at*.
Liable *to*, *for*.
Libel *on*.
Liberal *to*.
Liberate *from*.
Light *upon*.
Liken *to*.
Limited *in* income, *to* a certain mode *by* circumstances.
Listen *to*, *for*.
Live *in*, *at*, *upon*, *on*, *with*, *among*, *by*; as, "Live *in* a house, *at* a place, *upon* vegetables, *with* his friends, *among* the mountains, *by* labour."
Loaded *with*.
Long *for*, *after*.
Look *on*, *upon*, *at* a present object, *for* an absent one, *after* a distant one, *above* the earth, *beyond* him.
Lord *of* an estate, &c. When *lord* signifies to domineer, it is sometimes followed by *over*; as, "He *lorded over* them."
Made *of* clay, *for* use, *by* a person.
Maimed *in* limbs, *for* life, *by* accident.
Make much *of*.
Malice *against*.
Manifest *to* many, *by* several proofs.

Manly *in.*
Mark *with.*
Marry *to* him, *for* his riches.
Martyr *for* a cause, *to* a disease.
Marvel *at.*
Masculine *in.*
Material *to.*
Meddle *with.*
Mediate *between.*
Meditate *upon.*
Meet (verb) *with*, (adj.) *for.*
Memorable *for.*
Menace *with.*
Merciful *to.*
Merge *into.*
Metamorphosed *into.*
Methodical *in.*
Militate *against.*
Mindful *of.*
Mingle *in.*
Miserable *in.*
Mistrustful *of.*
Mistrustless *of.*
Mitigation *of.*
Mix *with*, *among*
Moved *at*, *with*, *by.*
Muffled *in.*
Murmur *at*, *against.*
Muse *over.*
Muzzle *with.*
Natural *to.*
Necessary *for.*
Necessity *for* a thing; the necessity *of* the case.
Need *of.*
Needful *for.*
Neglectful *of.*
Negligent *in.*
Nibble *at.*
Nod *to.*
Nonconforming *to.*
Notable *for.*
Notorious *for*, *in.*
Nourish *with.*
Nutritious *for.*
Obedient *to.*
Object *to*, *against.*
Obligatory *on.*
Obliged *to*, *for.*
Oblivious *of.*
Obnoxious *to.*
Obsequious *to.*
Observance *of.*
Obstacle *to.*
Obstinate *in.*
Obstructive *to.*
Obtrude *upon*, *on.*
Occupied *by* persons, *with* things, *in* business.
Occur *to.*
Odious *to.*
Offend (neut.) *against* the law.
Offended (pass.) *at* a thing, *by* a person.
Officiate *for.*
Officious *in.*
Offensive *to.*
Offer *to.*
Ooze *out.*
Operate *upon*, *on*, *against.*
Opposed *to* a man, *in* a cause.
Opposite *to.*
Oppressed *by.*
Originate *with* a person, *in* a thing.
Originated *in.*
Outrageous *in.*
Overcharged *with.*
Overjoyed *with*, *at.*
Overpowered *with.*
Overspread *with.*
Overwhelmed *with.*
Palatable *to.*
Palpitate *with.*
Pant *for.*
Parallel *to.*
Paralyzed *by.*
Paramount *to.*
Parley *with.*
Parody *on*, *upon.*
Part *with.*
Partake *of.*
Partiality *to*, *for.*
Participate *in*, *with*, *of.*
Particular *on* a point, *in* a thing.
Pass *between.*
Passed *over.*
Passion *for.*
Patient *in* action, *under* difficulties.
Pause *on*, *at.*
Paved *with.*
Peck *at.*
Peculiar *to.*
Peep *at.*
Pendent (hanging) *from.*
Penetrate *into.*
Penitent *for.*
Penurious *in* his habits.
Perceptible *to*, *by.*
Perfect *in.*
Perish *by*, *with.*
Pernicious *to.*
Perplexed *at.*
Persevere *in.*
Persist *in.*
Pert *to.*
Pertain *to.*
Pestered *with.*
Petrified *with.*
Pierce *through*, *with.*
Pine *at*, *for.*
Piqued *at.*
Pitch *upon*, *against.*
Plagued *with.*
Planted *with* (firs) *by* a person.
Play *at* a game, *on* an instrument, *with* a person.
Pleasant *to* the taste.
Pleased *with*, *at.*
Plunder *of.*
Plunge *into.*
Polite *in* manners, *towards* others.
Ponder *over.*
Poor *in.*
Popular, (a favourite) *with* men, *for* a thing.
Possessed *of.*
Power *over.*
Praised *for*, *by.*
Pray *for* anything, *to* the Deity.
Preceded *by.*
Precedence *in* position *over* another.
Precious *to.*
Precipitate (adj.) *in*, (verb) *into.*
Precise *in.*
Preclude *from.*
Predilection *for.*
Predominance *over.*
Pre-eminent *for* a thing *above* others.
Prefaced *with.*
Prefer *to*, *over*, *above.*
Preferable *to.*
Preference *to*, *over.*
Prefix *to.*
Pregnant *with.*
Prejudice *against.* We can also say, "He

spoke *to* the prejudice *of* that man."
Prejudicial *to.*
Preliminary *to.*
Prepare *against, for.*
Prepossessed *in* his favour.
Prescribe *to* a man *for* his good.
Preserve *from.*
Preside *over.*
Press *upon.*
Pretend *to.*
Pretext *for.*
Presume *on.*
Prevail (to persuade) *with, on, upon,* (to overcome) *over, against.*
Prevent *from.*
Previous *to.*
Prey *upon, on.*
Pride *in.*
Privy *to.*
Proceed *with.*
Prodigal *of.*
Productive *of.*
Proficient *in.*
Profit *by.*
Profitable *to.*
Profound *in.*
Profuse *of.*
Progress *in.*
Projecting *from.*
Prompt (adj.) *in* deciding.
Prompted *by.*
Prone *to.*
Pronounce *against* a person, *on* a thing.
Proof *of.*
Proper *for.*
Propitious *to.*
Proportionable *to.*
Protect others *from*, ourselves *against.*
Protest *against.*
Proud *of.*
Provide *for* persons, *against* casualties.
Provided *with* means, *for* the occasion.
Provident *of.*
Provoked *at* a thing, *by* a person.
Proximity *to.*
Prudent *in.*
Pry *into.*
Puffed up *with.*
Punctilious *in.*
Punish *for, by, with.*
Pursuance *of.*
Pursuant *to.*
Push *beyond.*
Put up *with.*
Puzzle *with, at.*
Quaked *with* fear, *at* the sight.
Qualified *for.*
Quarrel (verb) *with*, (noun) *between.*
Quarter *on.*
Questioned *on, upon.*
Quick *in* perception, *at* work.
Quote *from.*
Rack *with.*
Rage *at.*
Rail *at, against*, a person, *on* a subject.
Rap *at* a door, *on* the shoulder.
Rate *at.*
Rave *at.*
Ready *for.*
Recede *from.*
Receptacle *for.*
Reckless *of.*
Reckon *on, upon.*
Reclaim *from.*
Recline *on, against.*
Recoil (re-act) *upon*, (shrink) *from.*
Reconcile (to make to like again) *to*, (to make anything consistent) *with.*
Recover *from.*
Recur *to.*
Redeem *from.*
Redolent *of.*
Reduce (subdue) *under*, (in other cases) *to, by;* as, "Reduced *to* poverty, *by* extravagance."
Reference *to.*
Referring *to.*
Reflect *upon, on.*
Refrain *from.*
Refresh *with, by.*
Refuse *to.*
Regard *for.*
Regardful *of.*
Regardless *of.*
Rejoice *at.*
Relapse *into.*
Relation *between, to with.*
Relative *to.*
Release *from.*
Relevant *to.*
Reliance *on.*
Relieve *from* distress, *by* a person.
Relish *for.*
Reluctant *to.*
Rely *upon, on.*
Remain *in, at*, (to be left) *over.*
Remarkable *for.*
Remedy *for.*
Remind *of.*
Remiss *in.*
Remit *to.*
Remonstrate *with.*
Remorse *for.*
Remote *from.*
Remove *from* one place *to* another, *by* an agent, *in* a vehicle.
Repent *of.*
Repine *at.*
Replenished *with.*
Replete *with.*
Reply *to.*
Repose *in* a person, *on* a sofa.
Reprehensible *for.*
Reproached *for, with.*
Repugnance *to.*
Repulse *from.*
Reputable *for.*
Request to make *of* a man *for* anything.
Require *of.*
Requisite *for.*
Rescue *from.*
Resemblance *to, between.*
Reside *in.*
Resign *to.*
Resolute *in.*
Resolve *on, upon*
Resort *to.*
Resound *with.*
Respect *for.*
Respectful *towards.*
Respite *from.*
Resplendent *with.*
Responded *to.*
Responsible *for* a thing. — *to* a person.
Rest *in, at*, (to depend) *on, upon.*

Restore *to.*
Restrain *from, by.*
Restricted *to, within.*
Result *from.*
Retained *in* his station, *with* difficulty.
Retentive *of.*
Retire *from, into, beyond.*
Retreat *from.*
Retrench *from.*
Revel *in.*
Revert *to.*
Revolt *from.*
Revolve *in* my mind, the earth revolves *on* its axis.
Rich *in.*
Rid *of.*
Rise *above.*
Rival *in.*
Rivet *in.*
Rob *of.*
Rooted *in.*
Rouse *from.*
Rude *in.*
Ruffled (agitated) *at.*
Rule *over.*
Ruminate *on.*
Run *against* a post, *for* a prize, *over* a person, *into* a house, *to* a place, *along* a road.
Rush *against, upon, into.*
L. 70. b.—Sacred *to.*
Safe *in, from.*
Sail *for, over, to.*
Sanguine *in, of.*
Satiate *with.*
Satisfactory *to.*
Satisfied *with.*
Saturate *with.*
Saved *by* a person, *from* danger.
Scarce *of.*
Scoff *at.*
Scope *for.*
Scowled *at.*
Scramble *for.*
Screen *from.*
Search *for.*
Secede *from.*
Seclude *from.*
Second *to* none *in* zeal.
Secrete a thing *from* a person.
Secure *from.*
Seduce *from.*
Sedulous *in.*
Seized *upon, with, by.*
Selected *from.*
Send *to, for.*
Sensible *of.*
Sensitive *to.*
Separate *from.*
Sequel *to.*
Serious *in.*
Serviceable *to.*
Settled *in.*
Sever *from.*
Severe *in* his remarks, *against* a person.
Shake *with.*
Share (verb) *with,* (noun) *of.*
Shelter *from.*
Shield (verb) *from,* (noun) *to.*
Shine *upon.*
Shiver *with.*
Shoot *at.*
Short *of.*
Shrewd *in.*
Shrink *from.*
Shrouded *in.*
Shudder *at.*
Sick *of.*
Sickened *at.*
Side *with.*
Sigh *for.*
Significant *of.*
Similar *to.*
Sin *against.*
Sincere *in.*
Sink *into, beneath, under.*
Sit *on, upon.*
Situated *on* a hill, *in* a valley.
Skilful (when a noun follows) *in,* (when an active participle follows) *at* or *in*; as, "Skilful *in* contrivance;" "Skilful *at* contriving."
Slave *to.*
Slothful *in.*
Slow *in, of* speech, *at* work.
Slur *over.*
Smile *upon, on, at.*
Smitten *with, by.*
Smother *with.*
Snap *at.*
Snarl *at.*
Snatch *at, from.*
Sneer *at.*
Soar *above.*
Soiled *with.*
Solicitous *of.*
Soothe *with.*
Sorrowful *for.*
Sorry *for.*
Sound *in.*
Sparing *of.*
Sparkle *with.*
Specific *for, against.*
Speckle *with.*
Speculate *upon.*
Spite (noun) *against.*
Spleen *against.*
Spoil (to pillage) *of*
Sport *with.*
Spotted *with.*
Spread *with.*
Sprinkled *with.*
Spurn *at.*
Stained *with.*
Stamped *upon, with.*
Stare *at.*
Start *for* a place, *from* another, *at* something sudden.
Startled *by.*
Steadfast *in.*
Steady *in* conduct, *to* business.
Stick *to.*
Stiffened *with.*
Stifled *with.*
Stir *up.*
Stocked *with.*
Stored *with.*
Storm *at.*
Strain *out.*
Streaked *with.*
Strengthened *with.*
Stretch *towards* an object, *beyond* one's strength.
Strewed *with.*
Strip (robbed) *of,* (lay bare) *off.*
Strive *against, for.*
Strong *in.*
Struck *with, by, on.*
Struggle *against, with, for, in.*
Studded *with.*
Studious *at* his books, *of* antiquity.
Studious *to* please.
Stuffed *with.*
Stumble *at.*

Stunned *with, by.*
Subjection *to.*
Subjoin *to.*
Submerge *under.*
Submit *to.*
Subordinate *to.*
Subscribe *to.*
Subsequent *to.*
Subservient *to.*
Subsist *upon.*
Substitute *for.*
Subtract *from.*
Subversive *of.*
Succeed *to, by, in.*
Succoured *with.*
Succumb *to.*
Suffer *for.*
Sufficient *for.*
Suffocated *with.*
Suffused *with.*
Suggest *to.*
Suit *to, with.*
Suitable *to, for.*
Superscription *over.*
Supplement *to.*
Supplicate *for.*
Supplied *with, by.*
Supported *by.*
Supremacy *over.*
Sure *of.*
Surety *for.*
Surfeited *with.*
Surprised *at, by.*
Surrender *to.*
Surrounded *by, with, on.*
Susceptible *of.*
Suspended *to.*
Suspicious *of.*
Swarm *with.*
Sway *over.*
Swear *at.*
Swerve *from.*
Sympathize *with.*
Sympathy *for.*
Synonymous *to, with.*
Tact *in.*
Tainted *with.*
Take *upon, from.*
Taken up *with.*
Talk *of, about.*
Tally *with.*
Tamper *with.*
Tap *at* the door, *on* the shoulder.
Tarnished *by.*
Taste *of, for.* Taste *of* a thing, means actual enjoyment; Taste *for* a thing, means only a capacity for enjoyment.
Tawdry *in* dress.
Tax *with, for*; as, "This salutation cannot be taxed *with* flattery;" "Neither could he tax Milton *for* his choice of a supernatural argument."
Tear *from.*
Tease *with.*
Teem *with.*
Temperate *in.*
Tempt *with.*
Tenacious *of.*
Tend *to.*
Terrible *to.*
Thankful *to* him, *for* favours.
Think *of, on.*
Thirst *for, after.*
Threaten *with.*
Thrifty *of* time.
Throw *at, on.*
Thunder *at.*
Tickled *with.*
Tidy *in.*
Tinged *with.*
Tipped *with.*
Tirade *against.*
Tired *with, of.*
Titter *with, at.*
Tolerant *to.*
Topped *with.*
Tormented *with, by.*
Torn *by.*
Tortured *with.*
Touch (arrive) *at*, (to feel) *with.*
Trade *with.*
Trained *to, by.*
Trammeled *with.*
Trample *upon.*
Transfer *to.*
Transmit *to.*
Transported *with* joy, *to* a foreign place.
Travel *from* one place *to* another.
Tread *upon.*
Treat *on* a subject, a person *with* lenity.
Treatise *on.*
Trench *upon.*
Trespass *on.*
Trifle *with.*
Triumph *over.*
Troubled *with.*
Troublesome *to.*
True *to* his word.
Trust *in.*
Tug *at.*
Twist *with.*
Twitted *by* a person, *for* a fault.
Tyrannize *over.*
Umbrage *at.*
Unaccustomed *to.*
Unacquainted *with.*
Unalterable *in.*
Unaware *of.*
Unbearable *in* conduct, *to* a person.
Unbecoming *to.*
Uncalled *for.*
Uncouth *in.*
Understanding *between.*
Uneasy *about.*
Unequal *to.*
Unfit *for.*
Unheard *of.*
Unheeded *by.*
Unison *with, to.*
Unite (in an active sense) *with*, (in a passive sense) *to*; as, "The Roman jurisprudence having closely united itself *with* the system of monarchy;" "Be you not united *to* their assembly."
Unmindful *of.*
Unruly *to.*
Unstable *in.*
Upbraided *with.*
Urge *upon.*
Useful *to* a person, *for* anything.
Vain *of.*
Valiant *in.*
Valuable *for.*
Value *upon, on, at.*
Vanish *from.*
Variance *with.*
Varnish *with.*
Veil *with.*
Venerable *for.*
Vested *in* a person, *for* a purpose.
Vexed *at, for.*
Victim *to.*
Victorious *over.*

Vie *with*.
Violation *of*.
Virulent *against*.
Void *of*.
Vote *for*.
Wait *upon*, *on* a person, *at* a house, *for* a parcel.
Want *of*.
Ward *off* danger.
Warn a person *of*, *against*.
Wary *of*.
Weary *of* a task, *in* well-doing.
Wedded *to*.
Weep *at*, *for*.
Well *off*, ill *off* (see 417).
Wink *at*.
Wish *for*.
Withdraw *from*.
Withhold *from*.
Witness *of*.
Wonder *at*.
Work *at*, *for*.
Worry *with*.
Worthy *of*.
Wound *with*.
Wrangle *with*.
Wrench *from*.
Wrest *from*.
Wrestle *with*.
Wring *from*.
Yield *to*.
Zeal *for*.
Zealous *of*.
Zest *for*.

b. In the foregoing List, those prepositions which are of the most frequent use, are placed the *first* after the word, and those which are less frequent, the second, and so on. In all difficult cases, examples are given by way of illustration.

c. Several of these words take other prepositions after them to express different significations; thus, Fall *in* signifies to concur; fall *out*, to happen; fall *upon*, to attack. In examples of this kind, the sense alone must determine which preposition must be employed.

d. *By*, generally refers to the primary agent or person,—*with*, to the secondary agent, instrument, or accompanying cause; thus, "Goliath was killed *by* David *with* a stone." Here *David* was the cause, and *stone* the instrument. "He walks *with* a staff *by* moonlight."

e. Prepositions must never be annexed to those words which do not properly admit them; thus, "These laws distress *upon* the people," should be, "These laws distress the people."

N.B. In hearing the foregoing List, the teacher should mention each word, and require the pupil to give the proper preposition.

L. 70. c.—430. *a.* *To* is used after a verb of *motion, before the names of places;* as, "He went *to* Bristol."

Into also follows verbs of *motion;* as, "I go *into* the house."

b. *In* is used after a verb of *rest* before the names of countries, cities, streets; as, "He lives *in* France;" "*in* London;" "*in* Rockingham Street;" "I am *in* my room."

c. *At* is used after the verbs *to touch, arrive, land,* from foreign countries; as, "We touched, arrived, landed, *at* Portsmouth."

But we say *on* shore; and when the places are in the same country we say *in*, as, "We left York and arrived *in* London."

At is also used before the names of villages, single houses, towns, and *foreign* cities; as, "He resides *at* Headingley;" "*at* Harewood House;" "*at* No. 8, Rockingham Street;" "*at* Leeds;" "*at* Paris."

d. *Between* is applied to two things; as, "*Between* the two:" —*among* and *amidst*, to more than two; as, "*Among* the three."

431. Prepositions must not be used as adverbs; thus, "They went *before us*," is sometimes improperly used for, "They went *before we went*."

"*They went before us*," implies, *in front of us*; "They went before we went," implies priority of time.

RULE 19. CONJUNCTIONS.

LESSONS 71, 72.—Exercises 71, 72.—*Page* 88.

L. 71.—432. *a.* Co-ordinative Conjunctions connect in the same *mood* and *tense*, two or more *verbs* having the same relation to the sentence with respect to *time* and *circumstance*; as, "He *spoke* and *wrote* accurately."

b. Co-ordinative Conjunctions also connect in the same *case*, two or more *nouns* and *pronouns* which are *similarly circumstanced*; as, "*He* and *I* were present." "Between *you* and *me*." "He wrote to *him* and *me*."

c. Clauses not having the same relation to the sentence must not be connected by co-ordinative conjunctions; thus, "I *say* no more, *and believe* me yours," is incorrect; for, *say* is the *Indic.* Present, and *believe* in the *Imper.* Mood. We must, therefore, cancel *and*, and make the clauses separate sentences.

d. Besides nouns, pronouns, and verbs, conjunctions connect adverbs and adjectives; as, "We are *fearfully* and *wonderfully* formed;" "He is *wise* and *virtuous*." *As* frequently unites words that are in *apposition*; as, "He offered himself *as* umpire."

433. *a.* Care must be taken not only to use appropriate conjunctions, but to preserve the *construction* which the relation between the clauses requires; thus, "It is impossible for those who were once enlightened, *if they fall away*, to renew them again unto repentance," is incorrect; it should be, "It is impossible *that they* should be received again to repentance *who*, when once enlightened, have fallen away."

b. Addition, under its various modifications, is expressed by *and*, *both*, *also*. The word *and* denotes simply *addition*; as, "Thomas *and* John." To *prepare* the mind, as it were, for the introduction of a second subject, it is usual to prefix the word *both* to the first subject; thus, "*Both* Thomas-and-John."—*Both*, in this and similar instances, may be regarded as a Conjunction. (See 321. *c.*)

c. Separation, *negation*, and *opposition*, *diversity*, *condition*, and *doubt*, are denoted by *either*, *or*; *neither*, *nor*; *whether*, *but*; *although*, *though*, *yet*, *nevertheless*, *notwithstanding*; *lest*. The simple *disjunction* may be expressed by one word, *or*; as, "Thomas *or* John;" that is, *one* of them, but not both. The introduction of the word *either* before the first subject *prepares* the mind for an *exception* or *separation*; as, "*Either* Thomas *or* John." In a similar manner the word *neither* prepares the mind for a *negation*; as, "*Neither* Thomas *nor* John."

d. The *cause* is denoted by—*Because*, *for*, *since*.

e. Purpose is denoted by—*In order that*.

f. Comparison is expressed by—*Than*.

g. Condition by—*Except*, *if*, *unless*, *provided*.

h. Inference by—*Then*, *therefore*, *wherefore*.

i. Equality by—*As*, *as well as*, *so*.

434. *a. Two* words of the same part of speech, when either *addition* or *separation* is intended, generally require a conjunction between them; as, "Time *and* Tide;" "John *or* Joseph;" "To be good *and* virtuous."

b. Three or *more* words of the same part of speech require a conjunction before the *last*; as, "Honour, hope, *and* goodness."

In a *disjunctive* sentence, the words *either*, *neither*, are generally placed before the first word, and *or*, *nor*, before the last; "*Neither* truth, honour, *nor* discretion was exhibited."

c. When *emphasis* is intended, the conjunction is repeated before each; as, "Truth, *and* honour, *and* ability, have been sacrificed."

435. *a.* *Two* conjunctions should not be employed in the same clause when *one* is sufficient; thus, "He is so careful (*as*) *that* you may depend upon him." Cancel *as*.—Similarly, "*But* (*and*) *if* that evil servant say," should be, "*But if* that evil servant," &c.—Also, in *connecting* several clauses, the *recurrence* of the same conjunction should be avoided as much as possible.

b. Two conjunctions, however, are allowable, when one of them serves to connect the *sentence* with what precedes, and the other to connect one *clause* in the sentence with another clause; as, "I go to prepare a place for you. *And if* I go and prepare a place for you, I will come again." Here, *and* connects the sentences; *if*, the clauses.

c. Also, in *constructing* clauses, two *conjunctive modes* should be avoided, when the latter might be expressed by a *conditional* form; thus, "If he *had been* more studious, he *had been* more successful," should be, "he *would have been* more successful." (See 676.)

436. *a.* When the verbs are in *different moods* and tenses, the Nominative (as stated in 401) is *generally* repeated, when the verbs are connected by a *copulative* conjunction; as, "*I* know it, *and I* can prove it."—But the nominative is *always* repeated, when the verbs are separated by a *disjunctive* conjunction, or when the sentence is interrogative or emphatical; as, "*He* continues his studies, *though he* has met with many difficulties;" "Do *you* say so, and can *you* prove it?" "*He* has formed us, and *He* will preserve us." (See 401.)

b. Also, in a transition from the *affirmative* to the *negative* form, or from the *negative* to the *affirmative*, the *nominative* is generally *repeated*; as, "*He* is happy, *though he* is not rich;" "*He* is *not* happy, though *he* is rich."

437. *a.* After verbs of *doubting*, *fearing*, and *denying*, the word *that* is preferable to *lest* or *but that*; as, "You do not doubt *that* he is honest;" that is, "You do not doubt *that thing*, namely, he is honest, or, his honesty."

b. "They feared *that* they would not return," is much better than, "They feared *lest* they would not return." To say, "I doubt not *but that* he will fulfil his promise," implies, that I doubt nothing except one thing, namely, that he will fulfil his promise; yet this is the very thing *not doubted*. Remove the *but*, and the sense is correctly conveyed.—*But* after a *Negative* clause is equivalent to *that not*; as, "It *cannot* be *but* Nature will have some director;" that is, "It cannot be—*that* Nature will *not* have some director." (See 423. *e.*) "There is *no question but* the king will reform abuses."—*But* is sometimes used for *only*; as, "Born *but* to die;" born *only* to die. "And now abide faith, hope, charity, these three; *but* (yet, only) the greatest of these is charity."

438. *a.* Conjunctions must neither be improperly *omitted*, nor indiscriminately used the one for the other.

b. In Saxon or familiar dialect, *that* is frequently omitted; as, "I told him I should come." But, in the Latinized or more formal expression, *that* is rarely omitted; as, "I informed him *that* I intended to come."—*If* must not be used for *whether*; thus, "See *if* it rains," should be, "See *whether* it rains *or* not."—*As*, connected with the adjective *such*, is used as an adjective; as, "Let *such as* give advice be upright." (See 231.)—*As* and *because* must not be unnecessarily introduced; thus, "The books were to have been sold *as* on this day;" cancel

as.—*And* must not be employed for *or* after the word *without*; thus, "The house was built *without* brick *and* stone," should be, "*without* brick *or* stone." To say, "built without brick *and* stone," implies, that though *both* these materials might not have been used, yet *one* of them might; but to say, "without brick *or* stone," *excludes* both.

c. The word *or* is used sometimes to point out a difference between *things*, at other times only between *names* for the *same* thing. When the first noun is preceded by *either*, a difference between the *things* is indicated. When *either* is not inserted, the same difference may be pointed out by a repetition of the *article*, or of the *article* and *preposition* before each noun; but when several terms refer to the *same thing*, the article and preposition are not repeated, only the conjunction *or* being inserted before the last. Thus, "That figure is a sphere, *or a* globe, *or a* ball," is incorrect; it should be, "is a sphere, globe, *or* ball," because they are not different things, but different *terms* for the *same* thing. The expression, "He put the money *in a* bag, or *in a* box," or, "*in a* bag or *a* box," implies *two* distinct things, a *bag* and a *box*.—The sentence, "The king, whose character was not sufficiently vigorous *nor* decisive, assented to the measure," is not quite correct. If the word *decisive* is used as merely explanatory of the word *vigorous*, or as synonymous with it, then we ought to say, "vigorous *or* decisive;" but if the two terms are intended to designate *two distinct* things, we should use *nor* and its corresponding conjunction *neither*, thus, "The king, whose character was *neither* sufficiently vigorous *nor* decisive."

d. Except (the prep.) is used before a *noun* or *pronoun*; *unless* (the conj.) before a *verb*; as, "None were present *except* John." "He will be rejected *unless* he *be* diligent."

e. Except is preferable to the phrases *other than* and *all but*; thus, instead of saying, "He allowed no *other* application *than* by letter;" it would be better to say, "He allowed no application *except* by letter;" "They were diligent *all but* Thomas," should be, "*except* Thomas."

f. The word *without* must not be employed for *unless*; thus, "*Without* he study, he cannot succeed;" should be, "*Unless* he study," &c.

L. 72.—439. Some 1. Adjectives, 2. Adverbs, and 3. Conjunctions, require to be followed by words *corresponding* with them in sense.

1. ADJECTIVES:—

Other, having an adjective prefixed, requires *than*; as, ...	"Were it *any other than* he, I would consent."
All comparatives require *than*; as, .	"He is *greater than* I."
Former—latter, *This—that*; as, . .	"Virtue and vice are opposite to each other; the *former* ennobles the mind, the *latter* debases it;" or, "*This* debases the mind, *that* ennobles it."
Same—as, expressing *similarity*; as, .	"Your paper is of the *same* kind *as* mine."
The *one*—the *other*; as, . . .	"The *one* is good, the *other* bad."
Little, and the words *no*, *nothing*, and other *negatives*, require *except*; as, .	"He has *little* of the scholar *except* the name."
Such—as, expressing *similarity*; as, .	"These pens are *such as* yours."
Such—as, preceding an infinitive, when *consequence* is implied; as, . .	"The pain was *such as* to produce death."
Such—that, preceding the *other moods*, when *consequence* is denoted; as, .	"His diligence was *such*, *that* his friends were confident of his success."

2. Adverbs:—

As requires *as*, expressing *equality*; as,	"He is *as* good *as* she."
As—so, expressing *likeness*; thus,	"*As* the stars, *so* shall thy seed be."
As—so, applied to *verbs*, and expressing a *comparison*; thus,	"*As* he excels in virtue, *so* he rises in estimation."
As, signifying *when*, *while*, or *because*, is generally used without *so*; thus,	"*As* I came home, I met a friend."
So requires *as*, expressing *comparison*; as,	"I viewed in my mind, *so* far *as* I was able, the beginning and progress of a rising world." "*So* soon *as* he began to speak, he inquired."
So after a negative requires *as*; as,	"He is not *so* rich *as* he appears."
So—as, preceding an *infinitive*, and expressing a *consequence*; as,	"He studied logic *so* attentively, *as to be* able to reason correctly."
So—that, preceding the other moods, and expressing a *consequence*; as,	"He studied logic *so* attentively, *that* he *was* able to reason correctly."
So—so, expressing *similarity*; as,	"*So* we preached, and *so* we believed."
Rather—than; as,	"He would consent, *rather than* suffer."
Not only, not merely—but also; as,	"He was *not only* prudent, *but* he was *also* industrious."
At one time—at another time, are sometimes elegantly expressed by *now—now*; as,	"Like leaves on trees, the race of man is found, *Now* green in youth, *now* withering on the ground."
Here—there; as,	"*Here* plenty, *there* want."
In one place—in another place; as,	"*In one* place misery, *in another* happiness."
Where—there; as,	"*Where* idleness is, *there* is want."
When—then; as,	"*When* he strives, *then* he will succeed."
Never—nor; as,	"*Never* calumniate, *nor* encourage those who do."
Scarcely—when; as,	"*Scarcely* had he commenced, *when* he was interrupted."

3. Conjunctions:—

Both requires *and*; as, (231. *c.*)	"*Both* he *and* she were present."
Though or *although—yet, nevertheless*; as,	"*Though* deep, *yet* clear; *though* gentle, *yet* not dull."
Whether—or; as,	"*Whether* in health *or* in sickness."
Either—or; as,	"*Either* you *or* I must go."
Neither—nor; as,	"*Neither* you *nor* I am able to do it."
If, in reasoning, is followed by *then*; as,	"*If* this point is established, *then* it naturally follows," &c.
Because—therefore; as,	"*Because* he has proved the victor, he ought *therefore* to be rewarded."

440. *a.* Conjunctions that do *not correspond* should not be connected with the *same* noun or pronoun, as the meaning of the sentence is thus rendered imperfect. "Will it be believed that the four Gospels are *as* old, or even older, *than* tradition?" should be, "*older than* tradition, or even *as* old?"

b. "The relations are *so* uncertain, *as that* they require a great deal of examination;" should be, "*that* they require a great deal of examination," because a *consequence* is denoted."—"There was no man *so* sanguine *who* did not apprehend some ill consequences;" ought to be, "*as* not *to apprehend*;"—we may also say, "There was no man, how sanguine soever, or however sanguine, *who* did not apprehend."—"We should sufficiently weigh the objects of our hope, whether they are *such as* we may reasonably expect from them what they propose," should be, "*such that* we may reasonably expect."

c. THE FOLLOWING ARE VIOLATIONS OF SINGLE CONJUNCTIONS.—"The duke had not behaved with that loyalty *as* he ought to have done," should be, "*with which* he ought to have behaved." "In the order *as* they lie in his preface," should be, "In the order *in which* they lie," &c. "His donation was the more acceptable, *that* it was given without solicitation," should be, "*because* or *as* it was given without solicitation." "He had too much grace and wit *than* to be a member of that club;" *than* is superfluous; it should be, "He had too much grace and wit to be a member of that club."

441. *Neither—nor,* and *either—or,* should be *placed* near the words to which they refer; as, "*Neither he nor* his *friend* was present;" "It *neither improves* the understanding *nor delights* the imagination."

442. *Than* and *as* do not govern any case, but have the same case after them as they have before them; thus, "You are wiser *than I* (am);" "He is as good *as she* (is);" "I like John better *than* (I like) *him*;" "I respect John more *than he* (respects John);" "The nations not so blessed *as thou* (art);" "One greater *than he* has spoken."—By supplying the verb, all ambiguity will be avoided.

Than whom is an error, an imitation of Milton and of the Latin idiom. (See 362. *f.*)

INTERJECTIONS.

For the government of Interjections, see 229, & Rule 9, 373.

RULE 20. ELLIPSIS.

LESSON 73. a.—Exercise 73. a.—*Page* 90.

443. *a.* As a general rule, convey your ideas in as few words as possible, provided your meaning is rendered *full* and *distinct.* The omission of unnecessary words is usually called *Ellipsis.* Thus, instead of saying, "Reading *makes* a knowing man, study *makes* a judicious man, and conversation *makes* a polished man;" we may avoid *repeating* the word *makes,* and say, "Reading *makes* a knowing man; study, a judicious man; and conversation, a polished man."

b. An ellipsis is not allowable, when the employment of it would occasion obscurity, weaken the force of the sentence, or render it ungrammatical; thus, "We are apt to love who love us," should be, "We are apt to love *them* who love us."

444. ILLUSTRATION.—In almost all sentences, and particularly in compound sentences, an ellipsis of some of the parts of speech frequently occurs, as may be seen from the following examples:—

a. Of the *Article.* "*The* sun and moon;" here, the *repetition* of the article is unnecessary. But the following sentence, being intended to be emphatical, requires the article to be repeated; as, "Not only *the* year, but *the* day and *the* hour." The article is also generally repeated when one word begins with a consonant, and the other with a vowel; as, "*A* garden and *an* orchard."

b. Of the *Noun.* "One *sun* by day, by night ten thousand shine;" here, the repetition of the word *sun* is unnecessary. In emphatical sentences, the noun, as well as the other parts of speech, must be *repeated.* Nouns, connected with adjectives of dimension or measure, have generally some words understood; as, "A wall seven feet high;" that is, "A wall *which is* seven feet high."

c. Of the *Adjective.* "A *little* man and woman;" that is, "A little man and *a little* woman." In expressions of this kind, the adjective must have exactly the same signification, and be quite as proper when joined to the latter substantive as to the former; otherwise, the ellipsis should not be used.—The same adjective should not be applied to two nouns of different numbers; thus, "A magnificent house and gardens," would be better, if written, "A magnificent house and *fine* gardens." (See 357. *b.*)

d. Of the *Pronoun.* "In the posture I lay;" here, the pronoun is improperly omitted; it should be, "In the posture *in which* I lay." "We speak *that* we do know," ought to be, "We speak *that which* we do know;" or, "*what* we know."

e. Of the *Verb.* "She was young, beautiful, and good;" that is, "She was young, *was* beautiful, and *was* good." If we wish to point out one property above the rest, that property must be placed the *last*, and the ellipsis supplied; as, "She is young and beautiful, and *she is* good."

Do, *did*, *have*, *had*, *shall*, *will*, *may*, *might*, and the rest of the auxiliaries of the compound tenses, are frequently used alone, to avoid the repetition of the principal verb; as, "I have studied my lesson, but you *have* not;" that is, "but you have not *studied it.*"

When several different verbs are in the same mood and tense, we sometimes avoid repeating the auxiliary that has been prefixed to the first verb; as, "I *have* seen and heard him frequently;" that is, "I *have* seen and I *have* heard him frequently." But when anything is to be emphatically expressed, or when opposition is denoted, the auxiliary verb must be repeated; as, "I *have* seen and I *have* heard him too."

f. Of the *Adverb.* "He spoke and acted prudently;" that is, "He spoke *prudently*, and he acted *prudently.*"

g. Of the *Preposition.* "He was banished (*from*) the kingdom."

h. Of the *Conjunction.*

"'Tis not enough (*that*) taste, judgment, learning, join;
In all you speak, let truth and candour shine."

i. Of the *Interjection.* The ellipsis of the interjection takes place, when the nouns refer to the *same* person or thing; as, "*Oh!* my brother, my friend!" But, when the nouns refer to *different* persons or things, the interjection must be *repeated;* as, "*Oh* liberty! *Oh* my country!"

j. Sometimes a whole *phrase* is omitted; as, "Solomon introduces different speakers into his book of Ecclesiastes, without distinctly naming them; as, the fool, the philosopher, the epicure, and the preacher, which (*introduction of different speakers*) accounts for the apparent dissonance of sentiments in that book."

The following phrases are also elliptical:—

"Woe is me!" that is, "Woe is *to* me!" "To let blood;" that is, "to let *out* blood."

L. 73. b.—RULE 21. SYNTACTICAL SUMMARY.—**Ex. 73. b.**—*P.* 92.

445. *a.* In the *Syntactical Formation* of sentences, regard must be had to the strict observance of the rules of *concord, government, arrangement,* and *connection* of the words and clauses,—to the uniform and dependent *construction* of each sentence throughout,—and to the *adaptation* of the words to the *ideas intended;* thus, "His accusations were *strength* against him;" should be, "*strong* against him."—"If I can contribute to *your* and my *country's* glory." This sentence is ambiguous, and admits of two modes of correction;—1st. "If I can contribute to *our* country's glory;" or 2ndly. "If I can contribute to *your* glory and to that of my country."

For directions on the choice of appropriate words, the student is referred to *Perspicuity.*

VIOLATIONS OF THE RULE.—1. "The Court of Chancery frequently mitigates and breaks the teeth of the common law;" to *mitigate* the teeth of the common law is evidently improper; the sentence should be, "The Court of Chancery frequently mitigates the common law, and breaks the teeth of it."

2. "They presently grow into good humour, and good language towards the crown;" we may grow into good *humour*, but we cannot be said to grow into good *language.* The sentence should be, "They presently grow into good humour, and *begin to use* good language towards the crown."

3. "*How much soever* the reformation of this degenerate age is *almost utterly* to be despaired of, we may yet have a more comfortable prospect of future times." The sentence should be thus constructed, "*Though* the reformation of this degenerate age is *nearly* to be despaired of," &c.

4. "Oh! shut not up my soul with sinners, nor my life with the bloodthirsty; in whose hand is wickedness, and *their* right hand is full of gifts." As the passage introduced by the conjunction *and*, was not intended as a continuation of the principal and independent part of the sentence, but of the dependent part, the relative *whose* should have been used instead of the pronoun *their;* namely, "and *whose* right hand is full of gifts."

5. "We have the power of retaining, altering, and compounding those images which we have once received, into all the varieties of picture and vision." It is proper to say, "*altering* and *compounding* those images which we have once received, *into* all the varieties of picture and vision;" but we cannot say, "*retaining* them *into* all the varieties." The sentence should be, "We have the power of *retaining* those images which we have once received, and of altering and compounding them into all the varieties of picture and vision;" or thus, "We have the power of retaining, altering, and compounding those images which we have once received, and of forming them into all the varieties of picture and vision."

6. "Eye hath not seen, nor ear heard, neither have entered into the heart of man, the things which God hath prepared for them that love Him." In this sentence, the same noun is considered both in the nominative and the objective cases. It would be better constructed thus—"Eye hath not seen, nor hath ear heard, neither *hath* it entered into the heart of man, to conceive the things," &c.

7. A few additional instances are subjoined:—

a. "He is *learning* him geography;" .....say, "*teaching* him."
b. "He was paid *the debt*;".....say, "*The debt* was paid to him."
c. "He belongs to the house;".....say, "He *owns* the house."
d. "He died from *negligence*;".....say, *neglect.*
e. "For *ought* I know;".....say, *aught*, that is, *anything.*
f. "He plunged *down* into the water;".....omit *down.*
g. "Before I do that I must *first* see him;"..omit *first.*
h. "I am coming to pay a visit;".....say, "I intend visiting," or "I am going on a visit."

446. *Syntactical Parsing Table.*

1. *Article* . . . . . State what kind. Why inserted or repeated?
2. *Noun* . . . . . State the kind,—Gender, Number, Person, Case. Give reasons for each. Name Poss. Sing. and Plur.
3. *Adjective* . . . . State with what noun it agrees; the degree of compar. Compare it.
4. a. *Personal Pron.* . State the Gend. Numb. Pers. and Case. Give reasons for each.
   b. *Rel. Pron.* . . Name its Antecedent. State the Gend. Numb. Pers. Case. Give reasons for each.
5. a. *Verb* . . . . State the kind, Reg. or Irreg., Mood, Tense, Numb. and Pers. Give reasons for each. Name Past Tense, Pres. and Past Part.
   b. *Participle* . . . State the kind. Name the Pres. and Perfect.
6. *Adverb*. . . . . State the kind. What word does it modify? Its Position.
7. *Preposition* . . . Name the word which it governs. Explain its meaning.
8. *Conjunction* . . . State the kind. Show what moods, tenses, and cases it connects.
9. *Interjection* . . . Explain its meaning.

For *Models* and *Examples*, see Exercises, p. 169, &c.

PART IV.—PUNCTUATION

LESSONS 74, 75. a. & b.—Exs. 74, 75. a. & b.—*Page* 93.

L. 74.—447. *a.* PUNCTUATION explains the mode of marking a written composition into *sentences, clauses,* and *members,* by means of *points* or *stops,* for the purpose of noting the different *pauses* which the sense, and an accurate pronunciation require.

b. The principal stops are the *Comma* (,), *Semicolon* (;), *Colon* (:), the *Period* or full stop (.), *Note of Interrogation* (?), *Note of Exclamation* (!), and the *Dash* (—).

c. The *period* properly denotes a complete *round* of sentences; the *colon* is a *limb* of a period; the *semicolon*, a *half limb;* the *comma*, a small part or clause *cut off*.

d. The *comma* represents the shortest pause; the *semicolon,* a pause longer than the comma; the *colon,* longer than the semicolon; and the *period,* longer than the colon.

e. The *duration* of the pauses must be left to the taste of the reader or speaker, much depending on the style of the writing and the manner in which it ought to be pronounced; the grave or solemn style requiring much longer pauses than the lively or passionate, in which a rapid enunciation is required.—Pauses are sometimes necessary in reading and speaking, where usage does not warrant the insertion of any point.

RULES FOR THE PROPER PUNCTUATION OF A COMPOSITION.

The Comma.

448. The COMMA separates those parts of a sentence, which, though very closely connected in sense and construction, require a pause between them.

449. *a.* RULE 1.—SIMPLE SENTENCES.—A *simple sentence,* when *short,* admits only a period at the end; as, "No state of life is exempt from trouble."

b. But when a simple sentence is *long,* and the subject and predicate consist each of a number of words, a comma must be inserted before the *verb;* as, "A steady and undivided attention to one object, *is* a sure mark of a superior mind."—Modern Punctuation, however, frequently dispenses with this latter rule.

450. *a.* RULE 2.—SIMPLE MEMBERS.—The *simple members* of a *Compound sentence,* whether successive or involved, are separated by commas; as, "When the graces of novelty are worn *off,* admiration is succeeded by indifference." "The soldiers, *when they heard the report,* charged the enemy with vigour."

b. But when the members are closely connected by a conjunctive particle, the comma is unnecessary; as, "Revelation tells us *how we may attain happiness.*"

451. *a. Rule* 3.—Two Terms.—*Two* words of the *same part of speech,* when connected by a conjunction *expressed,* do not admit a comma between them; as, "The *earth and* the *moon* are planets." "The man of order *catches and arrests* the hours as they fly."

b. But when the conjunction is *not* expressed, a comma is inserted between the words; as, "*Reason, passion,* answer one great end." "He is a *plain, honest* man."

c. Also, when the two words connected are *emphatically* distinguished, the comma is inserted; as, "Honest, *but indolent,* his course was frequently disturbed."

d. An exception to Rule *b* occurs, when two or more adjectives do not express distinct qualities of the noun, but one adjective merely modifies the other; as, "A *dark brown* coat." "A *light yellow-green* tint."

e. A comma may also be inserted when the conjunction is *expressed,* if the parts connected are *not short;* as, "Intemperance destroys the strength of our bodies, *and* the vigour of our minds."

452. *a.* Rule 4.—Three or more Terms.—*Three* or *more* words of the *same part* of speech, with or without a conjunction, require a comma after each of them, except the last, and the last word, if a *noun* (but not if an adjective), must also be separated from the verb by a comma; as, "Poetry, music, and *painting,* are fine arts." "David was a brave, wise, and *prudent* prince."

In the former example, *painting* admits a comma after it; but *prudent,* being an adjective, does not.—The following is an additional example to illustrate the Rule: "To relieve the indigent, to comfort the afflicted, to protect the innocent, to reward the deserving, are humane and noble employments."

b. When words follow each other in pairs, there is a comma between each pair; as, "Anarchy *and* confusion, poverty *and* distress, desolation *and* ruin, are the consequences of civil war."

L. 75. a.—453. Rule 5.—Nominative Absolute, &c.—The words used in a *direct address,* the *Nominative absolute,* a short expression (in the manner, either of a quotation or of a command), and the *infinitive mood absolute,* when it is not used as a nominative case, should be separated from the rest of the sentence by *commas;* as, "*My son,* hear the counsels of thy father."

"I remain, *Sir,* your obedient servant." "The *time* of youth *being precious,* we should devote it to improvement." "Plutarch calls lying, *the vice of slaves.*" "I say unto all, *Watch.*" "To *enjoy* pleasure, he sacrificed future ease and reputation."

454. *a.* RULE 6.—ADJUNCTS.—*Adjuncts* or *explanatory phrases*, either at the beginning, middle, or end of a simple sentence, are separated from it by commas; as, "*With gratitude*, I remember his goodness to me."

"I remember, *with gratitude*, his goodness to me." "His talents, *formed for great enterprises*, could not fail of rendering him conspicuous."

b. Adjectives and Participles, having certain words dependent upon them, are, with their adjuncts, generally separated from the rest of the sentence by commas; as, "Time hovers o'er, *impatient to destroy*, and shuts up all the passages of joy." "Principles of morality, *imprinted on the memory at an early age*, are seldom erased from the mind."

c. When the adjectives and participles immediately follow the noun, and are employed in a *restrictive* sense, they must not be separated by a comma; as, "A man *renowned for repartee*, will rarely spare his friend."

d. The words *nay, so, hence, again, first, secondly, formerly, now, lastly, in fact, therefore, wherefore, however, besides, indeed*, and all other words and phrases of the same kind, must, when considered *of importance*, and, particularly, at the commencement of a sentence, be separated from the context by a comma; as, "*Besides*, our reputation does not depend on the caprice of man, but on our own good actions." "If the spring put forth no blossoms, in summer, there will be no beauty, and in autumn, no fruit; *so*, if youth be trifled away without improvement, riper years may be contemptible, and old age miserable."

e. When, however, these phrases are not considered important, and, particularly, in short sentences, the comma is not inserted; as, "There is *surely* a pleasure in acting kindly." "Idleness is *certainly* the mother of all vices."

f. A word or phrase, *emphatically repeated*, is separated by commas; as, "*Turn ye, turn ye*, why will ye die?"

455. *a.* RULE 7.—NOUNS IN APPOSITION.—When the *latter* of two nouns, placed in *apposition*, is accompanied by an *adjunct*, both the noun and *the adjunct* must be separated from the former by a comma; as, "Paul, *the apostle of the Gentiles*, was eminent for his zeal and knowledge."

b. But when several words are used as *one compound name*, then a comma is not inserted between them; as, "Paul *the apostle*;" "*The emperor* Antoninus."

456. *a.* RULE 8.—PHRASES IN OPPOSITION.—Simple members of sentences, connected by *comparatives*, and phrases placed in *opposition to*, or in contrast with, each other, are separated by commas; thus, "*As* the hart panteth after the water-brooks, *so* doth my soul after Thee."

"They are sometimes in union *with*, and sometimes in opposition *to*, the views of each other."

"*Though* deep, *yet* clear; *though* gentle, *yet* not dull;
Strong, without rage; *without* o'erflowing, full."

b. When only *one word* follows the last preposition, a comma must not be inserted before it; as, "He was much attached to, and concerned *for John*."

c. When the members of comparative sentences are short, the comma is omitted; as, "How much *better* is wisdom *than* gold."

L. 75. b.—457. *a.* RULE 9.—THE RELATIVE.—A comma must be inserted *before the relative*, when the clause immediately after it is used as *explanatory* of the antecedent clause; as, "He, *who* disregards the good opinion of the world, must be utterly abandoned."

b. But when the relative is so *closely connected* with its antecedent, that it *cannot be transposed*, a comma must not be inserted before it; as, "Self-denial is the *sacrifice which* virtue must make."

c. When several words come between the relative and its antecedent, a comma is sometimes inserted; as, "There is no *charm* in the female sex, *which* can supply the place of virtue."

458. *a.* RULE 10.—INVERTED ORDER.—A comma must be inserted between the two parts of a sentence, which have their *syntactical order inverted:* as, "*With God*, nothing is impossible;" that is, "Nothing is impossible with God."

b. When the subject of inquiry *introduces* an interrogative sentence, it is immediately followed by a comma; as, "*Our fathers*, where are they?"

459. RULE 11.—THE INFINITIVE MOOD.—When any tense of the verb *to be* is followed by a verb in the infinitive mood, which, by transposition, might be made the nominative case to it, the tense of the verb *to be* is separated from this infinitive by a comma; as, "The most obvious remedy *is, to withdraw* from all associations with bad men;" that is, "To withdraw from all associations with bad men, is the most obvious remedy."

So, also, in this instance,—"It ill becomes good and wise men, to oppose and degrade one another."

460. RULE 12.—VERB UNDERSTOOD.—When a verb is *understood*, a comma must be inserted; as, "Reading makes a full man; *conversation*, ∧ a ready man; and *writing*, ∧ an exact man."

461. *a.* RULE 13.—CONJUNCTION THAT.—The word *that*, used as a *conjunction*, is *preceded* by a comma; as, "Be virtuous, *that* you may be happy."

b. The preceding Rules will, it is hoped, be found comprehensive; yet, there may, perhaps, be cases in which the student must rely on his own judgment.

c. In *preparing works* for the press, some authors merely insert a *period* at the end of each sentence, and leave the rest to be pointed by the printers, who, from their constant practice, are supposed to have acquired a uniform mode of punctuation. This custom is not, however, to be recommended.

The Semicolon.

LESSON 76. a.—Exercise 76. a.—*Page* 96.

462. The *semicolon* is used to separate the parts of a sentence, which are less closely connected than those which are separated by a comma.

463. *a.* RULE 1.—When the first division of a sentence contains a *complete proposition*, but is followed by a clause which is added as an inference, or to give some explanation, the two parts must be separated by a semicolon; as, "Perform your duty faithfully; for this will procure you the blessing of Heaven."

b. When the preceding clause depends on the following, a semicolon is sometimes used; thus, "As coals are to burning coals, and wood to fire; so is a contentious man to kindle strife."

464. RULE 2.—When several *short sentences* follow each other, not having any necessary dependence on each other, they may be separated by a semicolon; as, "Every thing grows old; every thing passes away; every thing disappears."

465. RULE 3.—When a sentence contains an *enumeration* of several particulars, the members are generally separated by semicolons;—

As, "Philosophers assert, that Nature is unlimited in her operations; that she has inexhaustible treasures in reserve; that knowledge will always be progressive; and that all future generations will continue to make discoveries, of which we have not the slightest idea."

The Colon.

466. The *colon* is used to divide a sentence into two or more parts, less connected than those which are separated by a semicolon, but not so independent as to require a period.

467. *a.* RULE 1.—A colon is used when a member of a sentence is *complete in itself*, both in sense and construction, but is followed by some additional remark or illustration depending upon it in sense, though not in syntax; as, "Study to acquire a habit of thinking: *no study is more important.*"

b. The insertion or omission of a conjunction before the concluding member of a sentence, frequently determines the use of the colon or semicolon. When a conjunction is *not* expressed before the concluding member, a *colon* is to be used; but when it is expressed, a *semicolon* is used; as, "Apply yourself to learning: it will redound to your honour." "Apply yourself to learning; *for*, it will redound to your honour."

468. RULE 2.—When the sense of several members of a sentence, which are separated from each other by semicolons, depends on the *last clause*, that clause is generally separated from the others by a colon; as, "A Divine Legislator, uttering His voice from heaven; an Almighty Governor, stretching forth His arm to reward or punish: these are considerations which overawe the world, support integrity, and check guilt."

469. *a.* RULE 3.—When an *example*, a *quotation*, or a *speech* is introduced, it is separated from the rest of the sentence either by a *semicolon* or a *colon*; as, "The Scriptures give us an

amiable representation of the Deity, in these words; '*God is love.*'"

b. Several parts of the *Litany*, in our church service, are divided by the colon, merely to distinguish the cadences of the chanting service; as, "Thine honourable: true, and only Son."

LESSON 76. b.—*The Period.*—**Exercise 76. b**—*Page* 97.

470. *a.* When a sentence is *complete*, both in the construction and sense intended, a *period* must be used; as, "By disappointments and trials, the violence of our passions is tamed."

b. The period must be used after all abbreviations; as, "A.D." "M.A." "Fol."

c. A period is sometimes inserted between sentences which are connected by conjunctions, as the sense and structure of sentences, and not the connective particle, in general, determine whether or not a period is to be used; as, "He who lifts himself up to the observation and notice of the world is, of all men, the least likely to avoid censure. *For*, he draws upon himself a thousand eyes, that will narrowly inspect him in every part."

The Dash.

471. *a.* *A dash* (—) may be used where the sentence breaks off abruptly, where a significant pause is required, or where there is an unexpected turn in the sentiment; as, "And God said,"—what?—"Let there be light."

b. A *Dash* is employed—1. To denote a pause longer than a comma; as, "Laborious and patient men of all ranks—inventors and discoverers—all have worked together."—2. Sometimes to introduce a sentence which might commence a fresh paragraph.—3. Sometimes to denote clauses on which we wish the reader to dwell a little.—4. Sometimes to represent a certain hesitancy in speaking; as, "I—regret—to inform you—that the debt—is—still—unpaid."—5. The Dash is also sometimes employed by writers who have not taken sufficient pains to insert the proper stops.

The Note of Interrogation.

472. *a.* The *note* of *interrogation* (?) is inserted at the end of a sentence in which a question is asked; as, "Why do you neglect your duty?"

b. A note of interrogation must not be used in cases in which a question is only *said* to have been asked, and in which the words are not used as a question; as, "Your father inquired when I had good news from Leeds." To give this sentence the interrogative form, it should be expressed thus; "When," said your father to me, "had you good news from Leeds?"

The Note of Exclamation.

473. *a.* The *note* of *exclamation* (!) is used after expressions of sudden emotion, joy, terror, surprise, &c., and also with invocations or addresses; as, "Eternity! thou pleasing, dreadful thought!"

b. When *Oh* is used, the *exclamatory point* is generally placed immediately after it, or after the next word; as, "Oh! that I had been more diligent;" but when

O is used, the point is placed after some *intervening* words; as, "O my respected friends!"

c. When the notes of interrogation and exclamation stand at the end of a complete sentence, which is most frequently the case with the note of interrogation, they are equal to the period; when they terminate a clause of a sentence only, their value is that of the point which would otherwise have been placed there. The points of interrogation and exclamation mark an elevation of the voice in reading.

The following characters are likewise used in Composition.

LESSON 77.—Exercise 77.—*Page* 98.

474. *a.* A *parenthesis* ( ) includes a clause inserted in the body of a sentence, containing some necessary information or useful remark, but which may be omitted without injuring the grammatical construction of the sentence; as,

"Know then this truth (*enough for man to know*),
Virtue alone is happiness below."

b. The parenthesis, whether short or extended, is evidently a digression in a sentence, and should either be transferred to the following sentence, or be so placed as to read smoothly, and glide at once into our conception. When the clause is short, and coincides with the rest of the sentence, the parenthetical characters are now generally omitted, and commas inserted in their place; as, "Mantua, Milan, and Parma, *fruitful provinces of Italy*, have often been the theatre of war."

475. An *apostrophe* (') is used when a letter is *omitted*, or a word *abbreviated;* as, *enrich'd* for *enriched; tho'* for *though.* It is likewise the sign of the possessive case, being used instead of a letter which was formerly inserted; as, *man's* for *manes* or *manis.*—It also denotes the plural of *words*, when used merely as words; as, "Dot your *i's*, cross your *t's*." (See 86. *e.*)

476. *a.* A *Macron* or small dash (¯) over a vowel shows that it is *long;* as, ā, ē, ī, ō, in *bāle, pine, nōte.*—A *Brēve* or small curve (˘) shows that the vowel is *short;* as, *ă, ĕ, ĭ, ŏ,* in *băl, pĭn, nŏt.*

b. The *Acute Accent* (′) denotes the Emphasis on a syllable; as, *reg′* in *reg′*ular.—It also denotes a short syllable; as, *prom* in *prom′*ise;—and also the rising Inflexion; as, "The Lord reigneth′."

c. The *Grave Accent* (`) denotes a *long* or *open* vowel; as, *fàvour;*—also, the falling Inflexion; as, "We shall write to-day."—It also shows that the vowel over which it is placed requires its full sound; as,

"In his right hand a tippèd staffe he held,
With which his feeble steps he stayèd still."

477. A *diæresis* (¨) when used to divide a diphthong into two syllables, shows that they are to be pronounced apart, as, *aërial.*

478. An *asterisk* (*), an *obelisk* (†), a *double dagger* (‡), and a *parallel* (‖), with small *letters* and *figures*, refer to some note in the margin, or at the bottom of the page.

479. (***) Two or three asterisks denote the omission of some letters in a word, or of some bold or indelicate expression, or some defect in the manuscript.

480. A *brace* { is used to connect words which have one common term. It was formerly used to connect three lines in poetry, having the same rhyme, called a *triplet*. Thus,

"And the eye tells what every moment *shows*,
That Heav'n no bounds in power or bounty *knows*,
Almighty when it works, all good when it *bestows*."

481. A *caret* (^) is used to show that some word is omitted; as, "You are the man." The same mark is called a *circumflex*, when it is placed over a vowel to denote a *long* syllable; as, *amênable*.

482. An *ellipsis* (—) is used when some letters in a word are omitted; as, k—g, for *king*.

483. *Brackets* [ ] are used to enclose a word or phrase which is intended to supply some deficiency, or to rectify some mistake.

484. *a.* A *hyphen* (-) is used to connect compound words; as, *lap-dog, father-in-law*. It is used when a word is divided into syllables; as, re-main-ing. When used at the end of a line, it shows that the remaining part of the word is carried to the beginning of the next line, as in several words in the next page. (See 45.)

b. The term *hyphen* comes from the Greek, and signifies *under one*, because *two* words are thus brought *under one*.

c. A hyphen is generally used between two nouns, when one of them signifies something *belonging to, used for*, or *adapted to* the other; as, A *silk-mill*, a mill for spinning silk; a *cork-screw*, a screw for corks; a *kitchen-grate*, a grate for a kitchen.—A hyphen is not used when the *first* word denotes the *material* or *substance* of which the second is made; as, a silk gown; a stone wall.

485. *a.* An *index* (☞) refers to some remarkable passage.

b. The *Cedilla* (ç), of French origin, is sometimes placed under *c*, to show that *c* has the sound of *s* before *a* or *o*; as, *façon*.

486. A *section* (§) is used to divide a discourse or chapter into portions.

487. *a.* A *paragraph* (¶) denotes the beginning of a new subject, but the mark (¶) is never used except in the Old and the New Testament, and in the Book of Common Prayer. In

other books, paragraphs are distinguished by *leaving off*, and *commencing a new line.*

b. Different subjects, unless they are very short, should be separated into paragraphs. When one subject is continued to a considerable length, the larger divisions of it should be put into distinct paragraphs. The *facts*, *premises*, and *conclusions* of a subject, must also be divided into paragraphs.

c. Paragraphs should not be extended to a great length. If very long, they may not be attentively read, and, if very short, they occasion a difficulty in the connexion. Nor, if possible, must they be of a uniform length, but, on the contrary, must be *diversified* in their extent; for a monotonous sameness is displeasing in this, as well as in other things. (See 695.)

488. A *quotation* is a passage quoted from an author or speaker in his own words, and has two inverted commas at the beginning, and two direct ones at the end; thus, (" "); as,

"A man that rightly knows himself," says Mason, in his Treatise on Self-Knowledge, "is acquainted with his peculiar temptations; and knows when, and in what circumstances, he is in the greatest danger of transgressing."

Directions respecting the use of Capital or Head Letters.

LESSON 78.—Exercise 78.—*Page* 98.

489. *Capitals* or *head letters* are so called from the Latin, *caput*, the head. Small letters are said to have been first introduced in the *seventh century*; before that time, only large or capital letters were used for all the words in a volume. Hence, great difficulty would be experienced in reading.

For a long time after the introduction of small letters, every *noun* began with a *capital* letter, both in writing and printing, but at present, only the following words begin with capital letters:—

490.—1. The *first* word of every book, chapter, letter, note, or any other piece of writing.—Also, the titles of books, with the substantives and principal words in the titles; as, "Euclid's Elements of Geometry;" "Goldsmith's Deserted Village."

491.—2. The *first* word after a *period*, after a *note of interrogation* or *exclamation*, when the sentence before, and the one after it, are independent of each other; and the *first word* in every line of poetry.

But, if several interrogative or exclamatory sentences are so connected, that the latter sentences depend on the former, all of them, except the first, may begin with a *small* letter; as, "How doth the city sit solitary, that was full of people! *how* is she become as a widow!"

492.—3. The names of the *Deity;* as, God, Jehovah, the Almighty; also, a personal Pronoun, when applied to the Deity; as, "Hear Him."—Also, titles of honour in a direct *address;* as, My Lord, Sir, Your Honour, &c.

493.—4. The *proper names* of persons, places, streets, rivers, ships, mountains, &c.; as, Thomas, London, Cheapside, the

Thames, the Royal George, Snowdon, &c.—Also, common nouns, when *personified;* as, "Come, gentle *Spring.*"—The names of days, months, particular feasts, and historical events; as, Tuesday, June, Easter, the Reformation.

494.—5. Adjectives derived from the *proper names* of persons and places; as, Johnsonian, English, French, Roman.

495.—6. The *first* word of a *maxim*, an *example*, or a *quotation*, when it follows a semicolon or a colon; that is, when it is used in a direct form; as, "Temperance preserves health."

When a quotation is not introduced in a direct form, but follows a comma, the first word must not begin with a capital; as, "Solomon observes, that '*pride* goeth before destruction.'"

496.—7. *a.* The pronoun *I*, the interjections *O*, *Oh*, and most *abbreviations* begin with capitals; as, "*I* study;" "Hear, *O* Israel!" "*A. D.*," "*M. A.*," "*Fol.*"

b. Other words also may begin with capitals, when they are remarkably emphatical, or form the principal subject of the composition.

497. *a. Italic Letters.*—When a writer wishes any word or phrase to be particularly noticed, it is usually printed in *Italics* (or letters which *incline*), especially in works intended for the young or uneducated. In other works, Italics are only sparingly employed.

b. The words intended to be printed in *Italics* are *underlined* by the Author in writing.

c. Words and phrases from other languages, when introduced into English writings, are generally expressed in *Italics;* thus, "Stamp duties, the amount of which is regulated according to the value of the property, are termed *ad valorem* duties."

d. Headings.—In beginning any chapter or section, it is recommended to place at the top or commencement, the Subject, as a *Heading.*

498. The manuscripts of the ancients were usually arranged in the form of long narrow rolls of parchment or papyrus, called *volumina*, whence our *volume*. The words in these volumina were written in Capital letters, without any separation by spaces or marks of punctuation, or any divisions of chapters, paragraphs, or periods, as in modern books. In addition to the want of spaces, points, &c., the manuscripts generally contained numerous *contractions*, not only of syllables but of whole words, so that the art of reading them easily and correctly was difficult of attainment.

PART V.—PROSODY.

LESSON 79.—Exercise 79.—*Page* 103.

499. PROSODY explains the nature of the *Accent* and *Quantity* of syllables, of *Emphases*, *Pauses*, and *Tones*, and of the laws of *Versification*. It consists of two parts, *Orthoëpy* and *Versification*.

ORTHOËPY.

500. ORTHOËPY comprises the correct *Pronunciation* of letters; the *Accent* and *Quantity* of syllables; and the nature of *Emphasis*, *Pauses*, and *Tone*.

Directions have already been given with regard to the pronunciation of *Letters*. (See 12 to 37.)

501. *a. Accent* is a particular *stress* of the voice on a certain *syllable* in a word, that it may be distinguished from the rest; as, the syllable *vir* in the word *virtue*.—The tendency of the English language is to throw the Accent as near the *beginning* of the word as possible; thus, *Del'*-icacy, *plan'*-etary, *mon'*-archy, *effron'*-tery.

b. Accent is of two kinds, *primary* and *secondary*. "Words of *one* syllable can have no accent. Words of *two* syllables have the primary accent only. Words of *three* and *four* syllables *may* have both the primary and secondary accent; but many of them have no secondary accent that deserves notice; such as, *dignity*, *annuity*, *fidelity*. In words of four, five, or more syllables, a secondary accent is often essential to a clear and distinct articulation of the several syllables."—*Webster*. In most dictionaries the *Primary* Accent only is marked; as, *Am'icable*; in others, the *Primary* is marked with two accents (''), and the secondary with one (') ; as, *Ad'verti''se*, *Com'plai-sant''*.

c. In words of *two syllables*, those that are purely English have generally the *first* syllable accented. But when the same word is sometimes a noun or adjective, and sometimes a verb, the accent is on the *first* syllable of the *noun* or *adjective*, and the *second* of the verb; as, *Ab'sence*, *ab'sent*,—*absent'*. In Compound and Derivative words, the long sounds or syllables of the Primitives are frequently shortened. (See 38. *c.*)

d. In words of *Three Syllables* the Accent is mostly either on the *First*, as, in *Pi'*ety, *id'*iom, *pop'*ular; or on the *last but one*; as, in Co-*é'*-qual, com-*mit'*-tee, de-*cō'*-rum; and least frequently on the *last*; as, in As-cer-*tain'*, dis-en-*gage'*.

e. In words of *Four Syllables*, the Accent is—1, never on the *Last*;—2, rarely on the *First*, as, in *Ac'*-curacy, *cer'*-emony;—3, mostly on the *Penultimate* (last but one), as, in Aca-*dem'*-ic, compre-*hen'*-sive;—or 4, on the *Antepenultimate* (last but two); as, in A-*bil'*-ity; in-*cu'*-rable.—The words ending in *tion*, *sion*, *cious*, *tious*, *tial*, &c. accent the syllable *before* that termination; as, ce-*les'*-tial.

f. For other words, consult either *Webster's* large Dictionary, or *Walker's*, and attend to the mode observed by the best speakers.

502. The *Quantity* of a syllable is the time occupied in pronouncing it.—A syllable is *long*, when the accent is on the

vowel; and *short*, when the accent is on the *consonant*. A *long* syllable requires twice the time in pronouncing it that a *short* one does. Long syllables are marked thus (−), as, *tūbe;* short syllables thus (˘), as, *măn*. In English, syllables are generally considered as *accented* or *unaccented*, rather than *long* or *short* as in Latin or Greek. (See 476.)

In *Reading*—Let every *syllable* have a full and distinct enunciation.—The words included in a Parenthesis must be pronounced rather *more quickly* and in a *lower voice* than the other words of a sentence.

503. *a. Emphasis* denotes that stress of the voice which we lay on some particular *word* or *words* in a sentence, in order to mark their superior importance, and thus more clearly to convey the idea intended by the writer or speaker.

b. Emphases must be judiciously employed, for when they occur too frequently they are apt to be disregarded. The best general rule is, clearly to *comprehend* what you are about to read or utter, and then place the emphasis on those words which you would render emphatical if they proceeded from the immediate sentiment of your own mind in *private discourse*.

504. *a. Pauses*, or rests, are *cessations* of the voice, in order to enable the reader or speaker to take breath; and to give the hearer a distinct perception of the meaning, not only of each sentence, but of the whole discourse.

b. Pauses are of two kinds; first, *emphatical* pauses; and next, such as serve to *distinguish the sense.*

Emphatical pauses are used after something has been said which is important, and on which we wish to fix the hearer's attention. These pauses must not be used too frequently.—With respect to *pauses which serve to distinguish the sense*, it is proper to observe, that the voice should be relieved at every stop; slightly at a comma, longer at a semicolon, still more so at a colon, and completely at a period. The sense also sometimes requires pauses which are not represented by points; these are called *rhetorical pauses*.—An excellent method for *preventing* the *habit of taking breath too frequently* is, to accustom yourself to read sentences of considerable length abounding with *long* and *difficult words*.

c. There are likewise two pauses peculiar to *poetry;* the *Final* pause at the end of each line, and the *Cæsural* pause at or near the middle of the line.

In reading *blank verse*, the *close* of each line should be made *sensible* to the ear, but without either letting the voice fall, or elevating it; it should be marked only by such a slight suspension of sound, as may distinguish the passage from one line to another without injuring the sense.—The *Cæsural* pause divides the line into two parts. It is necessary in every line of eight, ten, or twelve syllables, and is generally placed at the end of the fourth, fifth, or sixth syllable.

505. *a. Intonation* is the *change* or *modulation* of the voice, when speaking or reading.

b. The tone of the voice is changed principally at the accent or emphasis. The raising of the voice at the accent or emphasis is called the *rising inflection;* the sinking of the voice is called the *falling inflection*. The art of making a proper use of Pauses, Accent, Emphasis, and Intonation, in speaking, reading, or reciting, is called *Elocution*.

c. The different *passions* of the mind must be expressed by different *tones* of the voice. *Love*, by a soft, smooth, languishing voice; *anger*, by a strong, vehement, and elevated voice; *joy*, by a quick, sweet, and clear voice; *sorrow*, by a low, flexible, interrupted voice; *fear*, by a dejected, tremulous, hesitating voice; *courage*, by a full, bold, and loud voice; and *perplexity*, by a grave and earnest voice. In *exordiums*, the voice should be low, yet clear; in *narrations*, distinct

in *reasoning*, slow; in *persuasions*, strong; it should thunder in *anger*, soften in *sorrow*, tremble in *fear*, and melt in *love*.

d. In an *antithesis*, the contrary assertion should be pronounced louder than the other. In a *climax*, the voice should always rise with it. In *dialogues*, it should alter with the parts. The voice should be steadily and firmly supported throughout the sentence, and the concluding words modulated according to the sense.

e. The best *general* ***rule*** to be observed with respect to *Intonation*, is to FOLLOW NATURE. Consider how she teaches you to utter any sentiment or feeling of the heart in SENSIBLE ANIMATED CONVERSATION. Think after what manner, with what tones and inflections of voice, you would, on such an occasion, express yourself, when you were most in earnest, and sought most to be listened to by those whom you addressed. Let these be the *foundation* of your manner of pronouncing in public, and you will take the surest method of rendering your delivery both agreeable and persuasive.

506. *a.* In order to speak and read with *grace* and *effect*, attention must also be paid to the *proper pitch* of the *voice*.

b. The voice must be neither too loud nor too low. Acquire such a command over your voice, that you may elevate or lower it according to the number of persons addressed.

c. The voice must not be thick nor indistinct. Accustom yourself, both in conversation and in reading, to give *every sound* which you utter its due proportion, so that *every word* and *every syllable* may be clearly and distinctly heard.—Many corruptions in language have arisen from an idle slurring pronunciation of words.

d. The utterance must neither be too quick nor too slow. Convey to the hearer the *sense*, *weight*, and propriety of every sentence you read, in a *free*, *full*, and *deliberate pronunciation*.

507. Another subject which claims attention, is *Gesture* or *Action*. The best rule that can be given on this subject is, to attend to the looks and gestures in which earnestness, indignation, compassion, or any other emotion, discovers itself to the best advantage in the common intercourse of men. Let the motions and gestures which nature thus dictates be those on which your own are formed.

VERSIFICATION.

LESSON 80.—Exercise 80.—*Page* 103.

508. PROSE is the ordinary language employed in reasoning and conversation, and is not confined to any arranged number of syllables.

509. POETRY is language chiefly addressed to the imagination and feelings. In *construction*, it differs from Prose in requiring a measured arrangement of words in verse, and in admitting a *peculiar license* in the application of them.

510. VERSIFICATION is that measured arrangement of words which chiefly distinguishes the *form* of poetry from prose. It embraces the Laws of Metre and the peculiarities which distinguish the different kinds of Verse.

511. *Poetical License* is the peculiar application of certain words in poetry, contrary to the ordinary rules of Grammar. (See 526.)

512. Poetry is written in two forms; namely, *Rhyme* and *Blank Verse*.

a. *Rhyme* is a term applied to verses that terminate in syllables of the *same sound*; as,

"Indulge the true ambition to ex*cel*
In that best art,—the art of living *well*."

b. In *blank verse*, the final syllables do not rhyme.

Blank verse may be accounted a noble, bold, and disencumbered species of versification, and in several respects it possesses many advantages over rhyme. It allows the lines to run into one another with perfect freedom; hence, it is adapted to subjects of dignity and force, which demand more free and manly numbers than can be obtained in rhyme. Blank verse is written in the heroic measure, that is, in lines consisting of ten syllables. Milton, Cowper, Wordsworth, Thomson, Akenside, Armstrong, and Pollok, are the principal poets in this species of composition.

513. *a.* A *verse* is one line, consisting of a certain number of accented and unaccented syllables, arranged according to metrical rules.

b. The *Rhythm* or harmonious flow of words, depends upon the regular recurrence of accented and unaccented syllables.

c. A *foot* is a portion of a verse, consisting of two or more syllables.

A certain number of syllables are named *feet*, because, by their aid, the voice steps along, as it were, through the verse in a measured pace.

d. A *couplet* or *distich* consists of two lines or verses; a *triplet* of three. The sense should not, if possible, be carried beyond the second line or couplet.

e. A *hemistich* is half a verse.—The term *hypercatalectic*, *hypermeter* or *redundant*, is applied to a verse when it exceeds the regular number of syllables.—A verse *shortened* by a syllable is called *Catalectic* or deficient; *Acatalectic* is the complete verse.

f. The repetition of the same *letter* or *letters* at certain intervals in a line forms what is termed *Alliteration*; as, "If you *t*rust before you *t*ry,—you may repent before you die."

514. A *stanza* or *stave* is a combination of several verses, varying in number according to the poet's fancy, and constituting a regular division of a poem or song.

515. *a.* *Scanning* is dividing a verse into its several feet, in order to ascertain whether their *quantity* and *position* are agreeable to the rules of metre.

Metre, or *Measure*, is the number of poetical feet which a verse contains.

b. All feet used in poetry consist either of *two* or of *three*

syllables, and are reducible to eight kinds; four of two syllables, and four of three, as follow:—

Dissyllable.	*Trisyllable.*
1. An Iambus (∪ –); as, dĕfĕnd.	5. A Dactyl (– ∪ ∪); as, vĭrtŭŏŭs.
2. A Trochee (– ∪); as, nōblĕ.	6. An Amphibrach (∪ – ∪); as, cŏn-tĕntmĕnt.
3. A Spondee (– –); as, Vāin măn.	7. An Anapæest (∪ ∪ –); as, ĭntĕrcēde.
4. A Pyrrhic (∪ ∪); as, ŏn ă (hill).	8. A Tribrach (∪ ∪ ∪); as, (nu)mĕrāblĕ.

c. In the preceding examples, a dash (–) placed over a vowel shows that it is *accented*; a breve (∪) that it is *unaccented*, as, in *hō-lĭ*. The marks over the vowels will therefore show that in an *Iambus*, the *first* syllable is unaccented and the *second* accented; in a *Trochee*, the *first* syllable is accented and the *second* unaccented, and so of the other feet.—Of these feet, the *Iambus* is the most common; next to it, the *Trochee*.

516. *a.* The *Caesūra*, or *division*, is the *variable* pause which takes place in a verse, and which divides it into two parts; as,

"The dumb shall sing, ‖ the lame his crutch forego,
And leap exulting ‖ like the bounding roe."

b. The Cæsural pause occurs after the *fourth*, *fifth*, or *sixth* syllable in a line, and, accordingly as it occurs after one or other of these syllables, the melody of the verse is affected and its air diversified.

c. When the cæsura occurs after the *fourth* syllable, the verse is *lively* and *spirited*; as,

"Her lively looks | a sprightly mind disclose,
Quick as her eyes | and as unfix'd as those."

d. When the cæsura falls after the *fifth* syllable, the verse loses that brisk and lively air, and becomes more *smooth*, *gentle*, and *flowing*; as,

"Eternal sunshine | of the spotless mind,
Each prayer accepted | and each wish resign'd."

e. When the cæsura occurs after the *sixth* syllable, the verse becomes *solemn*, and marches, as it were, with a more measured pace; as,

"The wrath of Peleus' son, | the direful spring
Of all the Grecian woes, | O goddess, sing."

It is sometimes necessary to vary the position of the cæsura, as too great a uniformity throughout each line tends to produce a tediousness to the ear.

DIFFERENT KINDS OF VERSE.

LESSON 81. a.—Exercise 81. a.—*Page* 103.

517. *English* verse may be divided into three classes, denominated, from the feet of which they principally consist, the *Iambic*, *Trochaic*, and *Anapæstic*.

The Iambus, Trochee, and Anapæst are the *principal* feet employed in the construction of English verse; the other feet are only *secondary*, being chiefly used to diversify the numbers and improve the verse.

Iambic Verse.

518. *Iambic* Verse, in its various forms, is the most extensively employed of the English Metres. It is adapted to *serious* and *elevated* subjects, and has every *second*, *fourth*, and other *even* syllable *accented*.

a. The *First* Form is the *Iambic Trim'ĕter*, which consists of *three Iambuses* or *six syllables.* This measure is not extensively used, but occasionally it forms entire hymns, and, when the *third* line contains Four Iambuses, the stanza constitutes what is called our *Short Metre.* The following are two examples:—

1. Thў wāy | nŏt mīne | Ŏ Lōrd,
Hŏwēv | ĕr dārk | ĭt bē;
Lĕad mē | bў Thīne | ŏwn hānd,
Chŏōse ōut | thĕ pāth | fŏr mē.

2. 'Tĭs Gōd | thĕ Spīr | ĭt lēads
Ĭn pāths | bĕfōre | ŭnknōwn;
Thĕ wōrk | tŏ bē | pĕrfŏrm'd | ĭs ōurs,
Thĕ strēngth | ĭs āll | Hĭs ōwn.

b. Sometimes it contains an additional syllable; as,

Yĕ thĭr | tў nō | blĕ nā | *tiōns*,
Cōnfĕd | ĕrāte | Ĭn ōne,
Thăt kēep | yoŭr stār | rў stā | *tiōns*,
Ārōund | thĕ wēst | ĕrn sūn.

519. *a.* The *Second Form* is the *Iambic Tetram'ĕter* of eight syllables, which, being well adapted to lively Narrative, is much employed by Scott in his *Lay, Marmion,* &c. It is also much used in hymns; thus,

Whĕn wē | ŏur wēār | ĭĕd līmbs | tŏ rēst,
Săt dōwn | bў prōud | Eŭphrā | tēs' strēam,
Wĕ wēpt | wĭth dōle | fŭl thōughts | ŏppрēss'd,
And Sī | ŏn wās | oŭr mōurn | fŭl thēme.

b. It is also much employed in Burlesque, as in Butler's comic poem, called Hudibras; sometimes, with an additional short syllable; as,

Hĕ wās | ĭn Lŏg | ĭc ă | greăt crĭt | ĭc,
Prŏfŏund | lў skill'd | ĭn ăn | ălўt | ĭc.

520. *a.* The *Third Form* is the *Iambic Pentam'ĕter*, commonly called the *Heroic* or *Epic Measure*, which consists of *five Iambuses* or *ten syllables.* The Heroic Measure is the most dignified of English Verse, and is much used, being well adapted to subjects of an *elevated* character. It may be used either—1. With rhyme, or—2. Without, called *Blank Verse*; as,

1. Nŏne sēnds | hĭs ār | rŏw tō | thĕ mārk | ĭn *vĭc'ō*
Whŏse hānd | ĭs fēe | blĕ ōr | hĭs āim | ŭn*true;*

2. Nŏw stīr | thĕ fīre | ănd clōse | thĕ shūt | tĕrs fāst,
Lĕt fāll | thĕ cūr | tăins, whēēl | thĕ sō | fŭ rōund,
And, while | the bub | bling and | loud hiss | ing urn
Throws up | a steam | y col | umn, and | the cups
Thăt chēer | bŭt nōt | ĭnē | brĭate wāit | ŏn ēach,
Sŏ lĕt | ŭs wĕl | cŏme pēace | fŭl ēv'n | ĭng ĭn.

b. 1. This Measure frequently admits of some variety, particularly at the beginning and end of the line. The *first* foot is sometimes a Trochee instead of an Iambus; and the *last* has sometimes a short unaccented syllable attached to the Iambus; as,

(1.) *Dāŭghtĕr* | ŏf Gŏd ănd mān, ăccŏmplĭshed Ēve.
(2.) Tĕn thŏusănd glitt'rĭng lămps thĕ skĭes ădŏrn | *ing.*

2. Sometimes a syllable is cut off from the first foot; as,

Ī | dlĕ ăf | tĕr dĭnnĕr Ĭn hĭs chāir
Săt | ă fār | mĕr rŭddў, fāt, ănd fāir.

c. Sometimes a line of *Six Iambuses* or *Twelve Syllables*, called an *Alexandrine Verse*, is introduced at the close of an Heroic Stanza of nine lines. This mode prevails in Spenser's Faëry Queen, and has been adopted by several modern poets. In stanzas of this kind, the 1st line rhymes with the 3rd; the 2nd with the 4th, 5th, and 7th; and the 6th with the 8th and last; thus—

Some high or humble enterprise of good
  Contemplate, till it shall possess thy mind,
Become thy study, pastime, rest, and food,
  And kindle in thy heart a flame refin'd.
Pray Heav'n for firmness, thy whole soul to bind
  To this thy purpose—to begin, pursue,
With thoughts all fixed, and feelings purely kind;
  Strength to complete, and with delight review,
And grāce | tŏ gīve | thĕ prāise | whĕre āll | ĭs ēv | ĕr dūe.

521. *a.* The *Fourth Form* is the *Iambic Heptam'ĕter*, which consists of *Seven Iambuses*, or *Fourteen Syllables*:—

Ăttĕnd | āll yē | whŏ lĭst | tŏ hĕar | ŏur nō | blĕ Ĕng | lănd's prāise,
I sing | of the | thrice fa | mous deeds | she wrought | in an | cient days,
When that | great fleet | invin | cible | against | her bore | in vain,
The rich | est spoils | of Mex | ico, | the stout | est hearts | in Spain.

b. Psalms and Hymns were formerly written in this measure; as,

Thŏu dĭdst, | Ŏ mīgh | tў Gŏd! | ĕxĭst | ĕre tīme | bĕgān | ĭts rāce.

But these lines are now generally broken into verses, containing alternately Four and Three Feet; as,

Thŏu dĭdst, | Ŏ mīgh | tў Gŏd! | ĕxĭst |
  Erĕ tīme | bĕgān | ĭts rāce; |
Before | the am | ple el | ements |
  Fill'd up | the void | of space.

c. Sometimes the first and third lines consist of *Three Iambuses* and an additional syllable; as,

Frŏm Grēēn | lănd's I | cў mōun | *tains*,
  From India's coral strand,
Where Af | ric's sun | ny foun | *tains*
  Roll down their golden sand.

522. *a.* The *Fifth Form* is the *Iambic Octom'ĕter*, consisting of *Eight Iambuses*, or *Sixteen Syllables*. Formerly Psalms and Hymns were also written in this measure; as,

Ăll pēo | plĕ thāt | ŏn ĕarth | dŏ dwĕll, || sĭng tŏ | thĕ Lŏrd | with chēēr | fŭl vŏice.

This is now broken into Stanzas, each containing Four Tetrameter lines, and forming our *Long Metre* psalms or hymns; thus,

Ăll pēo | plĕ thāt | ŏn ĕarth | dŏ dwĕll, |
  Sing to | the Lord | with cheer | ful voice,
Him serve | with fear, | His praise | forth tell, |
  Come ye | before | Him, and | rejoice. |

b. The following Forms of Iambic Verse are, for the sake of variety, occasionally introduced into stanzas, but are too short to constitute, of themselves, either an entire ode, or any number of lines.

1. Of *one Iambus*, with an additional syllable; as,

Cŏnsĕnt | *ing.*
Rĕpĕnt | *ing.*

2. Of *two Iambuses;* as,

Whăt plăce | ĭs hĕre. |
Whăt scĕnes | ăppĕar. |

3. This form sometimes assumes an additional syllable; as,

Ŭpōn | ă mōun | *tain.*
Bĕsīde | ă fōun | *tain.*

Trochaic Verse.

LESSON 81. b.—Exercise 81. b.—*Page* 106.

523. *Trochāic Verse* is adapted to *lively, cheerful* subjects, as well as to those which are *devotional.* It has the *first, third,* and other *odd* syllables *accented,* and comprises verses of various lengths. The following are those most commonly used:—

1. *a.* The *Trochaic Trim'ĕter* consists of *Three Trochees,* or *six syllables;* as,

Dāngĕrs | dō nŏt | dāre mĕ, |
Tērrŏrs | cānnŏt | scāre mĕ; |
Gŏd mў | guīde, I'll | beār mĕ |
Mānfŭl | lў fŏr | ēvĕr.

b. When this form admits an additional syllable, it is capable of being extended through entire odes and hymns, and is much used; thus,

All ăre | ārchĭ | tēcts ŏf | fāte,
Wōrking | ĭn thĕse | wālls ŏf | Tīme,
Sōme with | māssĭve | dēēds ănd | grēat,
Some with | orna | ments of | rhyme.
Nothing | useless | is, or | low,
Each thing | in its | place is | best,
And what | seems but | idle | show
Strengthens | and sup | ports the | rest.

2. *a.* The *Second Form* is the *Trochaic Tetram'ĕter,* consisting of *Four Trochees,* or *eight syllables;* as,

Măy, thŏu | mōnth ŏf | rōsў | beaūtў,
Mōnth whĕn | plēasŭre | īs ă | dūtў;
Month of | bees, and | month of | flowers,
Month of | blossom- | laden | bowers.

b. This form, when varied in the *second* and *fourth* lines by the Trochaic Trimeter of three Trochees and a long syllable, is much used, particularly in hymns; as,

Săvioŭr, | brēathe ăn | ēv'nĭng | blēssĭng |
Erē rĕ | pōse ŏur | spīrĭts | sēal,
Sin and | want we | come con | fessing,
Thou canst | save, and | Thou canst | heal.

3. The *Trochaic Pentameter*, not much used, consists of *Five Trochees*, or *ten syllables*, with sometimes an additional syllable; as,

Āll thăt | wālk ŏn | fōōt ŏr | rīde ĭn | chārĭ | ŏts,
Āll thăt | dwēll ĭn | pālă | cēs ŏr | gārrĕts.

4. The *Trochaic Hexameter*, also rarely used, consists of *Six Trochees* or *twelve syllables*; as,

Ōn ă | mountaĭn | strētched bĕ | nēath ă | hōarў | wīllŏw,
Lāy ă | shēphĕrd's | swāin, ănd | viēw'd thĕ | rōllĭng | bīllŏw.

b. The following are only occasionally used:—

a. Of *one Trochee* and an additional syllable; as,

Tūmūlt | cease,
Sink to | peace.

b. Of *two Trochees*; or of two and an additional syllable; as,

Wishĕs | rīsĭng. In thĕ | dāys ŏf | *ōld.*
Thōughts sŭr | prīsĭng. Stories | plainly | *tōld.*

Anapaestic Measure.

524. The *Anapaestic Measure* is adapted both to *solemn* and *cheerful* subjects. The principal forms are the following:—

1. *a.* The *First Form*, called the *Anapaestic Dimeter*, is not much used;—it consists of *Two Anapaests*, or *six syllables*; as,

Ăll ŏur lā | boŭr mŭst fāil,
Ĭf thĕ wĭck | ĕd prĕvāil.

b. Sometimes an unaccented syllable is added; as,

In thĕ cāve | ŏf thĕ mōun | *tain*,
By thĕ sīde | ŏf thĕ fōun | *tain.*

2. *a.* The *Second Form*, which is very much used, is the *Anapaestic Trimeter*, consisting of *Three Anapaests*, or *nine syllables*; as,

Ĭ ăm mōn | ărch ŏf āll | Ĭ sŭrvēy, |
Mў rīght | thĕre ĭs nōne | tŏ dĭspūte, |
Frŏm thĕ cēn | trĕ āll rōund | tŏ thĕ sēa |
I am lord | of the fowl | and the brute.

b. Sometimes a syllable is omitted in the first foot; thus,

Hōw flēet | ĭs thĕ glānce | ŏf thĕ mīnd;
Cŏmpār'd | wĭth thĕ spēēd | ŏf ĭts flīght,
Thĕ tēm | pĕst ĭtsĕlf | lăgs bĕhīnd,
And thĕ swĭft | wīngĕd ār | rōws ŏf līght.

3. *a.* The *Third Form* is the *Anapaestic Tetrameter*, consisting of *Four Anapaests* or *twelve syllables*; as,

Thĕ Ăssўr | iăn came dōwn | likĕ thĕ wōlf | ŏn thĕ fōld,
And hĭs cō | hŏrts wĕre glēam | ing ĭn pūr | plĕ ănd gōld;
And the sheen | of their spears | was like stars | on the sea,
When the blue | wave rolls night | ly on deep | Galilee.

b. This form sometimes contains an additional syllable; as,

Ŏn thĕ wārm | chĕĕk ŏf yoŭth | smĭles ănd rō | sĕs wĕre blĕnd | *ing*.

525. The preceding are the Principal Metres in their simple or regular forms; but, sometimes, the sentiment requires a variation from the usual mode. This can be effected, either by the intermixture of the principal feet with one another, or by the admission of secondary feet, as seen in the following examples, or by the peculiar application of certain words in poetry, called *Poetical License*. (See *Lesson* 82.)

a. *The Pyrrhic mixed with the Iambic.*

Ănd tŏ | thĕ dēad | mў will | ĭng sōul | shăll gō.

b. *The Spondee with the Iambic.*

Fōrbeār, | *grēāt mān*, | In ārms | rĕnōwn'd, | fōrbeār.

c. *The Trochee with the Iambic.*

Tўrănt | ănd slāve, | thōse nāmes | ŏf hāte | ănd fēar.

d. *The Iambic with the Anapaestic.*

Mў sōr | rōws Ĭ thĕn | mĭght ăssuāge |
In the ways of religion and truth.

e. *The Dactyl with the Trochaic.*

Glōrĭoŭs | thĭngs ŏf | thēē ăre | spōkĕn, |
Zĭŏn, | cĭtў | ŏf ŏur | Gŏd.

Poetical License.

LESSON 82.—Exercise 82.—*Page* 108.

526. *a.* LANGUAGE OF POETRY.—The Language of Poetry is in general *brief*, frequently *suggesting* more than what is *expressed*. In addition to this, many antiquated words and idioms, as well as irregularities of syntactical construction, are allowed, which are altogether inadmissible into good Prose. The deviations from the ordinary grammatical arrangement may sometimes be necessary, to suit the peculiar metre and euphony of the verse; but, the employment of *antiquated words* and *idioms* will chiefly depend on the poet's own predilection for this kind of expression.

b. Poetical License (as stated in 511) is the term exployed to denote the application of certain words in Poetry contrary to the ordinary rules of Grammar. The following are the principal peculiarities:—

527. *Antiquated words* and *constructions* are frequently introduced into Poetry which, though common in the ages of *Elizabeth* and the *Stuarts*, are now *obsolete* in good Prose. Thus,

1. WORDS.—*a.* "Shall I receive by gift, what of my own
When and where *likes me best*, I can command?"

b. "*Long were*, to tell what I have seen."

2. MODES OF CONSTRUCTION.—*a.* "He *knew to sing*, and *build* the lofty rhyme."

b. "Meanwhile, *whate'er of beautiful* or *new*—was offer'd to his view."

528. The poets sometimes imitate the *Latin* and *Greek* modes of construction; as,

a. *Give me* to seize rich Nestor's shield = (*permit me* to seize).

b. *There are*, who, deaf to mad ambition's call = (*there are persons who*, &c.).

c. Yet *to* their general's voice they all *obeyed* = (cancel *to*).

d. How much *of* knowledge = (omit *of*).

529. Sometimes words are *abbreviated*, at other times *lengthened*; as,

a. *Amase* for amasement, *lone* for lonely, *ope* for open, *oft* for often.

b. *Begirt* for girt, *evanishes* for vanishes.

c. Sometimes they form the Adjective in *y*; as, *Towery* height for *towering*.

530. The *Syntactical order* of words is frequently *changed*.—

a. By placing the Adjective *after* the Noun; as, "Showers on her kings *barbaric*," instead of "*barbaric kings*."

b. By putting the Nominative *after* the Verb, and the Objective before it; as,

"No hive hast *thou* of hoarded sweets," for, "*thou hast*."

"A transient *calm* the happy scenes *bestow*,—instead of—
"The happy *scenes bestow* a transient *calm*."

c. By placing a *neuter* Verb at the *beginning* of a sentence; as,

"*Roar* the mountains, *thunders* all the ground," for "the mountains *roar*," &c.

d. By placing the *Infinitive before* the word on which it depends; as,

"When first thy sire *to send* on earth
Virtue, his darling child, design'd," for "*designed to send*."

e. By placing *Adverbs before* the words which they qualify; as,

"The ploughman *homeward* plods his weary way," for
"Plods *homeward* his weary way."

f. By placing Prepositions and their cases before the words which they ought to follow; as, "Thou sun, *of this great world* both eye and soul."

g. By placing the *Preposition* after its case; as, "Where Echo walks steep hills *among*."

h. By removing Relatives and other connectives into the body of their clauses; as,

"A ball parts the fine locks her graceful head *that* deck."
"Grieved *though* thou art, forbear the rash design."

531. The poets *omit*, 1, sometimes the *Article*; 2, sometimes the *Noun*; 3, sometimes the *Antecedent*; 4, sometimes the *Relative*; 5, sometimes the *Principal Verb*, retaining only the *Auxiliary*; 6, sometimes the *Preposition*;—as,

1. The *Article*; as, "The brink of (the) *haunted stream*."

2. The *Noun*; as, "*Lives there* (the man) who loves his pain?"

3. The *Antecedent*; as, (he) "*Who* never fasts, no banquet e'er enjoys."

4. The *Relative*; as, "For is there aught in sleep (that) *can* charm the wise?"

5. *a.* The *Verb* omitted; as, "To whom thus Adam" (spoke).

b. The *Auxiliary* used alone; as, "Angels *could* (do) no more."

6. The *Preposition* omitted; as, "He mourn'd (*for*) no recreant friend."

532. The poets sometimes violate the *grammatical propriety* of certain words.

1. By *connecting Adjectives* with substantives which they do not properly qualify; as, "The tenants of the *warbling* shade."

2. By substituting *Adjectives* for Adverbs; as, "They fall *successive* and *successive* rise."

3. By giving *Neuter* verbs an active government; as, "Virtue may *hope* (for) her promised crown."

4. By giving the uncompounded form of the 1st and 3rd Persons Imperative, instead of the regular form; as, "*Turn we* a moment;" "*Fall he* that must."

5. By joining a positive with a comparative, instead of employing two comparatives; as, "*Near* and *more near* the billows rise."

6. By employing both the *noun* and its *pronoun* to the same verbs; thus, "My *banks, they* are furnished with trees."

7. By using *or—or* (for *either—or*), *nor—nor* (for *neither—nor*); as, "*Nor* grief *nor* pain shall break my rest."

533. In their *choice* of words, the poets, to promote *Harmony* or *Rhythm*, sometimes adopt those which denote, first, particular *sounds*; secondly, *motion*; and thirdly, the *passions* and *emotions* of the mind:

a. First, by a proper choice of words, a *resemblance* of other sounds intended to be described may be produced: thus, we can say, "The *whistling* of winds," "The *hiss* of serpents," "The *crash* of falling timber."

1. In describing *harsh* sounds, words composed of syllables which are difficult of pronunciation are generally used; thus, in Milton,

"——On a sudden open fly,
With impetuous recoil, and *jarring* sound,
Th' *infernal doors*; and on their *hinges grate*
Harsh thunder."

In this sentence, a grating sound is well expressed by the jarring *r* and hissing *s*.

2. In describing *sweet* and *soft* sounds, words formed principally of liquids and vowels are the most appropriate, as in the following instance:—

"——Heaven opened wide
Her ever-during gates, harmonious sound,
On golden hinges turning."

b. Secondly, Words may be used to represent, to a certain degree, *quick* or *slow motion*. *Long* syllables are used to represent *slow* motion; as in this line,

"O'er hills, o'er dales, o'er crags, o'er rocks they go."

Slowness or difficulty in operation may also be indicated by a succession of *aspirates*; thus,

"Up the *high hill he heaves* a *huge* round stone."

Short syllables are used to describe *rapid* motion, as in the following line:—

"Flies o'er the unbending corn, and skims along the main."

c. Thirdly, Words are sometimes used as imitative of the *passions* and *emotions* of the mind.

Thus, a poet, in describing pleasure, joy, and other agreeable objects, from the feeling of his subject, naturally runs into smooth, liquid, and flowing numbers. Brisk and lively sensations require quicker and more animated numbers; while melancholy and gloomy subjects are expressed in slow measures and long words.

FIGURATIVE LANGUAGE.

Note.—**Figurative Language** may be deferred by many pupils, till the chapters from "Verbal Criticism," p. 208, to "Sequence of Sentences," inclusive, p. 214, have been completed.

LESSON 83.—Exercise 83.—*Page* 119.

534. THE FIGURES OF SPEECH are *deviations* either from the usual *form* or *spelling* of words, from their syntactical *construction*, or from their proper and *literal meaning*.

They are divided into, I. the Figures of *Orthography*; II. of *Syntax*; and III. of *Rhetoric*.

I.—FIGURES OF ORTHOGRAPHY.

535. The Figures of *Orthography* are *deviations* from the usual *form* or *spelling* of words, and consist of *Elision, Prosthĕsis, Paragōgĕ, Synaerĕsis, Diaërĕsis*, and *Tmesis*.

Elision signifies *cutting off* a *letter* or *syllable*, either at the *beginning, middle*, or *end* of a word. *Elision* thus consists of three kinds, usually denominated *Aphaërĕsis, Syncŏpĕ*, and *Apocŏpĕ*.

a. Aphaërĕsis takes away a letter or a syllable from the *beginning* of a word; as, *'gan* for *began*; *'gainst* for *against*; *'plaint* for *complaint*.

b. Syncŏpĕ rejects a letter or syllable from the *middle* of a word; as, *lov'd* for *loved*; *se'nnight* for *sevennight*.

c. Apocŏpĕ cuts off a letter or syllable from the *end*; as, *th* for *the*; *morn* for *morning*; *vale* for *valley*; *scant* for *scanty*.

536. *Prosthĕsis prefixes* a letter or syllable to the *beginning* of a word; as, *en*-chain, *dis*-part, for *chain, part*.

537. *Paragōgĕ adds* a letter or syllable to the *end*; as, *awaken* for *awake*.

538. *Synaerĕsis* is the *contraction* of two vowels or of two syllables into one; as, *ae* in Israel, *ie* in *alienate*, pronounced as

if written *Is-ral, al-ye-nate.* Two words, also, are frequently contracted into one; as, *'T is* for *it is; 't was* for *it was; we'll* for *we will.*

539. *Diæ̈rĕsis* is the *division* of one syllable into two, by placing the mark ¨ over the latter of two vowels; as, in *zoölogy.* This figure very rarely occurs in English.

540. *Tmesis* (pr. *mēsis*) separates a compound word, by putting a word between; as, "*To* God *ward,*" that is, "*Toward* God."

The preceding figures, being almost exclusively confined to *Poetry,* are seldom admitted into Prose.

II.—FIGURES OF SYNTAX.

541. The *Figures of Syntax* are *Ellipsis, Pleonasm, Enăllăge,* and *Hypĕrbăton.*

542. *a. Ellipsis* is the *omission* of words necessary to supply the *regular* or full construction. (See 443.)

b. When different persons are jointly spoken of, the verb and pronoun agree with the first person rather than with the second, and with the second rather than with the third, by the figure called *Syllepsis;* thus, *I* and *thou, I* and *he,* are sylleptically the same as *we; you* and *he* the same as *ye* or *you.*

c. Apposition signifies the concord existing between two or more nouns under the same regimen; as, "*William* the *king.*"

543. *a. Pleonasm* is the use of *superfluous* words; as, "I went home full of *a great many* serious reflections." Here, the words *a great many* must be cancelled, as unnecessary. So, in "this *here,*" "that *there,*" the words *here* and *there* must be omitted.

b. Pleonasm is a *fault* to be avoided in writing, except in expressions of earnestness of affirmation on an interesting subject, in solemn language, or in poetical description; as, "We have seen *with our eyes;*"—"The *sea-girt* isle."

c. Polysyndeton, or the *repetition* of a *conjunction,* is a figure employed when we wish to *dwell* on each particular; as, "Power, *and* wisdom, *and* goodness, shine forth in the works of creation."

d. Periphrasis is the use of several words to denote one object; as, "*The juice of the grape,*" for *wine;* "*The Lord of hosts,*" for *the Almighty;* "*The fair sex,*" for *women.* This figure is frequently necessary to render our meaning distinct.

544. *Enallăge* is the use of one *part of speech* for another, and is confined to poetry; as, "*Slow* rises merit, when by poverty depressed."

545. *Hypĕrbăton* is the *transposition* of words; as, "Come, nymph *denure.*" This figure frequently imparts energy to a sentence, and is very common in poetry.

III.—FIGURES OF RHETORIC.

LESSON 84.—Exercise 84.—*Page* 119.

546. *a.* The *Figures of Rhetoric* are *deviations* from the proper and literal *meaning* of a word or phrase.

b. A word is said to be used *literally*, when it is employed to describe any thing according to the *ordinary* mode of expression; and *figuratively*, when, though retaining its usual signification, it is applied in a manner different from its common application. Thus, when I use the word *pillar* as supporting an edifice, I employ it *literally*; but when, speaking of a man, I say, "He is the *pillar* of the state," I use it *figuratively*. For though, in the latter example, the word *pillar* is used in its common signification, to denote that which supports something placed upon it, yet it is applied to an object *different* from those to which it is usually applied. Instead of being applied to a solid mass of stone, &c., supporting a material edifice, it is applied to an intelligent being supporting the state.

547. Figurative Language is, in general, the expression of a lively imagination, employing words which, originally, were descriptive of *sensible* objects only, but which, from an apparent affinity, are equally applicable to *mental* perceptions. Thus, we speak of a *piercing* judgment, a *clear* head, a *soft* or a *hard* heart. We also say *inflamed* by anger, *swelled* with pride, *melted* with grief; and these terms are almost the only significant words which we have for such ideas.

548. Figures are frequently divided into Figures of *Words* and Figures of *Thought*.

a. Figures of *Words* are commonly called *Tropes*. A *Trope* consists in a word's being employed to signify something that is different from its original and primitive meaning, so that if we alter the word we destroy the figure. Thus in the sentence, "Light ariseth to the upright in darkness," the trope consists in "light and darkness" not being meant literally, but substituted for *comfort* and *adversity*, on account of some resemblance or analogy which light and darkness are supposed to bear to those conditions of life. Under *Tropes* may be comprised—*Metaphor* (*comparison* or *simile*), *allegory* (with *fables* and *parables*), *metonymy*, *synecdoche*, *irony*, *hyperbole*, *antonomasia*, and *euphemism*.

b. Figures of *Thought* suppose the words to be used in their proper and literal meaning, and the figure to consist in the turn of the *sentiment*. They appear in *Personification*, *apostrophe*, *antithesis*, *interrogation*, *exclamation*, *vision*, and *climax*; in which, were the words varied, or translated from one language into another, the same figure in the thought would be preserved. In the following pages, however, we shall consider *Tropes* and *Figures* as synonymous, and treat of them under the same head.

549. The Advantages of Figures of Speech.—First, Figures of Speech *enrich a language*, by rendering it more copious.—Secondly, They *add dignity to the expression of our sentiments*, particularly in poetry. Thus, to say of soldiers, that "they were brave and courageous," is to express ourselves simply; the sentiment is much more powerfully conveyed by Heber in the following line—"Their limbs all iron, and their souls all flame."—Thirdly, Figures tend to illustrate a subject

or throw light upon it. For they frequently render an abstract conception, in some degree, an object of sense, by surrounding it ith such circumstances as enable the mind to lay hold of it steadily, and conte it fully.—Fourthly, Figures sometimes contribute in producing *conviction*, as truth is thus conveyed to the mind in a more lively and forcible manner than it otherwise could be, as in the following example: "A heart boiling with violent passions will always send up infatuating fumes to the head." An image that thus presents so much congruity between a moral and a sensible idea, serves, like an argument from analogy, to enforce what the author asserts, and to induce belief.—Fifthly, Whether we endeavour to raise sentiments of *pleasure* or *aversion*, we can always heighten the emotion by the figures which we introduce, by leading the imagination to a train either of *agreeable* or *disagreeable*, of *exalting* or *debasing ideas*, correspondent to the impression which we seek to make.

550. The following are the principal Figures of Rhetoric:—*Comparison* or *Sim'ilĕ*, *Metaphor*, *Mĕt'onym'y*, *Synec'dochĕ* or *Comprehension*, *Personification* or *Prosopopœia*, *Apos'trophĕ*, *Allegory*, *Antith'ĕsis*, *Allusion*, *Hyper'bolĕ*, *Irony*, *Sarcasm*, *Paralep'sis*, *Interrogation*, *Exclamation*, *Vision*, *Repetition* or *Climax*.

551.—1. *a.* A SIM'ILĔ or FORMAL COMPARISON is the *resemblance* in some one particular between two objects of *different kinds* or *species*. This resemblance is expressed by the words *like* or *as*: thus, we can say of a horse, "He is as *swift* as the *wind*;" and of a man, "He is as *firm* as a *rock*." Here the resemblance between a horse and the wind is in *swiftness*, and between a man and a rock in *strength*.

b. As comparisons must be instituted between objects of *different* species, it is improper to compare one *man* with *another*, one *arbour* with *another*, or one *army* with *another*, &c. The objects must always be attached to *different* species; thus, we can properly compare A *hero* to a *lion*, *night* to *old age*, *life* to an *ocean*, an *army* to a *torrent*. So, we may compare a mighty *poet*, who pours his thoughts in the *violence* and *rapidity* of verse, to a *river* swollen with rain *hurrying* all before it.—Objects of *Comparison*, therefore, must be those of *different kinds*,—while those of *Contrast* are of the *same kind*.

c. As *Comparisons* imply some degree of deliberation, they appear inconsistent with the expression of *violent passion*. On such occasions, *metaphors* may, with propriety, be introduced.

552. *a.* RULE FOR THE APPLICATION OF SIMILES.—A Simile must be *striking*, *natural*, and *suitable* to the subject and the occasion; as, "The *music* was *like* the *memory of joys* that are past, pleasant and mournful to the soul." Here the comparison is made *not* between one kind of music and another, but, between *music* and the *memory of joys* that are past. The resemblance is therefore happy and striking, and awakens all the tender sensibilities suggested by the objects of comparison.

b. The preceding rule will exclude all comparisons that are *too trite* and *obvious*, *too faint* and *remote*, or *too difficult* for ordinary apprehension; or which are *not suitable* either to the subject or the occasion.

c. A due regard must, of course, be had to the class of readers whom we are addressing. What is *trite* to well-informed persons, may possibly be *new* to others. And, again, a comparison which is quite allowable now, may, in the advance of knowledge, fall under the objection just mentioned. In either case, however, the rule will hold good.

553. A Comparison is sometimes introduced purposely to *lessen* or *depreciate* an object. This is effected by associating the principal subjects with something *low* or *despicable;* thus, Milton compares the *fallen angels* to a *herd of goats*:—

> The overthrown he rais'd, and, as a *herd*
> Of *goats* or *timorous flocks* together throng'd,
> Drove them before him thunderstruck, pursuod
> With terrors and with furies to the bounds
> And crystal wall of heav'n, which opening wide
> Roll'd inward, and the spacious gap disclos'd
> Into the wasteful deep.

LESSON 85.—Exercise 85.—*Page* 119.

554.—2. *a.* METAPHOR.—A *Metaphor* is founded on the *resemblance* which one object bears to another; and differs from a simile only in being expressed in a *shorter form* (generally in *one* word), without the *signs* of comparison *like* or *as;* thus, "Thy word is a *lamp* to my feet." In this example, *lamp* is used metaphorically to affirm that the Divine word instructs men in the *course of conduct* to be pursued, just as a *lamp* directs them in the dark how to choose their footsteps.

b. When I say, "Man is *like* a wolf to man," I use a simile; but when I say, "Man *is* a wolf," I employ a metaphor. When a writer, therefore, designates man as a *wolf*, he must describe only *such* of the qualities and appearances of the *wolf* as are suitable to his subject. Caution is necessary to know at *what point* the resemblance ceases. Thus, were he to say, "Man is a wolf to man, that *murders* and *devours* his fellows," he would be extending the metaphor too far. A wolf may be said "to *kill* and *devour*," but, not to *murder* his fellows.

555. There are four *sources* of Metaphors:—

1st. When the resemblance lies between *Rational* and *Irrational* animals; thus, Our Saviour is styled "the *Lamb* of God." Cicero styles Piso "the *vulture* of the province."

2nd. When the resemblance lies between *Rational* Beings and *Inanimate* objects; thus, Jesus is frequently styled "a *vine*, a *door*," &c.; Chatham was designated "the *bulwark* of the state."

3rd. When the resemblance lies between *Irrational* animals and *Inanimate* objects; as, "His horses have become the *Charybdis* (vortex) of his estate."

4th. When the resemblance lies between one *Inanimate* object and *another:* as, "Her hand encircled bore a bracelet *starred* with gems." "Old age is the *sunset* of life."

556. RULES FOR THE APPLICATION OF METAPHORS.—*Rule* 1. —*a.* As a metaphor is founded on the *resemblance* between two objects, that *resemblance* must be so *evident*, that what is affirmed of the one may be equally *applicable* to the other; thus, the Psalmist says, "The Lord is my *rock* and my *fortress*, my *deliverer*, my *God*, my *strength*, in whom I will trust."

b. REMARKS.—The reader, acquainted with the state of Eastern countries when the Psalmist uttered these words, will readily perceive the appositeness of the metaphors employed in this example. In a country infested by numerous banditti, what so suggestive of security as a *rock* defended by a *fortress*?—or what so consolatory as the conviction that should a sudden attack be made, a *deliverer* was at hand, his own *God*, his *strength*? So, metaphorically, in a *moral* and *spiritual* sense, the man whose hopes and aims and principles are built on God, possesses a *rock* and *fortress* against every marauding spiritual adversary that would attempt to disturb his peace, or rob him of his heavenly inheritance.

c. According to the preceding rule, metaphors that are *forced* or *far-fetched* must be avoided. Thus, were a poet to say, "*tenacious paste of solid milk*," instead of the simple word "*cheese*," he would be introducing a metaphor that was *forced* and inelegant.

d. As Metaphors are intended to *illustrate* a subject, they must not be taken from the *more abstruse* branches of the arts and sciences, with which few persons may be acquainted; on the contrary, they should be derived from the most frequent occurrences of *art* or *nature*, or from the *civil transactions* and *customs* of mankind.

557. *Rule* 2.—*a.* Metaphors should be *suited* to the *nature* of the subject of which we treat. Some are allowable, nay, beautiful, in *poetry*, which are inadmissible in *prose;* some may be graceful in *orations*, which would be very improper in *historical* or *philosophical* composition. Care, therefore, is requisite to employ only those metaphors which are neither too lively nor too elevated for our subject; that we may neither attempt, by means of them, to force the subject into a degree of elevation which is not consistent with it, nor, on the other hand, allow it to sink below its proper dignity. In a serious discourse, therefore, to speak of "*thrusting religion down our throats*," degrades the subject by the meanness of the metaphor.

b. This Rule is also frequently violated by combining objects which have no correspondence. Thus, Shakspeare says, "He cannot buckle his distempered *cause* within the *belt* of rule." It is evident that there can be no resemblance between a distempered *cause* and any body that can be confined within a *belt*.

558. *Rule* 3.—*a.* In *constructing* a metaphor, the writer should confine himself to the *simplest* expressions, and employ such words only as are literally applicable to the imagined nature of his subject. He must also carefully avoid intermixing *plain* and *figurative* language when describing the same object; otherwise, one part of the description will be understood *literally*, and the other *metaphorically*.

Violation.—"A stubborn and unconquerable *flame* creeps in his veins, and *drinks* the stream of life." The writer has been comparing a *fever* to a *flame*, and ought not to have employed any words that were not applicable to the metaphor. A flame may be supposed to *creep* in a man's veins, but can never be said to *drink* a stream.

b. The preceding rule requires *consistency of language* in the expression of a metaphor; thus, if we speak of the passions as being *inflamed*, we must not at the same time speak of *rooting them out*, but of *extinguishing* them; if we speak of a *rooted* prejudice, it must not be *subdued* or *extinguished*, but *eradicated*.

559. *Rule* 4.—*a.* In describing the same subject, we must avoid joining together *different* or *mixed* metaphors.

Violations.—Addison, speaking of the frailty of our nature, says, "There is not a single view of human nature which is not sufficient to *extinguish* the *seeds* of pride." A view may enable us to *discover* the beauty of an object, but can never be said to *extinguish* it.—Again, "I bridle in my struggling muse with pain, That longs to launch into a bolder strain." The muse, if figured as a horse, may, indeed, be *bridled*, but when we speak of *launching*, we make it a *ship*; and by no force of the imagination can it be supposed both a *horse and a ship* at one moment; *bridled* to prevent it *launching!*

b. When we are in doubt, whether the metaphors introduced are or are not of the *mixed* kind, we should *try to form a picture from them*, and consider how the parts would agree, and what sort of a figure the whole would present, when delineated with a pencil. By this means we become sensible whether, as in the faulty instances just given, inconsistent circumstances are mixed, and a monstrous image thereby produced; or whether the object is presented throughout in one *natural* and *consistent* point of view.

c. We should avoid not only *mixing* metaphors on the same subject, but also *crowding* them together.

Violation.—"There is a time when factions, by the vehemence of their fermentation, stun and disable one another." In this sentence, factions are represented, first, as discordant *fluids*, the mixture of which produces violent fermentation; and afterwards, operations and effects are imputed to them which belong only to *solid* bodies in motion. It would be proper to say, "There is a time when factions maim and dismember one another by forcible collision."

560. *Rule* 5.—*a.* Metaphors should not be *pursued too far*. When we dwell too long upon the resemblance on which the figure is founded, and carry it into all its minute circumstances, we fatigue the reader by this play of fancy, and render our discourse obscure. This is called *straining* a metaphor.

Violation.—"The religious," says Hervey, "seem to lie in the bosom of the earth, as a wary pilot in some well-sheltered bark. There they enjoy safe anchorage, are in no danger of foundering among the seas of prevailing iniquity, or of being shipwrecked on the rocks of temptation. But, ere long, we shall behold them hoisting the flag of hope," &c. Such inflated language as this serves not to instruct, but to distract.

b. Metaphors, expressed by *single words*, may be introduced on every occasion, from the most careless effusions of conversation to the most passionate expressions of tragedy, and, on all

these occasions, they are, perhaps, the most beautiful and significant language that can be employed. The following is an instance:—

"Man!
Thou *pendulum* betwixt a smile and tear."

Remarks.—Here the writer, under a deep impression of the *varieties* in the life of man, in a sudden, striking manner, calls him a *pendulum*, leaving it to the excited imagination of the reader to trace out the resemblance.

561. *a. Extended Metaphors*, which are very appropriate to *Descriptive Poetry* and the higher species of *Oratory*, require great care and skill to preserve consistency throughout. *Pope* frequently employs them with effect, as in the following instance:—

"Let us (since life can little else supply
Than just to look about us and to die)
Expatiate free o'er all the scene of man,
A *mighty maze*, but not without *a plan*;
A wild, where *weeds and flowers* promiscuous shoot;
A garden, tempting with *forbidden fruit*.
Together let us beat the ample field,
Try what the *open*, what the *covert* yield;
The *latent tracks*, the *giddy heights* explore,
Of those who blindly creep, or sightless soar."

b. REMARKS.—In metaphors of this kind, all the particulars of the *primary* subject should have others *corresponding* to them in the *metaphorical* one. Care, therefore, should be taken that their qualities be not interchanged, and that those particulars which belong to the *primary* subject *only*, may never appear in the metaphorical one. In the preceding example, the "*mighty maze*" may represent the human constitution. The "*plan*" may be the leading principles and feelings of human nature. The "*weeds and flowers*" are virtues and vices, weaknesses and abilities. The "*forbidden fruit*" is temptation to irregular indulgence or passion. The "*open parts*" designate the knowledge which we can acquire and enjoy. By "*the covert*" is meant such workings of the mind or economy of the body as we cannot explain. The "*latent track*" may denote abstruse speculations; and "*giddy heights*" may signify ambitious designs.

LESSON 86.—Exercise 86.—*Page* 120.

562.—3. *a.* MĔT'ONŸM'Y is the change of such names as have some *relation* to each other; as when we put the *cause* for the *effect*, or the *effect* for the *cause*, the *container* for the thing *contained*, the *sign* for the *thing signified*.

Thus, 1. The *cause* for the *effect*, or, the author for his works; as, "I am reading *Virgil*," that is, his *works*.—2. The *effect* for the *cause*; as, "*Gray hairs* should be respected," that is, *old age*.—3. The *container* for the thing *contained*; as, "The *kettle* boils," meaning the *water*; "A flourishing *city*," meaning the *inhabitants*.—4. The *sign* for the thing *signified*; as, "He assumes the *sceptre*," that is, "He assumes the *sovereignty*." (See 668.)

b. Anton'omasia is when an office or dignity is used for some individual, or when a distinguished man is called by some particular name; as, when a great orator is styled a *Demosthĕnēs* or a *Cicero*;—a wise man is called a *Solomon*;—a patient man, a *Job*;—a strong man, a *Samson*, &c.

563.—4. *a.* A SYNEC'DŎCHĒ, or *Comprehension*, is when the *whole* is put for a *part*, or a *part* for the *whole*, a *definite* for an *indefinite* number, &c.; as, "*Man* returns to the dust," meaning only his *body*; "He earns his *bread*," meaning all the *necessaries* of life.

b. Caution.—In applying a synecdoche, care must be taken, that if a *part* is once used to represent the *whole*, or the *whole* to represent a *part*, the same mode must be preserved throughout, in order to avoid a confusion of terms and ideas.

564.—5. PERSONIFICATION, or *Prosopopēia*, is that figure by which we ascribe *intelligence* and *personality* to irrational animals and inanimate things; as, "My children, the aged *Goat* replies;" "The *thirsty* ground;" "The *angry* ocean;" "The mountains *saw* Thee, O Lord, and *trembled*."

565. *a.* The *lowest* kind of Personification is when we attribute *some* of the properties or qualities of living creatures to inanimate objects; as, "The *angry* ocean,"—"a *furious* dart,"—"a *smiling* morn,"—"the *sullen* sky." Expressions of this kind are very common in Descriptive Poetry.

b. A *second* and higher kind is when *inanimate* objects or *abstract* ideas are introduced as acting in a more sustained manner, like living creatures. This species of Personification is very frequently exhibited in poetical descriptions, and in the highest species of Oratory. The following is an instance from *Thomson*:—

> "But yonder comes the powerful *king* of day,
> *Rejoicing* in the east. The lessening cloud,
> The kindling azure, and the mountain's brow
> Illum'd with fluid gold, *his* near approach
> Betoken glad."

c. The *third* and highest kind is when inanimate objects and irrational beings are introduced not only as *feeling* and *acting*, but also as *listening* and *speaking*. This kind is appropriate only for representing some strong emotion, either of love, anger, indignation, or of grief, remorse, or melancholy. The following address of Satan, when left in torment by the Messiah, is a fair specimen:—

> "O *Earth*, *Earth*, *Earth!* cannot my groans pervade
> Thy stony *heart* to *embowel* me alive
> Under this rock, before to-morrow's sun
> Find me here weltering in the sordid dust,
> A spectacle of scorn to all my host,
> Wont to behold in me their kingly chief?"

d. Caution.—In *prose* composition, this figure requires to be used with great moderation and delicacy, for the same assistance cannot be obtained as in poetry for raising passion to its proper height by the force of numbers and the glow of style.

566.—6. An APOSTROPHE is a *turning off* from the subject of discourse to address some other person, dead or absent, or some object, as if that person or object were actually before the speaker: thus David, in his lamentation over Saul and Jonathan, says, "How are the mighty fallen in the midst of the battle! *O Jonathan*, thou wast slain in thy high places. I am distressed for thee, my brother Jonathan; very pleasant hast thou been unto me; thy love to me was wonderful."

567.—7. An ALLEGORY is a series of metaphors continued through an entire narration, and represents one subject by another which is analogous to it. The subject thus represented is not *formally* mentioned, but will be easily discovered by reflection.

Thus, the Psalmist (Ps. lxxx. 8—16) depicts the *Jewish nation* under the symbol of a *vine*:—"Thou hast brought a vine out of Egypt: Thou hast cast out the heathen, and planted it. Thou preparedst room before it, and didst cause it to take deep root, and it filled the land. The hills were covered with the shadow of it, and the boughs thereof were like the goodly cedars. She sent out her boughs unto the sea, and her branches unto the river. Why hast Thou broken down her hedges, so that all they which pass by the way do pluck her? The boar out of the wood doth waste it, and the wild beast of the field doth devour it."

568. *Caution.*—In an Allegory, as well as in a Metaphor, such terms only must be employed as are *literally* applicable to the *representative* subject; nor must any circumstance be added that is not strictly appropriate to this subject, however justly it may apply to the *principal*, either in a figurative or in a proper sense. Thus if, in the example just given, instead of describing the vine as *wasted* by the *boar* out of the wood and *devoured* by *wild beasts*, the Psalmist had said, that it was *afflicted* by the *heathen*, or *overcome* by *enemies*, this would have destroyed the allegory, and produced the same confusion that has been remarked in those metaphors in which the figurative and the literal sense are confounded together.

569. *a.* Allegories are the same as *fables* or *parables*, which, in ancient times, formed a favourite method of imparting instruction; what is called the *moral*, is the simple meaning of the allegory.

b. Many Allegories occur in the Scriptures, of which Nathan's reproof of David (2 Sam. xii. 1—7) and the Parables of our Lord are instances. Bunyan's *Pilgrim's Progress* is an Allegory.

570.—8. An ANTITHESIS is the *contrast* or *opposition* between two *objects*, two *actions*, or two *qualities*, that their difference may be rendered more apparent; thus, We contrast the *savageness* of the tiger with the *meekness* of the lamb; the *cruelty* of Nero with the *forbearance* of Titus. This figure is mostly employed in the delineation of characters, particularly in biography, history, and satire. The following is an instance:—"He can *bribe*, but he cannot *seduce*: he can *buy*, but he cannot *gain*; he can *lie*, but he cannot *deceive*."

571. *Caution.*—When objects are compared or contrasted, the resemblance or the opposition must be denoted, not only by the words, but by the structure of the sentence.

a. Thus, "A friend *exaggerates* a man's virtues, an enemy his crimes."

Here the *actors* and *objects* are contrasted; the verb *exaggerates*, being common to both, is expressed in the first clause and understood in the second.

b. "Between fame and true honour a distinction is to be made. The former is a blind and noisy applause; the latter is an internal and more silent homage."

c. A continued *succession of antitheses* must be avoided, otherwise our expressions will appear too studied and laboured, conveying an impression that greater attention has been paid to the *manner* of saying a thing than to the *thing itself*. (See 683.)

572.—9. *a.* An ALLUSION is a figure by which some word or phrase in a sentence recalls to our mind, either some well-known *fact* in history, or *fable* in mythology, or the *sentiments* of some distinguished writer.—In all *allusions*, the subject referred to should be readily perceived, otherwise a deeper shade will be cast on those objects which were intended, by this means, to be illuminated.

b. "A writer in the Edinburgh Review," to quote the words of Professor Newman, "thus remarks on the poetry of Milton :—

"'Change the structure of the sentence, substitute one synonym for another, and the whole effect is destroyed. The spell loses its power; and he who should then hope to conjure with it, would find himself as much mistaken as Cassim, in the Arabian tale, when he cried "Open Wheat," "Open Barley," to the door which obeyed no sound but "Open Sesame."'"

Here the allusion is to one of the popular tales of the day, and hence it is pleasing and easily understood.

LESSON 87.—Exercise 87.—*Page* 120.

573.—10. An HYPER'BŎLĔ is a figure which represents things as *greater* or *less*, *better* or *worse*, than they are in reality; thus David, speaking of Saul and Jonathan, says, "They were *swifter than eagles*, they were *stronger than lions*."

574. *a.* Hyperbolical language is frequently the effect of passion; for the passions, whether *love*, *terror*, *amazement*, *indignation*, *anger*, or *grief*, throw the mind into confusion, and exaggerate their objects. Hence, hyperboles generally appear in *tragedy* during the storms of passion, or in the higher kinds of poetry and oratory.

b. Caution.—An hyperbole should never be used in prose in the description of anything ordinary or familiar; and when used on other occasions, it should be expressed as briefly as possible. In instances, however, of *humour* and *drollery*, hyperboles are frequently introduced *purposely* to *magnify* or *degrade* the subject. In *poetry*, also, a greater latitude may be allowed than in prose, but even here, we should be on our guard lest the figure degenerate into bombast.

575.—11. *a.* IRONY is a figure in which we utter the very *reverse* of what we intend should be understood, with a view to add *force* and *pungency* to our observations. Thus, when we style a *thief*, "A mighty honest fellow indeed," we speak ironically. The real sentiments of the speaker are evinced by the *sneering accent*, the *air*, the *extravagance* of the praise, contrasted with the well-known character of the person or thing addressed.

b. This figure is generally employed in satirizing the *vices* and *follies* of mankind; for those individuals on whose minds the soundest arguments would have no effect, are not proof against the poignancy of wit and raillery. We therefore find that the most serious persons have, on proper occasions, had recourse to the use of this figure. Thus the prophet Elijah sneeringly challenges the priests of Baal to prove the truth of their deity in these words,—"Cry aloud: for he is a god; either he is talking, or he is pursuing, or he is on a journey, or peradventure he sleepeth, and must be awaked."—1 Kings xviii. 27.

576.—12. *Sarcasm*, a kind of irony, is a keen satirical expression, intended to insult and mortify a person; thus the Jews,

when they derided Christ, insultingly said, "He saved others; Himself He cannot save."

577.—13. *Paralepsis* or *Omission*, is a figure by which we pretend to *omit* what we are really desirous of enforcing; as, "Your idleness, *not to mention your impertinence and dishonesty*, disqualifies you for the situation."

578.—14. An INTERROGATION is used literally to *ask a question*, but figuratively it is employed, when the passions are greatly moved, to *affirm* or *deny* more strongly. Thus, "The Lord is not a man, that He should lie; neither the son of man, that He should repent; *hath He said, and shall He not do it?* or *hath He spoken, and shall He not make it good?*"

579.—15. EXCLAMATION is used to express agitated feeling, admiration, wonder, surprise, anger, joy, grief, &c.; thus, "O the depth of the riches both of the wisdom and knowledge of God! how unsearchable are His judgments, and His ways past finding out!"

580.—16. VISION or IMAGERY is a figure used only in animated and dignified compositions, when, instead of relating something that is past or future, we employ the *present* tense, and describe it as actually passing before our eyes.

Thus Cicero, in his fourth oration against Catiline, says, "I seem to myself to behold this city, the ornament of the earth, and the capital of all nations, suddenly involved in one conflagration. I see before me the slaughtered heaps of citizens, lying unburied in the midst of their ruined country. The furious countenance of Cethegus rises to my view, while, with a savage joy, he is triumphing in your miseries."

581.—17. *a.* CLIMAX is a figure in which the sense *rises*, by successive steps, to what is more and more important, or *descends* to what is more and more minute; as, "There is no enjoyment of property without government; no government without a magistrate; no magistrate without obedience; and no obedience where every one acts as he pleases."

b. Climax is the same as *Amplification*, *Enumeration*, or *Gradation*.

c. A writer or speaker who, by force of argument, has established his principal point, may sometimes introduce this figure with advantage at the close of his discourse.

582.—18. The *Anticlimax*, or the opposite of Climax, is sometimes introduced to *diminish* great objects, and render such as are diminutive even more so.

583. *a.* In addition to the preceding Figures of Speech, there are others: such as the *Litŏtes*, which affirms more strongly by

denying the contrary; the *Parallelism*, or the similar construction of the members of a sentence; the *Catachresis*, or *abuse* of words, in which the words are wrested from their proper meaning—as, a *beautiful* voice, a *sweet* sound.

b. A *Euphemism* is the softening of an offensive or harsh expression; thus, in speaking of a *miser*, instead of saying "he has a *mean-spirited* disposition," we can say, "he has a *narrow* or *contracted* soul." (See 669.)

584. *Directions in the Application of Figurative Language.*

1. Carefully study the preceding Lessons in consecutive order, and work the Exercises adapted to the same in the volume of Exercises, pp. 119 to 128.

2. In *studying the Poets, Orators,* and *Essayists* in our language, notice on what occasion figurative expressions are employed, and what impression is, by that means, made on your mind. Critically analyze each figure, that you may understand to what extent it has contributed to the embellishment of the author's sentiments. The most striking of these figures should be lodged in your memory and be made the topic of conversation with some intelligent friend; or, at least, entered and duly classified in some memorandum-book reserved for that purpose. Simply marking them in the margin of the author, except as subsidiary to the memory, will be found insufficient.

3. In your *own composition* be very *sparing*, for a time, in the use of Figurative Language, till extensive reading and careful critical practice shall have taught you on what occasions, and to what extent, this most difficult kind of language can with advantage be employed.

VERBAL CRITICISM.

LESSON 88.—Exercise 88.—*Page* 129.

585. VERBAL CRITICISM is the art of judging, by determinate principles, of the correctness or incorrectness of a writer's *expression*, both with regard to the *choice* and *arrangement* of his words, and the *structure* of his sentences.

586. LITERARY CRITICISM extends to the examination both of *thought* and *taste*, as well as *expression*; and depends on the application of *extensive knowledge*, *sound judgment*, and *correct taste*, in estimating how far a writer adheres to *truth* and *nature* in his delineations. The subsequent Rules and observations will be principally restricted to the former of these branches—namely, *verbal* criticism.

587. *Verbal Criticism* may be considered under the two following heads:—

I. The Nature and Laws of Language.

II. Style.

I.—NATURE AND LAWS OF LANGUAGE.

588. *Language* is the utterance of intelligible sounds, and forms the medium by which the mind communicates its thoughts. It is either *articulate* or *inarticulate*. The former is confined to man, the latter is common to other animals as well as to man.

589. *Inarticulate* language consists of those *instinctive sounds* or *cries* by which animals express their sensations and desires.

Thus, the *neighing* of the horse, the *barking* of the dog, the *chirping* of fowls, &c., are sounds perfectly understood by the animals uttering them.—Man, also, has a natural language intelligible to the whole of the human race. This, however, is extremely defective, being confined entirely to the general expressions of *joy*, *grief*, *fear*, and the other *passions* or *emotions* of the mind; it is, therefore, wholly inadequate to the purposes of *rational intercourse*, and the infinitely diversified ideas of an intelligent being. Hence the necessity of *articulate language*.

590. *Articulate* language is that *system of expression* which

is composed of simple sounds, variously *modified* by the organs of speech, and combined into words as *signs* of our ideas.

The *organs of speech* are the lips, the teeth, the tongue, the palate, the throat, and the nose.

591. *a.* WORDS, though closely connected by frequent use with the things signified, have no *natural affinity* with them. Thus, the word *fire* might have denominated the substance which we call *ice*, and the word *ice* might have signified *fire*, &c. It is, therefore, *custom* only, or the tacit consent of a people, that affixes to certain things a certain word or sound by which it may be known.

b. There are many words, it is true, the sounds of which are *imitations* of the noise produced by the things signified. Thus, one wind is said to *whistle*, another to *roar*, a serpent to *hiss*, a fly to *buzz*, &c. But instances of this kind are only few in number. Words, therefore, may be considered principally as *symbols*, and not as imitations; as *arbitrary* or instituted, and not as natural signs of ideas.—The correctness of this mode of considering the nature of speech in general, will be more apparent if we attend to the manner by which children are taught a language. Suppose a *book* is held out to a child for the first time, an *impression* or *idea* is thus conveyed to his mind by the organ of sight. While this impression continues, suppose farther that the sound *book* is distinctly uttered; he will then have an *impression* or *idea* of the sound conveyed through the sense of hearing, which will be rendered more distinct if he himself be taught to enunciate it. The two ideas, namely, that of the *object*, and that of the *sound*, will then, if long continued, or often repeated, coalesce in his mind, and become so strongly connected, that the idea of the object will suggest that of the sound *book*; and, on the other hand, the sound will recall the idea of the object.—The principle on which this coalition is founded, is a law of the human mind, known under the name of *association of ideas*; and the progress of the learner in connecting other ideas with other sounds is only a repetition of the operation, till the whole language is acquired.

592. *a.* THE ORIGIN OF LANGUAGE.—We learn from the Scriptures that Adam *named* all creatures, and hence we naturally infer that language must have been the *gift of Heaven*.

b. Indeed, what can be more *rational*, as well as more probable, than to suppose that *He*, who formed the organs of man, should at first instruct him in the proper use of them? Not, however, that we suppose the language of our first parents was as copious as most modern languages, or that the identical language which they used is now in existence. Many of the primitive radical words may and probably do exist in various languages, but observation teaches us that languages must improve and undergo considerable changes as knowledge increases, and be subject to continual alterations, from other causes incident to men in society.*

593. *a. Articulate language* is either *oral* or *written*. *Oral* language is the expression of our ideas by intelligible *sounds* or

* Horne Tooke's assertion, that language is of human invention, is, like some other of his assertions, very untenable. "This method of referring words," says he, "immediately to God as their framer, is a short cut to escape inquiry and explanation. It saves the philosopher much trouble, but leaves mankind in much ignorance, and leads to great error." But what ignorance, we would ask, can the supposed *Divine* origin of language perpetuate among mankind? or how can it lead to great error? Unless we can ascertain the *true* origin of language, we are just where we were as to ignorance or error, whether we assume a Divine or a human origin.

words. *Written* language is the representation of significant sounds by *letters* or *characters.*

b. *Oral* language, we have reason to suppose, continued long to be the only medium by which knowledge could be imparted, or social intercourse maintained. But, in the progress of knowledge, various methods, such as *hieroglyphics, pictures,* &c. were devised for attaining a more *permanent* and extensive vehicle of thought. At length, words were reduced to their simple articulate sounds, and *marks* or *letters* were adopted to denote those sounds. Hence, letters are *marks* for certain sounds; and by a combination of these elementary marks or letters, all words, or signs of thought, are made visible in writing, and again transferred from the eye to the mind.—By *oral* language we communicate our thoughts only to those that are present; but by means of written language, we can convey them to the most distant regions, as well as to future generations.

Of the Usage which constitutes the Law of Language.

594. *a.* UTILITY OF GRAMMAR.—As language is composed of arbitrary words derived from various sources, and subject to numerous *modifications* and *combinations*, the necessity of *uniformity* of expression, in order to be accurately understood, would naturally suggest itself to every reflecting mind. Hence, we find among the Greeks and Romans, as among other nations, attention was early paid to a systematic arrangement of those modes of expression which seemed best calculated to convey the meaning intended. The system which professes to unfold and illustrate the rules and principles by which *uniformity* or *accuracy* of expression is secured is called Grammar. Those principles which are applicable to *all* languages constitute what is termed *Universal* Grammar, while those which are confined to any *one* Language are denominated *Particular* Grammar.

b. No Grammarian can, of his *own authority*, alter any mode of expression, or assign to a word a signification different from that which has been allotted to it by established usage. He is properly the *compiler* and *systemizer* of *laws* already existing, and not the promulgator of new laws of his own framing. He may, indeed, recommend this or that mode of expression, as more agreeable to analogy, but it must remain with the public whether or not his advice be adopted. His business is to observe the agreement or disagreement of words, the similarity or dissimilarity between different forms of expression; to reduce those that are similar under the same class, and, by a careful induction of particulars, to establish general propositions. By these means, he greatly facilitates the study of the language to strangers, renders natives more perfect in the knowledge of it, and, at least, gives greater stability, if not a permanency to custom.

595. A *Rule,* in Grammar, is an established mode or form to which a large number of particular things is subject, either in inflection, concord, position, &c.; thus, it is a rule, in English, that the plural of nouns should be formed by adding *s* to the singular—as book, book*s*.

596. *a.* An *Exception* from a rule is a *deviation* from the mode observed by the larger collection; thus, the plural of *beau* is formed by adding *x* instead of *s*, as beau*x:* because it is thus formed in French, from which language it is derived.

b. The exception to a rule arises, either because the word or phrase thus used has been derived from another language, or because custom has assigned that mode; in either case, however, it now forms a *law* of the language, and must be observed as much as the rule itself.

597. Both the rules and exceptions of a language must have obtained the sanction of *established*, or, as it is generally denominated, *good usage;* and this usage must be *reputable, national*, and *present.*

598. *The Usage which gives law to language must, in the first place, be Reputable.*

By *reputable usage* is meant that *mode of expression* which has been adopted by *Authors*, distinguished for combining extensive knowledge with the talent for communicating it.

599. *a.* The *conversation* of men of rank and eminence will certainly have some influence on language. And, in what concerns merely the *pronunciation*, it is the only rule to which we can refer the matter in every doubtful case; but in what concerns the *words* themselves, or their *construction* and *application*, it is of importance to have some *certain, steady*, and *well-known standard* to which we can refer, a standard to which everyone has access to canvass and examine; and this can be no other than authors of *reputation*. Accordingly, we find that these are, by universal consent, in actual possession of this authority, and to this tribunal, when any doubt arises, the appeal is always made.—The attempt of *Webster* to make *conversation* the sole *standard* of correctness is most injudicious and unsafe, for the reasons just assigned.

b. By *Authors* of *Reputation* or *Standard Authors*, we mean those who combine extensive knowledge with the talent for communicating it, who have weighed well the propriety of their words and the structure of their sentences. A writer may be valued for the profundity of his knowledge, but if he is deficient in communicating it, he is of no authority *with respect to language*. The estimation in which a writer is held by the public must always decide to what class he belongs, or to what eminence he has attained. Some persons, for instance, may prefer, as a poet, *Parnel* to *Milton*, but no one will dispute the superior fame of the latter to that of the former.

c. Nor is it upon the authority of a *few* reputable writers that any mode of construction can be deemed properly established. In order to become reputable usage, it must have received the sanction of *many*, if not of the *majority* of writers of this class. The Rule is applicable also both to verbal *Critics* and *Grammarians.** Though the opinions of such men, formed, as they must be, from a careful investigation of the general principles of a language, *will have*, and *ought to have, greater weight* than those of any other individuals; yet the single authority of any Critic or Grammarian, however distinguished he may be, is not of itself sufficient to establish any mode which he may recommend, or to reject what he deprecates. He may point out the analogy of the one and the erroneousness of the other, and his arguments may be founded on truth; but it must depend upon the generality of other writers whether or not his opinions shall be adopted. It is, however, to be presumed, that since our language is now extensively cultivated, the deductions of the learned and judicious critic or grammarian will receive greater attention than formerly, and anomalies and irregularities will, consequently, become much fewer.

600. *This Usage must, in the second place, be National,*—not confined to this or that province, but must form the language of the nation, and be everywhere intelligible.

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* It must be observed, that the office of the Grammarian and that of the Critic, though frequently combined, are yet distinct. The Grammarian is properly the compiler of the *Laws* of the language, and the Verbal Critic is he who *notifies* the *abuses* that are creeping in.

601. *a. In the third place, this Usage must be Present.*

b. Many words formerly in use and occurring in the authorized version of the Bible, in Shakspeare's plays, in Bacon's Essays, and in other writings of that period, from being less suitable than others, are now *obsolete*, that is, have ceased to be employed by good modern writers. In determining, therefore, what words are to be considered obsolete, regard must be had to the *species* of composition and to the nature of the subject. A greater latitude is allowed to Poetry than to Prose. In *Poetry*, any word which cannot plead the authority of *Milton*, or some standard contemporary poet, may be justly regarded as *obsolete*. In *Prose* (except in *burlesque*, or in passages of *ancient story*, or when the subject is on some *art* or *science*) no word should be employed which has ceased to be used by good writers for the *last century*. This remark is applicable not only to inappropriate *words*, but to awkward, uncouth *declensions* and *combinations* of words. (See 292 to 297.)

602. *a.* The *usages* of *written* rather than of *oral* language, determine the *Rules of Grammar*, because the former exhibit not only *present* but *national* and *reputable* usage.

b. Another reason for basing the Rules of Grammar on the usages of written rather than of oral language is, that oral language is not generally uttered with sufficient care to avoid mistakes; but written language requires greater caution in the choice and accuracy of expression, that the meaning of the writer may be distinctly conveyed.

CANONS OF CRITICISM.

LESSON 89.—Exercise 89.—*Page* 129.

603. As *Good Usage* is not always *uniform* in its decisions, unquestionable authorities being found for different modes of expression, it has been thought desirable to draw up certain *Canons* or *Rules* of Criticism, by which the student will be enabled to decide to which mode of expression the preference is due. The subjoined Canons, proposed by Dr. Campbell, in his "Philosophy of Rhetoric," have received the approbation of every judicious writer on this subject:—

1. *Canons to determine the Choice of Words.*

604. *Canon* 1.—*a.* When *usage* is *divided* as to any particular words or phrases, and when one of the expressions is susceptible of a different meaning, while the other admits of only one signification, the expression which is strictly *univocal* should be preferred; thus, "To speak *contemptuously* of a person," is better than "to speak *contemptibly*," as the latter term signifies that the *manner* of speaking *deserved contempt*.

b. For this reason, *aught*, signifying "anything," is better than *ought*, denoting *duty*; *scarcely*, as an adverb, is better than *scarce*; *by consequence* is preferable to *of consequence*, which signifies also "of importance."

The term *primitive*, as equivalent to *original*, is preferable to *primary*. The latter is synonymous with *principal*, and is opposed to *secondary*; the former is equivalent to *original*, and is opposed to *derivative* or *acquired*.

605. *Canon* 2.—*a.* In doubtful cases *analogy* should be regarded; thus, *contemporary* is better than *cotemporary*, con

being used before a consonant, and *co* before a vowel—as, *concomitant, co-eval.*

b. For a similar reason, "*he needs*," "*he dares*," "*whether he will or not*," are preferable to "*he need*," "*he dare*," "*whether he will or no.*" (See 162. *c*, 188. *d*, 398. *d.*)

606. *Canon* 3.—When expressions are in other respects *equal*, that should be preferred which is the *shortest* and *most agreeable* to the ear.

607. *Canon* 4.—When none of the preceding Rules are applicable, regard should be had to *simplicity.* On this ground, *accept, approve, admit*, are preferable to *accept of, approve of, admit of.*

2. *Canons to determine the Disuse or Rejection of Words and Phrases.*

608. *a.* Though no expression or mode of speech, which is not sanctioned by usage, can be justified, we must not, hence, suppose that every phraseology sanctioned by usage is to be retained. In such cases, custom may be properly checked by Criticism, the province of which is, not only to remonstrate against the introduction of any word or phraseology, which may be either unnecessary or contrary to analogy, but also to exclude whatever is reprehensible, though in general use.

b. It is by the exercise of this prerogative of criticism, that languages are gradually refined and improved, which would otherwise either become stationary or hasten to decline. In exercising this authority, Criticism cannot pretend instantly to degrade any phraseology, which she may deem objectionable; but she may, by repeated remonstrances, gradually cancel it. Her decisions, in such cases, may be properly regulated by the following Canons, as delivered by the same author. (See 599. *c.*)

609. *Canon* 1.—*a.* All words and phrases particularly *harsh*, and not absolutely necessary, should be dismissed; as, *unsuccessfulness, wrongheadedness.*

b. A word or phrase is considered *necessary*, when there are no synonymous words, in the event of a dismission, to supply its place, or no way of conveying properly the same idea without the aid of circumlocution.

610. The following *Criteria* will enable the student to determine what words are considered objectionable:—

a. Criterion 1. Terms composed of words *already compounded*, the several parts of which are not easily united; such as, *shame-faced-ness, dis-interest-ed-ness.*

b. Criterion 2. When a word is so formed and accented as to render it of *difficult utterance;* such as, *questionless, primarily, peremptorily.*

c. Criterion 3. A short or unaccented syllable *repeated* at the end of a word is always disagreeable, and should therefore be avoided; as, in *holily, sillily.* (See 420. *b.*)

611. *Canon* 2.—When the Etymology plainly points to a *different signification* from what the word bears, propriety and

simplicity require its dismission. Thus, the word *beholden* taken for *obliged*, and the verb to *unloose* for to *loose* or untie, should be rejected.

For the same reason, *annul* and *disannul* ought not to be considered synonymous.

612. *Canon* 3.—*a.* When words become *obsolete*, or are never used except in particular phrases, they should be rejected, as they give the style an air of vulgarity, while their general disuse renders them obscure.

b. Of these, *lief*, *dint*, *whit*, *moot*, *pro* and *con.*, furnish examples; as, "I had as *lief* go;" "by *dint* of argument;" "a *moot* point;" "it was argued *pro* and *con.*" These phraseologies are never admitted into good writing. Thomson, in his "Castle of Indolence," has imitated the antique style of Spenser, and introduced many words now obsolete.

613. *Canon* 4.—All words and phrases which, analyzed grammatically, include a *solecism*, should be dismissed; as, "I *had* rather go," for "I *would* rather go," or, "*I'd* rather go." (See 400. *c.*)

614. *Canon* 5.—All expressions which, according to the established Rules of the Language, either, 1, have *no meaning*, or, 2, involve a *contradiction*, or, 3, according to the fair construction of the words, convey a *meaning different* from the intention of the speaker, should be dismissed.

1. Of expressions which have little or no meaning, the following are examples: "*Currying favour*;"—"*Having a month's mind for a thing.*" Such expressions ought always to be avoided.

2. Of expressions involving a contradiction, the following will serve as an example: "There were four ladies in the company, every one prettier than another." This is impossible.

3. The following expressions convey a meaning different from the intention of the speaker: "He sings a good song." This phrase, as it is at present constructed, implies that the *song* is good; but the speaker meant to say, "He *sings* well." In the same manner, when it is said, "This is the best part he acts," the sentence, according to the strict interpretation of the words, expresses an opinion, not of the *manner* of his acting, but of the *part* or *character* which he acts. It should therefore be, "He acts this part better than any other." For a similar reason, the following sentence is incorrect: "Who is *learning* you geography?" instead of, "Who is *teaching* you geography?" (See 445.)

II.—STYLE.

LESSON 90.—Exercise 90.—*Page* 130.

615. STYLE is the peculiar *manner* of expression which we adopt to convey our ideas to others. This manner is always more or less influenced by the moral and intellectual character of a writer, and by his peculiar temperament, education, and employment. Certain qualities will, therefore, be peculiar to the individual, while others will be possessed in common with all writers. Thus, whether the style be *concise* or *diffuse*, *plain* or *ornamental*, must depend on the taste and ability of an author, but *perspicuity* of expression is a quality essential in all.

616. The principal qualities of a good Style are *Perspicuity* and *Energy*, and, next in importance, *Harmony*.

PERSPICUITY OF EXPRESSION.

617. *a.* PERSPICUITY OF EXPRESSION implies the use of such words and phrases, and such an arrangement of them, as shall convey our ideas with *clearness, accuracy*, and *precision*.

b. Perspicuity of Expression is not at all concerned about the correctness of our *sentiments* or the conclusiveness of our *reasonings*. Accuracy in these respects must depend on the application of good sense, careful investigation, and logical skill. The rules of Perspicuity enable us to convey our *meaning*, whatever that may be, with such *distinctness* and *certainty*, as cannot be misunderstood by an ordinary mind.

618. *a.* Though Perspicuity is an *essential*, yet, remarks Dr. Whately, it is a *relative* quality, and, consequently, cannot properly be asserted of any work without a tacit reference to the class of readers or hearers for which it is designed. The style which is adapted to the learned may be quite unsuited to the illiterate. We must, therefore, take into consideration the *degree* and *kind* of attention which the individuals whom we are addressing have been *accustomed* to or are *likely* to bestow. Some hearers or readers, for instance, will be found slow of apprehension indeed, but capable of understanding what is very copiously and gradually explained to them; while others, on the contrary, who are much quicker in perceiving the sense of what is expressed in a short compass, are incapable of long attention, and are not only wearied, but absolutely bewildered, by a diffuse Style.

b. It is not, however, to be understood, because extreme conciseness is ill-suited to hearers or readers whose intellectual powers and cultivation are but small, that a *prolix* style is therefore best adapted to such minds. Both extremes are, in general, improper. Most of those who would comprehend the meaning, when briefly expressed, and many of those who could not do so, are likely to be bewildered by too great an expansion; and, being unable to maintain a steady attention to what is said, they forget part of what they have heard or read before the sense is complete. To avoid the disadvantages both of conciseness

and prolixity, it will frequently be necessary to employ *Repetition*; that is, to repeat the same sentiment and argument in many different forms of expression, each in itself brief, but all together affording such an expansion of the sense to be conveyed, and so detaining the mind upon it, as the case may require. Care must, of course, be taken that the repetition be not too glaringly apparent; the variation must not consist in the mere use of synonymous words; but what has been expressed in appropriate terms may be repeated in metaphorical; the antecedent and consequent of an argument, or the parts of an antithesis, may be transposed; or the several different points that have been enumerated, may be presented in a varied order, &c.

619. Perspicuity refers, 1st, to the right use of *Words* and *Phrases*; 2ndly, to the *Structure of Sentences*.

620. Perspicuity in the *use of Words and Phrases* requires three things; namely—1. *Purity*, 2. *Propriety*, 3. *Precision*.

WORDS AND PHRASES.

Purity.

621. PURITY OF LANGUAGE consists in the use of such words and constructions only as are sanctioned by the *best modern usage*. The two violations of Purity are, 1, *Barbarism*, and 2, *Solecism*.—*Barbarism* is the use of, 1, Foreign, 2, Learned, 3, Obsolete, and 4, Newly-coined words.—*Solecism* is the violation of some grammatical rule or idiom.

622.—1. BARBARISM.—*Rule* 1.—*a*. Avoid using modern *Foreign words* or *phrases*, except such as are absolutely necessary to convey *new ideas*, or describe new scenes and objects which cannot be expressed by established English words. So copious, however, is our language, that there are few objects which cannot be described by means of English words.

b. The following are a few of the numerous *foreign* words which disfigure the pages of some of our periodicals, all of which could be better expressed in English:—

Foreign.	*English.*	*Foreign.*	*English.*
À propos . . .	in reference to, season-	*Débris*	fragments.
Amour propre .	self-love. [ably.	*Début*	appearance.
Badinage . .	mirth, gaiety.	*Déjeuner* . . .	breakfast.
Beaux-esprits .	men of wit.	*Élite*	the best part.
Blasé . . .	sated with.	*Émeute* . . .	riot, disturbance.
Bon-vivant . .	a jolly sort of man.	*Employés* . . .	persons employed.
Canaille . . .	rabble.	*Ennui*	weariness.
Canard . . .	an idle rumour.	*Fait accompli* .	a thing realized.
Ci-devant . . .	of former days.	*Naïveté* . . .	artlessness.
Cortége . . .	procession.	*Précis*	abstract.
Coup d'état . .	a violent measure.	*Savants* . . .	learned men.

c. *Purism* is a term frequently used to imply the rejection of all foreign phrases from our compositions.

d. The persons most addicted to use foreign words are—1. Young continental tourists who wish to display a little of their acquired knowledge; 2. authors of common novels who are not conversant with their own language; and 3. writers in the lower class periodicals.—The higher class productions, whether regular

treatises or periodicals, never admit these words, except on very special occasions. When foreign words are used in books, they are generally printed in *Italics*.

e. Sometimes Latin and Foreign words are purposely introduced to *confine the meaning* to certain persons, or to conceal some *ildelicate idea* which the writer is ashamed to translate.

f. The following, abridged from Dr. Campbell's "Phil. of Rhet.," are conclusive *Reasons for avoiding the use of Foreign words:*—

1. These foreign words, being so different from ours both in Orthography and Pronunciation, constitute so many *anomalies* which, by loading the Grammatical Rules with exceptions, corrupt the simplicity and regularity of our language.

2. By admitting these words, others of native growth, and perhaps more expressive, are displaced, our language is rendered continually unsettled, and the productions of even good writers are soon obsolete.

3. Should a writer not be followed in the use of these words, they will appear as so many permanent faults, indicating either the writer's extreme negligence, or bad taste, or ignorance of his own language.

623. *Rule* 2.—*a.* In *General Literature, Latin* and *Greek* words and phrases should be avoided; except such as have already obtained the *sanction of good usage*, or are rendered necessary in the description of some *invention* or *discovery*.—In *Science* and *Art*, however, many terms, formed from Latin and Greek primitives, have been recently introduced, as they have been found more expressive than the terms which they have displaced.

b. The following are a few examples of Latin words which occur in certain writings. For additional, see the Abridgment of the Gram., p. 130.

Ab initio, from the beginning.
A fortiōri, with stronger reason.
A priōri, from cause to effect.
A posteriōri, from effect to cause.
Ad valōrem, according to the value.
Caeteris paribus, other things being equal.
De jure, in right, in law.
De novo, anew, over again.
Deo volente, (D. V.) God willing.
Exempli gratiā, (e. g.) for example.
Ex cathēdrā, from the chair, by authority.
Ex parte, on one side.
In limine, at the outset.
In toto, entirely.
Ne plus ultra, the utmost limit.
Per se, by itself, alone.
Pro tempōre, for the time.
Quondam, formerly.
Sine die, without fixing a day.
Sine quâ non, without which it cannot be.
Verbātim, word for word.

624. *Rule* 3.—*a.* *Obsolete* words and constructions must be avoided. Many words formerly used have ceased to be employed by good writers. Some of these are now quite unintelligible; others are used merely by a few poets in imitation of older writers.

b. Of *words*, the following are a few,—*Behoof, behest, erewhile, whilom, ycleped, erst, fantasy, anon*, &c. Of *constructions*,—*It grieveth me*, for, I am grieved; *I wist not; Quoth* he.

c. Several words and constructions occur in the authorized translation of the Bible which were current 300 years ago, but are now *obsolete;* of these the following are a few :—

Of *Words* :—

Prevent, means, Go before, in Psalm xxi. 3; now it means, to stop, hinder.
Tempt, to try, prove, in Gen. xxii. 1; now, to solicit to evil.
Tale, a reckoning, in Exod. v. 8; now, a narrative.
Eminent, hanging over, in Ezek. xvii. 22; now, distinguished.
Offend, to cause to err, in Matt. xviii. 8; now, to displease, injure.
Entreat, to use, handle, in Matt. xxii. 6; now, to pray for, to expostulate with

Of *Phrases* :—

Matt. vi. 9.—Our Father *which;* for, *who.*
Matt. xx. 14.—That thine is; for, *that which is thine.*
Matt. xx. 31.—The multitude rebuked them *because;* for, *that.*
Matt. xxvii. 21.—Whether of the twain; for, *which of the two.*
John xix. 18.—On either *side;* for, on *each* side one.
Acts xxviii. 13.—Fetched a compass; for, coasted round.
(See Booker's Obsolete Scripture Words.)

625. *Rule* 4.—*a. Newly-coined Words* must be avoided; such as, *encumberment* for encumbrance; *connexity* for connection: *martyrized* for martyred.

b. Abbreviations of polysyllables, formed by lopping off all the syllables except the first, or the first and second, must be avoided; such as *hyp.* for hypochondriac, *rep.* for reputation, *penult.* for penultimate, *extra.* for extraordinary, *hyper.* and *uncog.* for hypercritic and incognito.

c. The introduction of new words is allowable only, as Mr. Marsh properly observes, "whenever a people by emigration or some great political change are brought into contact with new objects, new circumstances, and new duties." In the use of such words, the English Analogy must be observed, either in the derivation or composition of them.

626. *a.*—2. SOLECISM.—*Rule* 5.—*a.* All violations either of Syntax or of the English Idiom in general must be avoided; as, "You *was*," for "you *were;*" "I want a *tong*," for "a pair of *tongs;*" "Give *attendance* to reading," for "*attention* to."

b. The best *General Rule* to be observed with regard to Purity is—That the words employed should be easy and familiar, such as are used by sensible unaffected men in good conversation. Indeed, a plain native style is the most intelligible to *all* persons, and, by a proper management of words, can be made much more expressive than that which is formed by the introduction of foreign words.

Propriety.

LESSONS 91. a. & b.—Exercises 91. a. & b.—*Page* 131.

L. 91. a.—627. PROPRIETY OF EXPRESSION is giving to every thing its proper name; that is, using only such words and phrases as the best usage has appropriated to the ideas intended to be expressed by them. This rule is of universal application. "Still" (as observed by Mr. Marsh), "in the choice of words,

writers are frequently guided not merely by their knowledge of a subject, but by their temperament. Thus, a man of moderate passions will employ few epithets, and those of mild signification; while one of warm passions will use many intensives, and words of strong and stirring meaning. Again, a man accustomed to careful analysis will be particular in his choice of words, while a loose thinker will employ the same expression to denote various shades of meaning." (*Marsh's* Lect.)

628. *Rule* 1.—Avoid *low* or *vulgar* words, contractions, or phrases.

a. Words: such as, topsy-turvy, hurly-burly, pell-mell, lief, dint, whit, &c.

b. Contractions: such as, *isn't, ar'n't, haven't,* for *is not, are not, have not.*

c. Phrases: to get into a scrape, currying favour, dancing attendance, &c.

d. Slang words, which tend to debase the morality as well as the speech of a nation.

e. Instead of employing a low word, employ a *synonymous* one; or, when a better cannot be found, remodel the sentence altogether.

f. The following are a few instances in which approved expressions may be substituted for those that are common:—

Common expressions.	*Approved.*	*Common expressions.*	*Approved.*
to brag,	*to boast.*	pitched upon,	*chosen.*
their betters,	*their superiors.*	to hold long,	*to continue long.*
broke his word,	*violated his promise.*	to cry up,	*extol.*
stand upon security,	*insist upon security.*	to smell out motives,	*discover* or *discern.*
with half an eye,	*easily.*	fell to work,	*began.*

629. *Rule* 2.—Avoid *Provincialisms.*

Every county either has some *words peculiar* to itself, or attaches some *meaning* to a word which is different from the general acceptation. In some parts, for instance, *will* is improperly used for *shall*, and *shall* for *will*. A writer, therefore, should carefully exclude all provincialisms, and strictly adhere to the language used by the best authors.

630. *Rule* 3.—*a.* In works intended for *general readers,* avoid introducing *technical* terms; as they form the peculiar dialect only of a particular class.

b. Thus, to inform those who do not understand sea-phrases, that "We tacked to the larboard, and stood off to sea," would be expressing ourselves obscurely.—Every branch of knowledge, as of law, of medicine, chemistry, &c., has certain terms and a certain phraseology peculiar to itself, and these should be confined to their proper subjects. In writing works strictly professional, the proper rule is, to employ such technical terms as custom has already established, defining, modifying, or extending them as the occasion may require.

631. *Rule* 4.—*a.* In *prose* composition, exclude words that are purely *poetical;* such as, *morn, eve, plaint, lone, what time,* &c.

b. In every language which is furnished with two distinct vocabularies, one adapted to prose, and the other to poetry, a mixture of both in the same composition betrays, in the author, either culpable negligence, or extreme want of taste. "To see," as Dr. Crombie, in his "Gymnasium," properly remarks, "the language of 'Paradise Lost,' and the diction of 'The Spectator,' blended together, either in the narrative of the historian, or in the grave discussion of the philosopher, would excite the risibility of a common reader; and to a person of taste and discernment, such a grotesque commixture of prose and poetical phraseology could not fail to produce disgust."

c. Not only should all words and phrases, peculiarly belonging to poetry, be excluded from prose, but likewise all those modes of expression, which are adapted and generally appropriated to one species of prose, should be repudiated in every other. Dialogue, history, oratory, epistolary correspondence, and philosophical discussion have, in general, a separate and distinctive style suited to the character of each. To mix, therefore, two or more of these different styles in the same composition, is improper.

632. *Rule* 5.—*a.* In the same sentence avoid using *the same word either too frequently, or in different senses.* Thus, "Gregory *favoured* the undertaking, because the manager, in countenance, *favoured* his friend;" should be "*resembled* his friend."

b. One great source of obscurity is the frequent repetition of *pronouns*, when we have occasion to refer to *different* persons. Thus, in the following sentence, "Lisias promised his father never to abandon *his* friends," the second *his* is ambiguous; it may refer either to his *own* friends, or to his *father's*. On the first supposition, say, "Lisias, speaking of his friends, promised his father never to abandon them." On the second supposition, say, "Lisias, speaking of his father's friends, promised his father never to abandon them." Again, "One may have an air *which* proceeds from a just sufficiency and knowledge of the matter before him, *which* may naturally produce some motions of his head and body, *which* might become the bench better than the bar." This sentence will be better rendered thus: "One may have an air which proceeds from a just sufficiency and knowledge of the matter before him, and these may produce *such* motions of his head and body *as* become the bench better than the bar." From these remarks, we see that the same *pronoun* should refer to the same person or object, and the same *relative* should refer to the same antecedent throughout the sentence. (See 368.)

633. *Rule* 6.—*a.* Avoid *equivocal* words; that is, never employ those words which may be susceptible of a sense *different* from the sense you intend to be conveyed.

Thus, "A little after the Reformation *of* Luther," should be, "the Reformation *begun by* Luther;" "I *will have mercy* and not sacrifice," should be, "I *prefer* mercy to sacrifice," or, "I *require* mercy and not sacrifice."—"They were both more ancient among the Persians than Zoroaster *or* Zerdusht." As only one person is here intended, the meaning would be better conveyed thus: "They were both more ancient among the Persians than Zoroaster, or, as he is sometimes called, Zerdusht."—"He aimed at *nothing less* than the crown," may denote either that, "Nothing was less aimed at by him than the crown," or, "Nothing inferior to the crown would satisfy his ambition." "He is one of the *oldest inmates*," may mean either *oldest in age*, or the *longest in residence.*

b. As the *plural* of some words conveys a different meaning from the singular, care must be taken to render the expression definite; thus, "His *manner* was harsh;" "His *manners* are rough." "One lawyer's *practice* may be extensive; another's *practices* may not be honourable." (See 83. *c.*)

L. 91. b.—634. *Rule* 7.—Words conveying *incongruous* or inconsistent ideas, must, in serious and grave compositions, be avoided. In *Puns, Epigrams,* and *humorous* writing, unexpected and ludicrous comparisons are not only allowable, but form a leading characteristic.

635. Of the various *species* of *unintelligible writing*, Dr. Campbell, in his "Philosophy of Rhetoric," notices the following:—

a. The *First* species arises from *Confusion of Thought.* There is a sort of half-formed thoughts, which we find some writers impatient to give to the world, before the subject is fully understood by themselves. Now, if a writer himself *perceives confusedly and imperfectly* the sentiments he would communicate, there is every probability that the reader will not perceive them at all. The following

is an example of this kind of writing:—"And as to a well-taught mind, when you've said a haughty and proud man, you have spoke a narrow conception, little spirit, and despicable carriage." Perhaps, if the author had any meaning, it might be this: "When you have called a man proud and haughty, you have ascribed to him a narrow conception, mean spirit, and despicable carriage.

b. The *Second* species arises from *Affectation of Excellence.* In this kind of writing, there is always something *figurative;* but the figures are remote; things that are heterogeneous being introduced, and producing what is usually termed *bombast.* "This temper of soul," says "The Guardian," speaking of meekness and humility, "keeps our understanding tight about us." Whether the author had any meaning in this expression, or what it was, is not easy to be determined; but scarcely could anything more incongruous, in the way of metaphor, have been imagined. The understanding is made a girdle to our other mental faculties, for the fastening of which girdle, meekness and humility serve as a buckle.

c. Hyperbolical language also, when carried to extravagance, generally produces the same effect as the marvellous, exciting ridicule, if not disgust, instead of admiration.

636. ***Rule* 8.**—*a.* Let every word and phrase be *strictly adapted to the ideas intended to be conveyed;* thus, "The *observation* of the Sabbath is a duty incumbent on Christians," should be, "The *observance*," &c.

b. *Avoid using one word for another;* thus,

1.	*Affect*, to influence	for .	*Effect*, to accomplish.
2.	*Amerced*, fined	for .	*Immersed*, plunged into, deeply engaged.
3.	*Avocation*, a calling aside	for .	*Vocation*, a trade, business.
4.	*Belong*, to be the property of	for .	*Own*, to possess, have a right over; as, "He *owns* some property."
5.	*Conviction*, an act of the understanding	for .	*Persuasion*, an act of the will.
6.	*Composure*, a settled state	for .	*Composition*, a written production.
7.	*Discipline*, a course of training	for .	*Trial*, proof of proficiency.
8.	*Disposition*, moral character	for .	*Disposal*, arrangement.
9.	*Emerge*, to come forth from	for .	*Immerge*, to plunge into.
10.	*Eminent*, distinguished	for .	*Imminent*, threatening.
11.	*Emigrant*, one who moves from his native country	for .	*Immigrant*, one who comes into a country as a resident.
12.	*Eternal*, what has always existed	for .	*Everlasting*, without end.
13.	*Exposition*, explanation	for .	*Exposure*, laying open to censure.
14.	*Impracticable*, what cannot be accomplished	for .	*Impassable*, what cannot be passed.
15.	*Ingenious*, apt in inventing	for .	*Ingenuous*, frank, candid.
16.	*Intelligible*, what may be understood	for .	*Intellectual*, belonging to the mind.
17.	*Mention*, to name	for .	*Allude*, to hint at.
18.	*Observance*, compliance with	for .	*Observation*, a remark.
19.	*Predicate*, to affirm	for .	*Predict*, to foretell.
20.	*Presumptive*, probable	for .	*Presumptuous*, arrogant, confident.
21	*Principal*, capital, chief	for .	*Principle*, a settled rule, a motive.

22.	***Proposition***, a sentence	for . .	*Proposal*, terms, condition.
23.	***Respectable***, worthy of respect .	for . .	*Respectful*, deferential.
24.	***Sincere*** —sine cerâ, without wax; hence—pure, without fraud	for . .	*Earnest*, active, vigorous.
25.	***Undeniable***, that cannot be denied	for .	*Unexceptionable*, not liable to objection.
26.	***Veracity***, applied to persons . .	for . .	*Truth*, applied to things.

c. *Avoid improper Phrases*; thus, instead of—

1.	Of all others	say . .	Of all,—or, Of others.
2.	Falling into conversation . . .	say . .	Engaging in conversation.
3.	Hold fast *by* the tenets of religion	say . .	Hold fast *the tenets*, &c.
4.	That creed never had a *serious footing* in the mind . . .	say .	—never had a *firm hold of*, or *made a strong impression* on the mind.

637. In cultivating *Propriety* of Expression, aim, 1st, at forming clear and distinct ideas; and 2ndly, at expressing those ideas in appropriate language.

Precision.

LESSONS 92, 93. a. & b.—Exs. 92, 93. a. & b.—*Page* 134.

L. 92.—638. *Precision* of Style consists in the use of such words and phrases as *exactly* convey the *meaning intended*, and *nothing more*. Precision requires attention to the following Rules:—

639. *Rule* 1.—*a.* Avoid *repeating* the same sense in *different words*. This fault is called *Tautology*. Thus, "Never did Atticus succeed in gaining the *universal* love and esteem of *all* men." Here one of the words in *Italics* is superfluous.

b. For the same reason, the *verdant* green, *umbrageous* shade, *first* aggressors, *old* veterans, *sylvan* forest, *standard* pattern, are improper, as the ideas expressed by the adjectives are included in the substantives.—In the following common expressions also, as the same idea is implied in both the terms of each respective pair, the words in *Italics* are, therefore, superfluous:—*plain* and evident, *clear* and obvious, worship and *adoration*, *pleasure* and satisfaction, *bounds* and limits, suspicion and *jealousy*, intents and *purposes*.

640. *Rule* 2.—*a.* Avoid the use of *superfluous* words and phrases.—This fault is called *Pleonasm*.

Thus, "I went home full of *a great many* serious reflections;" here, the words *a great many* add nothing to the sense; they should therefore be omitted. "If he *happen to* have any leisure *upon his hands*;" better, "If he have any leisure." "He has a considerable *share* of merit;" better, "He has considerable merit."

b. In particular cases, however, a certain species of pleonasm is entitled to some indulgence, when it serves to express an *earnestness of affirmation* on an interesting subject; as in phrases like these, "We have *seen with our eyes*"—"We have *heard with our ears*." Such expressions frequently occur in the Sacred Scriptures. In *poetical* description, also, where the fancy is addressed,

epithets, which would otherwise be accounted superfluous, are not, if used moderately, without effect. The following are instances of this kind :—the *azure* heaven; the *silver* moon; the *blushing* morn; the *sea-girt* isle.

641. *Rule* 3.—*a.* Never introduce words which convey *more* than what was intended. This rule is frequently violated by the injudicious use of *Synonyms.*

The following sentence is incorrect in this respect :—"His courage and *fortitude* were such as to cause him to face every danger." Here, by endeavouring to express one quality more strongly, the writer has introduced another. *Courage* resists danger; *fortitude* supports pain; the word *fortitude* should, therefore, be omitted.

b. Synonymous words (being derived from different languages, one set being English and the other foreign,) had originally, as their name implies, the *same meaning*, and they still agree in the *leading idea*, but, at present, express some special difference in sense and application.

c. As they are like different shades of the same colour, an accurate writer can employ them to great advantage, by using them so as to heighten and finish the picture which he gives us. What was wanted in the one, to increase the force or the lustre of the image which he means to exhibit, he supplies by the other. But, with a view to this end, he must be very careful in the choice which he makes of them, and not employ them promiscuously, merely for the sake of filling up a period, or diversifying the language.

642. *Rule* 4.—*a. Synonymous words* are properly employed, *First*, When an *obscure* term, which we cannot avoid using, on account of some connexion with what either precedes or follows, requires to be explained by one that is clearer; *Secondly*, When the language of *the passions* is exhibited; *Thirdly*, When we wish to use a mild term to express something naturally offensive.

b. Passion naturally *dwells* on its object; the impassioned speaker always attempts to rise in expression; but when that is impracticable, he has recourse to *repetition*, and thus, in some measure, produces the same effect. The hearer, perceiving him overpowered, as it were, by his subject, and at a loss to find words adequate to the strength of his feelings, is, by sympathy, carried along with him, and enters into all his sentiments. There is, in this case, an expressiveness in the very effort shown by resorting to synonymous words, which supplies the deficiency in the words themselves. Thus, Bolingbroke exclaims, in an invective against the times, "But all is *little*, and *low*, and *mean* among us." Though there is here a kind of amplification, or, at least, a stronger expression of indignation than any *one* of these three epithets could have effected alone, yet there is no climax in the sentence, and no sensible difference of signification. But it will be easily perceived, that this manner suits only the *popular* and *declamatory* style, and that, in compositions which admit no species of the pathetic, it can have no place.

L. 93. a.—643. An explanation of the most common Synonyms is subjoined, that the student may be enabled to apply them with propriety :—

Abandon, forsake, relinquish, desert, give up, leave, quit. Abandon is unwillingly to give up anything, as, We were compelled to *abandon* our object; *forsake* is to leave a person in resentment or dislike, as, He has *forsaken* all; *relinquish* is to quit any *claim* to, as, I *relinquish* my claim to that estate; *desert* is to leave meanly or treache-

rously, as, He *deserted* his friend in need. We can say of a man, He *gives up* a place of trust, *leaves* his parents in affliction, and *quits* his country.

To *abdicate, renounce, resign.* To *abdicate* a throne or high dignity, *renounce* an error, *resign* an office or situation, high or low.

To *abate, diminish, decrease, lessen, relax, impair.* To *abate* in eagerness, *diminish* in number, *decrease* in quantity, *lessen* in value, *relax* in industry, *impair* in vigour or intellect.

To *abhor, hate, detest, despise, abominate, loathe, scorn.* *Abhor* is strongly to dislike; to *hate* is a dislike produced by revenge; to *detest* is an aversion from disapprobation; to *despise* is to look down upon with contempt; to *abominate* is to detest in the highest possible degree; to *loathe* is to be disgusted at the sight of offensive objects; to *scorn* is to consider as utterly unworthy. We *abhor* a crime, *hate* a liar, *detest* treachery, *despise* affectation, *scorn* meanness, *abominate* ingratitude, *loathe* bad food.

Abolish, annul, abrogate, revoke, repeal. To *abolish* customs; *annul* a contract; *abrogate* a law; *revoke* a promise or decree; *repeal* a statute.

Ability, capacity. *Ability* is an *active* quality of the mind to *do* anything well; *capacity* is a *passive* quality to *receive* or *comprehend* anything;—thus, an *able* commander; a man of a *capacious* mind.

Acquiesce, resign, agree in, consent. To *acquiesce* in a person's authority; to *resign* from a sense of duty; *agree in* disposition or opinion; *consent* by persuasion.

Accost, salute, address. *Accost* a stranger; *salute* a friend; *address*, to direct our discourse to a person in company.

Acknowledge, own, confess, avow. To *acknowledge* or *own* supposes a small degree of delinquency; to *confess* supposes a higher degree of criminality; to *avow* is to glory in what we declare. Thus, a gentleman *acknowledges* his mistake, a prisoner *confesses* the crime of which he is accused, and a patriot *avows* his opposition to every corrupt measure.

Acquaintance, familiarity, intimacy. *Acquaintance* springs from occasional intercourse, *familiarity* from frequent intercourse; *intimacy* arises not merely from frequent intercourse, but from unreserved communication.

Active, diligent, industrious, assiduous, laborious. We are *active*, if we exert our powers, whether to any end or not; *diligent*, when we are active to some specific end; *industrious*, when no time is left unemployed in some serious pursuit; *assiduous*, when we do not leave a thing until it is finished; *laborious*, when the bodily or mental powers are regularly employed in some hard labour.

Acute, sharp. *Acute*, piercing like a needle; *sharp*, cutting like a knife, quick.

Addict, devote, apply. We are *addicted* to a thing from a particular propensity; *devoted* to a thing from a settled attachment to it; we *apply* to a thing from a sense of its utility. Thus, men are *addicted* to vices; *devote* their talents to the acquirement of any art or science, *apply* their minds to the investigation of a subject.

Affront, insult, outrage. An intentional breach of politeness is an *affront;* if coupled with any external indication of hostility, it is an *insult;* if it break forth into personal violence, it is an *outrage.*

Agreement, contract, covenant, compact, bargain. The simple consent of parties constitutes an *agreement;* a seal and signature are requisite for a *contract;* a solemn engagement on the one hand, and faith in that engagement on the other, enter into the nature of a *covenant;* a tacit sense of mutual obligation in all the parties, gives virtue to a *compact;* an assent to stipulated terms of sale, may form a *bargain.*

Air, mien, look, manners. An *air* depends not only on the countenance, but on the carriage and action; *mien* respects the whole outward appearance; *look* depends altogether on the face and its changes; *manners* depend on the general habits and behaviour.

Alone, only. *Alone* means unaccompanied by any one, as, He was *alone* all the day; *only* means no other of the same kind, as, He is an *only* son.

Amazed, astonished, surprised, confounded. We are *amazed* at what is incomprehensible; *astonished* at what is vast or great; *surprised* at what is new or unexpected; *confounded* by what is shocking or terrible.

Ambiguous, equivocal. An *equivocal* expression has two meanings: one open, and intended to be understood; the other concealed, and understood only by the person who uses the expression. An *ambiguous* expression has, apparently, two senses, and leaves us in doubt which of the two to prefer. An *honest* man will refrain from employing an *equivocal* expression; a *confused* man may often utter *ambiguous* terms without any design.

Authentic, genuine. An *authentic* book is one in which matters of fact are related as they really happened; a *genuine* book is one that is written by the person whose name it bears. Thus, we speak of the *authenticity* of Gibbon's History, that is, of its authority as a record of facts; and of the *genuineness* of Ossian's Poems, that is, whether or not they were composed by the person to whom they are ascribed.

Amend, correct, reform, rectify, emend, improve. We *amend* our moral conduct; *correct* errors; *reform* our life; *rectify* mistakes; *emend* the readings of an author; *improve* our mind or condition.

Ashamed, bashful. *Ashamed* of our faults; *bashful* when spoken to.

Assurance, impudence. *Assurance* is confidence in one's self; *impudence* is shamelessness or want of modesty, an unblushing kind of impertinence.

Austere, rigid, severe, rigorous, stern. *Austere* applies to ourselves as well as to others; *rigid*, to ourselves only; *severe, rigorous, stern*, apply to others only. The *austere* man mortifies himself; the *rigid* man binds himself to a rule. *A* man is *severe* in his remarks on others · *rigorous* in his discipline, *stern* in his commands.

To *arrive, happen.* We *arrive at* a place, but misfortunes *happen* to us.

Beautiful, handsome, pretty. *Handsome* relates to the proportion of the whole figure, *pretty* to the face; *beautiful* is a union of the two; thus, "A *handsome* man; a *pretty* or *beautiful* woman."

Behaviour, conduct, carriage, deportment, demeanour. *Behaviour* respects all actions exposed to the notice of others; *conduct* respects the general line of a person's moral proceedings; *carriage* signifies simply the manner of carrying the body; *deportment* is applied only to those exterior actions that have an immediate reference to others; *demeanour* is applied to the general behaviour, as it relates to the circumstance and situation of the individual.

Brightness, lustre, splendour, brilliancy. *Brightness* is the *generic*, the rest are *specific* terms, rising in sense; thus, *lustre* rises on *brightness*, *splendour* on *lustre*, and *brilliancy* on *splendour*.

Calamity, misfortune, disaster. *Calamity* applies to some public misfortune; as, war, pestilence, &c.; *misfortune* applies to an individual; as, loss of property, &c.; *disaster* applies to some unfortunate event which proves a hindrance to work, &c.

Ceremonious, ceremonial. The former is applied to a *form of civility*, the latter to a *religious rite.*

Cheerfulness, mirth. *Cheerfulness* is a settled state or *habit; mirth* is a single *act.*

Clearness, perspicuity. *Clearness* respects our ideas; *perspicuity*, the mode of expressing those ideas.

Complaisant, gallant, polite, well-bred, courteous. *Complaisant* applies to our address; a *gallant* lover; a *polite* man; a *well-bred* gentleman; a *courteous* or kind companion.

Comprehend, understand, conceive, apprehend. When we *conceive*, we may have but one idea; when we *understand* or *comprehend*, we have all the ideas which the subject can present; when we *apprehend*, we take in much, but not the whole. *Conceive* is employed on matters of taste; *understanding* on familiar objects; *comprehending* on principles, lessons, &c. Thus, the builder *conceives* plans, the scholar *understands* languages, the metaphysician *comprehends* subtle questions.

Conceal, dissemble, disguise. *Conceal* our designs; *dissemble* our thoughts; *disguise* our intentions.

Conquer, subdue, surmount, vanquish, subjugate. *Vanquish* an enemy; *conquer* a country; *subdue* an enemy or our passions; *surmount* an obstacle; *subjugate* a nation.

Conscience, consciousness. The former denotes the *faculty* by which we judge of our own conduct; the latter denotes a particular *exertion* of that faculty.

Contemptuously, contemptibly. The former term signifies to speak *disrespectfully* of a person; the latter implies that the *manner* of speaking is contemptible.

Courage, fortitude, resolution. *Courage* respects *action; fortitude* respects passion or *enduring* a thing; *resolution* simply marks the will not to recede. A man has *courage* to meet danger; *resolution* not to yield to the first difficulties that offer; *fortitude* to endure pain.

Custom, habit. *Custom* is a frequent repetition of the same act; *habit* the *effect* of such repetition. The *custom* of rising early in the morning is conducive to health, and may, in a short time, become such a *habit* as to render it no less agreeable than it is useful.

Determination, resolution, decision. We *determine* upon what ought to be done; we *resolve* from a moral principle to carry out our determination; we show *decision* when we firmly adhere to a judgment formed.

Diversity, difference, distinction. *Diversity* is applied to glaring contrasts; *difference*, to less obvious but still great unlikeness; *distinction*, to still less obvious but evident differences. A good logician will make a *distinction* where there is a *difference.*

Difficulty, obstacle, impediment. A *difficulty* embarrasses us, an *obstacle* intervenes between us and our object, an *impediment* puts a stop to our proceedings. We encounter a *difficulty*, surmount an *obstacle*, remove an *impediment.*

Discover, invent. We *discover* what existed, but which was *unknown* before; we *invent* what before did *not exist.*

Doctrines, precepts, principles. *Doctrine* is that which constitutes our *faith;* a *precept* is that which directs the *practice;* a *principle* is the beginning or prime *moving cause* of a thing. We believe in *doctrines*, obey *precepts*, imbibe or hold *principles.*

Dumb, silent, mute. He is *dumb* who cannot speak, *silent* who does not speak, *mute* whose silence is compulsory.

Endurance, duration. The former properly signifies *patience*, as applied to *suffering;* the latter means *lasting*, as applied to *time.*

Enlarge, increase. *Enlarge* is applied to *dimension* and *extent; increase* is applied to number. We *enlarge* a house; *increase* an army, property, expense.

Enough, sufficient. He has *enough* whose *desires* are satisfied; he has *sufficient* whose *wants* are supplied. A greedy man has never *enough*, though he has more than a *sufficiency.*

Falsehood, lie, untruth, falsity. An *untruth* and a *falsity* are *untrue* sayings, which may be unintentional or not; a *falsehood* and a *lie* both express *contrariety to fact;* but a *falsehood* may or may not be uttered with a design to mislead, while a *lie* always implies a *direct intention* to deceive.

Haughtiness, disdain, arrogance, presumption. Haughtiness is founded on the high opinion which we entertain of ourselves; *disdain*, on the low opinion we have of others; *arrogance* is a haughty assumption of too much importance; *presumption* is a headstrong and unwarrantable confidence.

Human, humane. Human means mortal; *humane*, kind.

Idle, lazy, indolent, slothful. An *idle* person dislikes work, though he may be active in some things; a *lazy* person may employ himself, but will not trouble himself to become either skilful or accurate; *slothful* and *indolent* are opposite to active.

Inform, instruct, teach, educate. Inform is simply to communicate what was unknown before; *instruct* and *teach* imply communicating knowledge gradually and regularly; *educate* implies both to instruct and draw out the faculties so as to teach one's self.

L. 93. b.—*Less, fewer. Less* is applied to *quantity, fewer* to *number.*

Maimed, cripple, lame. Maimed means wanting a limb; *cripple*, wanting the use of it; *lameness* is the result of either of these causes.

The *mind*, the *intellect.* The *mind* comprehends the thinking faculty in general, with all its operations; the *intellect* includes only that part of it which consists in understanding and judgment.

Mislead, delude. Mislead is simply to lead *astray; delude* is intentionally to deceive.

Mutual, common. Mutual means reciprocal, implying an interchange, and is applied to two persons; as, "*mutual* friendship;" *common* means what belongs *alike* to several or many; as, "our *common* country," "our *common* friend."

Negligence, neglect. The former implies a *habit*, the latter an *act.*

Peace, quiet, calm, tranquillity. Peace is applied to nations as well as to individuals; *quiet* is applied to small communities; *calm* is used with respect to a disturbed situation going before, or succeeding; *tranquillity* respects a situation free from trouble, considered in itself. A good man enjoys *tranquillity* in himself, *peace* with others, *quiet* in his family, and *calm* after a storm.

Persevere, persist. Persevere is generally used in a *good sense*, and refers to the actions and the conduct; *persist* refers to the *opinions* and *will*, and implies neither praise nor blame, but often makes a person rash and opinionative. We *persevere* in work and study; we *persist* in an argument

Pride, vanity. *Pride* makes us esteem ourselves; *vanity* makes us desire the esteem of others. *Pride* is applicable to every object, good or bad, high or low, small or great; *vanity* is generally confined to small objects. A man is *proud* who values himself on the possession of his literary or scientific talent—on his wealth, rank, power, &c.; he is *vain* of his person, dress, walk, or anything that is frivolous.

Proposal, proposition. *Proposal* is something offered, as terms or conditions for the sale or purchase of articles which are to be accepted or rejected; a *proposition* is a sentence, or something stated or affirmed for consideration or discussion.

Remark, observe. We *remark*, in the way of attention, in order to *remember*; we *observe*, in the way of examination, in order to *judge*. A traveller *remarks* the most interesting object he sees; a general *observes* all the motions of the enemy.

Remember, remind. We are reminded *by others;* we remember *of ourselves.*

Reply, answer. *Reply* is something simply said in return; an *answer* is that which confutes or silences an objector.

Risible, ridiculous, ludicrous. *Risible* has an *active* meaning; *ridiculous* a *passive* meaning, exciting contempt. *Ludicrous* means something tending to produce laughter. Man is a *risible* animal; a fop is a *ridiculous* character; an affair may be *ludicrous.*

Riches, richness. The former denotes the things possessed, or what constitutes the *opulence* of the owner; the latter denotes the *quality* of the thing possessed.

Sincere, honest. These words are frequently misapplied. *Sincere* (*sine cerâ*, without wax), means pure, unalloyed; hence, ingenuous, without fraud or disguise. *Honest* is what is fair, open, proper, unreserved, upright, virtuous, straightforward; hence, trustworthy. An *honest* man prefers his oath, his duty, and his promise to his interest or his party.

Sophism, sophistry. The former denotes a fallacious *argument*, the latter fallacious *reasoning.*

Together, successively. The former means *at the same time*, the latter signifies *one after the other.*

Veracity, reality, or *truth.* *Veracity* is applicable to *persons* only, and denotes that moral quality which consists in speaking truth; *truth* is applied to *things.* We say the *truth* or *verity* of the relation or thing told, and the *veracity* of the relater.

Verdict, testimony. A *witness* gives his *testimony;* the *jury* give their *verdict.*

Whole, entire, complete. *Whole* excludes subtraction; *entire* excludes division; *complete* excludes deficiency. A *whole* orange has had nothing taken from it; an *entire* orange is not yet cut; and a

complete orange is grown to its full size. A man may have an *entire* house to himself, and not one *complete* apartment.

Wisdom, *prudence*, *discretion*. *Wisdom* consists in speculative knowledge; *prudence*, in that which is practicable; *discretion* acts according to circumstances, and is its own rule. *Wisdom* knows what is past; *prudence*, by foresight, knows what is to come; and *discretion* perceives what is, in all probability, right.

With, *by*. *With* expresses a closer and more immediate connection, *by* a more remote one. *With* sometimes denotes the instrument, *by* the cause; as, "He was killed *with* a stone *by* David." *By* sometimes implies the *mode*; as, "We travelled *by* railroad."

The preceding List of Synonyms is sufficiently ample to show the importance of this subject; for additional information, the student is referred to *Crabbe's* English Synonyms, *Roget's* Thesaurus of English Words and Phrases, *Graham's* Synonyms, *Whately's* Synonyms, and *Taylor's* Synonyms.

644. This subject cannot be better concluded, than by recommending the student carefully to endeavour to render his meaning *full* and *distinct*; avoiding, on the one hand, too great a conciseness of expression, and, on the other, that kind of obscurity which arises from involving the sense in a cloud of words.

STRUCTURE OF SENTENCES.

LESSONS 94. a. & b.—Exercises 94. a. & b.—*Page* 138.

L. 94. a.—645. Sentences, with regard to Structure, may be divided into two kinds, the *Period* and the *Loose* Sentence. (See 303, 312, 314.)

646. A PERIOD is a sentence in which the parts are so intimately connected, that the meaning remains *suspended* till the whole is *finished*.

EXAMPLE.—"To eye God in all our comforts, and observe the smiling aspects of His face, when He dispenses them to us; to eye Him in all our afflictions, and consider the paternal wisdom that instructs us in them; how would this increase our mercies, and mitigate our troubles!" This is a Period consisting of several clauses, at any of which, if a stop were made before the end, the preceding words would not form a sentence, nor convey any determinate sense.

647. A LOOSE sentence admits either of one or of several pauses before the end, at which, if a stop were made, the construction of the preceding part would form a complete sentence.

EXAMPLE.—"One party had given their whole attention, during several years, to the project of enriching *themselves*, and impoverishing the rest of the *nation*; and thus of establishing their *dominion*, under the government and with the favour of a family who were *foreigners*, who might, therefore, believe that they were established on the throne by the good will and strength of this party alone." In this sentence, whether a pause be made at *themselves*, *nation*, *dominion*, or *foreigners*, the preceding words will form a perfect sentence.

648. *a.* Each of these kinds of sentences has its advantages and disadvantages. The *Period* gives to style, *energy* and *vivacity*, accompanied, however, with some degree of stateliness and formality; on the other hand, the *Loose sentence* is generally characterized by *ease* and *familiarity*. Hence, the *Periodic* structure ought to prevail more in historical, political, and philosophical writings; whilst *Loose* sentences ought to predominate in essays, dialogues, familiar letters, and moral tales.

b. When either of these kinds is continued too long, the style is apt to become tedious; attention, therefore, must be paid to a proper *variety* in the structure of our sentences.—In the employment of the periodic style, also, an author must not depart too far from colloquial usage, lest he betray an elaborate stateliness —a fault which is always disagreeable.

649. In the *Structure of Sentences*, the essential quality is Perspicuity, which requires *Clearness* and *Unity*.

Clearness.

650. *Clearness* requires, 1. Accuracy with regard to the proper *Inflexion* of words; 2. An adherence to the rules of concord, government, and structure of sentences; 3. That

arrangement of words and members of sentences, by which their *relation* and *connection* are rendered determinate and perspicuous.—*Clearness* requires attention to the following Rules:—

651. *Rule* 1.—Care must be taken that *relatives, adverbs,* and *connecting particles* should (according to Rule 382) be placed *near* those words to which they refer, or which they connect.

Thus, "It is folly to pretend to arm ourselves, against the accidents of life, by heaping up treasures *which* nothing can protect us against, but the good providence of our heavenly Father." The sentence ought to have been arranged thus, —"It is folly to pretend, by heaping up treasures, to arm ourselves against the accidents of life, against which nothing can protect us but the good providence of our heavenly Father."

652. *Rule* 2.—*Words* expressing *things connected in thought,* should be placed as *near together* as possible. Thus, the sentence, "God heapeth favours on His servants, ever liberal and faithful," should be thus expressed, "God, *ever liberal and faithful,* heapeth favours on His servants."

"I with my family reside in the parish of Stockton, which consists of my wife and daughters." This sentence is a violation of the rule; it should be arranged thus,—"I with my family, which consists of my wife and daughters, reside in the parish of Stockton."

653. *Rule* 3.—When different things have an *obvious relation* to one another, with respect to the *order of time, place, cause* and *effect,* or the like, a corresponding order should be observed in assigning them their *position* in the sentence. Thus, instead of saying, "He was resigned to the will of God in *dying* and *suffering,*" we should say, "in *suffering* and *dying.*"

L. 94. b.—654. *Rule* 4.—*a.* Clauses expressing the *circumstances* of *time* and *place,* must be placed as nearly as possible at the *beginning* of a sentence.

Thus, "The moon was casting a pale light on the numerous graves that were scattered before me, as it peered above the horizon, when I opened the small gate of the churchyard," will be better rendered by saying, "*When I opened the small gate of the churchyard,* the moon, *as it peered above the horizon,* was casting a pale light on the numerous graves that lay scattered before me."

b. This Rule does not apply to clauses intended to affect the meaning of particular parts of the sentence.

c. Clauses denoting *circumstances* respecting the *action,* should be placed near that part of the sentence, the meaning of which they are intended to affect.

EXAMPLE.—"The emperor was so intent on the establishment of his absolute power in Hungary, that he exposed the empire doubly to desolation and ruin *for the sake of it.*" The sentence ought to be thus expressed: "The emperor was so intent on the establishment of his absolute power in Hungary, that, *for the sake of it,* he exposed the empire doubly to desolation and ruin."

655. *Rule* 5.—*a.* A clause, expressing a *circumstance,* must never be placed between two *principal members* of a sentence;

for, by such an arrangement, we are left in doubt to which of the two the circumstance refers.

EXAMPLE.—"Though our brother is upon the rack, *so long as we ourselves are at ease*, our senses will never inform us of what he suffers," will be better expressed thus: "Though our brother is upon the rack, our senses will never, *so long as we ourselves are at ease*, inform us of what he suffers."

b. Clauses expressing *circumstances* must *not be crowded* together, but be *interspersed* in different parts of the sentence, and joined with the principal words on which they depend.

EXAMPLE.—"What I had the opportunity of mentioning to my friend, *some time ago, in conversation*, was not a new thought." The following arrangement is preferable:—"What I had the opportunity, *some time ago*, of mentioning to my friend, *in conversation*, was not a new thought."

c. The strongest part of the thought, or that part of the sentence which forms the *result*, should, if possible, be placed the last.

Unity of a Sentence.

LESSONS 95. a. & b.—Exercises 95. a. & b.—*Page* 141.

L. 95. a.—656. The *Unity* of a sentence denotes the *predominancy* of only *one proposition* or *enunciation of thought*, and a *uniformity of construction* throughout the sentence. Different circumstances may, indeed, be introduced, but these must always be made subservient to the principal subject.

657. *Rule* 1.—*a.* As every sentence should contain only one principal idea, we should not introduce other ideas which are only *remotely* connected with it. Distinct thoughts should occupy separate sentences.

EXAMPLE.—"In this uneasy state, both of his public and private life, Cicero was oppressed by a new and cruel affliction, the death of his beloved Tullia; which happened soon after her divorce from Dolabella, *whose manners and humours were entirely disagreeable to her.*" The principal subject in this sentence is the death of Tullia, which was the cause of her father's affliction. The time when the event took place is, without any impropriety, pointed out in the course of the sentence; but the addition of Dolabella's *character* is foreign to the main object. By presenting a new picture to the reader, we destroy the unity and compactness of the period. The sentiments would be better expressed in two sentences, thus: "In this uneasy state, both of his public and private life, Cicero was oppressed with a new and cruel affliction, the death of his beloved Tullia, which event happened soon after her divorce from Dolabella. *The manners and humours of this man were entirely disagreeable to her.*"

b. Sentences must *never be extended beyond their natural close.*

EXAMPLE.—"Burnet could not end his learned treatise without a panegyric on modern learning and knowledge, in comparison of the ancient; whilst Fontenella falls so grossly into the censure of the old poetry and preference of the new, that I could not read either of these strains without *indignation*, which no quality among men is so apt to raise in me as sufficiency, the worst composition out of the pride and ignorance of mankind." Of this sentence, the word *indignation* forms the natural conclusion; what follows is foreign to the proposition with which the author commenced.

658. *Rule* 2.—*a.* In the construction of sentences, regard must be had that they be, in general, *neither very long nor very short. Long sentences,* unless constructed with care, require close attention, to make us clearly perceive the connection of the several parts; whilst *short ones* are apt to break the sense, and weaken the connection of thought.

b. Whenever it is necessary to employ long sentences, care must be taken that the *different parts* be so arranged and constructed, that *each part may be understood* as the sentence proceeds, not leaving the meaning of the different parts, as well as of the whole sentence, to be gathered at its close.

EXAMPLE.—"It is not without a degree of patient attention and persevering diligence, greater than the generality are willing to bestow, though not greater than the object deserves, that the habit can be acquired, of examining and judging of our own conduct, with the same accuracy and impartiality as of that of another." Here the sense is not clear till towards the close of the sentence; the following construction will remove this defect:—"The habit of examining our own conduct as accurately as that of another, and judging of it with the same impartiality, cannot be acquired without a degree of patient attention and persevering diligence, not greater, indeed, than the object deserves, but greater than the generality are willing to bestow." The two sentences are nearly the same, both in length and in the words employed; but the alteration of the arrangement allows the latter to be understood, clause by clause, as it proceeds. (Dr. *Whately.*)

659. Another specimen of a *long sentence* is here given, that the pupil may perceive the disadvantages of such sentences, and how easily they may be amended: "Though in yesterday's paper we showed how everything that is great, new, or beautiful, is apt to affect the imagination with pleasure, we must own that it is impossible for us to assign the necessary cause of this pleasure, because we know neither the nature of an idea, nor the substance of a human soul; and therefore, for want of such a light, all that we can do in speculations of this kind, is to reflect on those operations of the soul that are most agreeable; and to range, under their proper heads, what is pleasing or displeasing to the mind, without being able to trace out the several necessary and efficient causes whence the pleasure or displeasure arises." We shall now divide the foregoing into several distinct sentences: "In yesterday's paper, we showed that every thing which is great, new, or beautiful, is apt to affect the imagination with pleasure. We must own, that it is impossible for us to assign the efficient cause of this pleasure, because we know not the nature either of an idea, or of the human soul. All that we can do, therefore, in speculations of this kind, is to reflect on those operations of the soul which are most agreeable, and to range under proper heads what is pleasing or displeasing to the mind."

660. *Rule* 3.—In every discourse, there must be a proper *mixture of long and short sentences, and of those variously constructed.*

A continued succession of either long or short sentences, or of those constructed with the same number of members, is both tedious to the ear and destructive of force and animation of style.

L. 95. b.—661. *Rule* 4.—During the course of a sentence, *the scene should be changed as little as possible,* and the same Nominatives be applied to the same Subject. *One principal person* or thing should be predominant, and *one uniform mode of construction* be observed throughout.

EXAMPLE.—"After we came to anchor, they put me on shore, where I was welcomed by all my friends, who received me with the greatest kindness." In this sentence, though the objects contained in it have a connection with one

another, yet, by changing so often both the *place* and the *person*, *we* and *they*, *I* and *who*, and by unnecessarily mixing *active* and *passive* verbs, not only is the sense weakened, but the unity of the sentence impaired. The following construction renders the sentence correct: "The ship *having been brought* to anchor, *I was* put on shore, where *I was* welcomed by all my friends, and *received* with the greatest kindness."

662. *Rule* 5.—*a.* Those members of a sentence which express *a comparison* or *contrast* between two things, require a corresponding resemblance in the *language* and *construction*.

EXAMPLES.—"A friend *exaggerates* a man's virtues, an enemy *inflames* his crimes." Here, the opposition in the thought is neglected in the words; it will be properly expressed thus: "A friend *exaggerates* a man's virtues, an enemy his crimes."

"I have observed, of late, the style of some great *ministers* very much to exceed that of any other *productions*." Instead of *productions*, which bear no relation to *ministers*, the author ought to have said *writers* or *authors*.

b. The following passage, from Pope's Preface to his Homer, fully exemplifies the Rule just given:—"Homer was the greater genius, Virgil the better artist; in the one we most admire the man, in the other the work. Homer hurries us with a commanding impetuosity; Virgil leads us with an attractive majesty. Homer scatters with a generous profusion; Virgil bestows with a careful magnificence. Homer, like the Nile, pours out his riches with a sudden overflow; Virgil, like a river in its banks, with a constant stream." This picture, however, would have been faultless, if to the Nile some particular river had been opposed. Sentences thus constructed, when introduced with propriety, and not recurring too often, have a sensible beauty. But we must avoid directing our attention too much to this beauty. It ought to be used only when the comparison or opposition of objects *naturally* leads to it; otherwise, when such a construction as this is uniformly aimed at, our compositions will become tiresome to the ear, and plainly discover affectation.

663. *Rule* 6.—*a. Parentheses* should, as much as possible, be avoided, and the thought, implied by the parenthetical member, be *transferred* to the following sentence.

b. When the parentheses are very *short*, and serve as *necessary* explanations, they may be admitted; but these must be so judiciously introduced as to glide, at once, into our conception, without compelling the reader to review what preceded the interruption. The parenthesis in the following sentence is correctly introduced:—

> "And was the ransom paid? It was; and paid
> (What can exalt the bounty more?) for thee."

In the following sentence, however, there is an evident impropriety in its use: "If your hearts secretly reproach you for the wrong choice you have made (as there is time for repentance and retreat, and a return to wisdom is always honourable), bethink yourselves that the evil is not irreparable." This sentence would be better if it were divided into two; thus, "If your hearts secretly reproach you for the wrong choice which you have made, bethink yourselves that the evil is not irreparable. Still there is time for repentance and retreat; and a return to wisdom is always honourable."

ENERGY OR VIVACITY OF EXPRESSION.

LESSON 96.—Exercise 96.—*Page* 145.

664. *Energy of Expression* comprehends every thing that conduces to *stimulate* the attention, to *impress strongly* on the mind the arguments adduced, to *excite* the imagination, and *arouse* the feelings.

665. Energy or Vivacity of Expression depends, first, on the *Choice of Words;* secondly, on *their Number;* and, thirdly, on *their Arrangement.*

1. *The Choice of Words.*

666. *Rule* 1.—*a. Particular* instead of *General* terms.—Nothing can contribute more to *enliven* the expression, than that all the words employed be as *particular* and *determinate* in their signification, as will suit the nature and object of the discourse. The more *general* the terms are, the *fainter* will be the picture; the more *special* they are, the *brighter* it will be.

The same sentiments may be expressed with equal justness, and even perspicuity, in the former mode, as in the latter; but as the colouring will, in that case, be more languid, it cannot give equal pleasure to the imagination, and, consequently, will not contribute so much either to fix the attention or to impress the memory.

b. In *philosophical* subjects, in which the understanding alone is addressed, *general* terms are the most appropriate. But, in subjects in which the *imagination* and the *passions* are addressed, terms must be chosen which are as *particular* as possible, as it is solely by these that the object can be vividly depicted.

Thus, "They *sank* as *lead* in the mighty waters," says Moses, when speaking of the Egyptians, in the song occasioned by the miraculous passage of the Israelites through the Red Sea. Had he used general instead of particular terms, and said, "They *fell* as *metal* in the mighty waters," the difference in the effect would have been very great. In the former sentence, to *sink* is the species, as it implies only falling or moving downwards in a *liquid* element; in the second sentence, to *fall* answers to the genus; in like manner, *lead* is the species, *metal* is the genus.

For the same reason, Milton, in describing the attitude in which Satan was discovered by Ithuriel and his company, when that malignant spirit was employed in infusing pernicious thoughts into the mind of our first mother, says—

"Him there they found
Squat like a toad, close at the ear of Eve."

No word in the language could have so happily expressed the posture, as that which the poet has here chosen.

"Consider," says our Lord, "the lilies, how they grow: they toil not, they spin not: and yet I say unto you, that Solomon in all his glory was not arrayed like one of these. If then God so clothe the grass, which is to-day in the field, and to-morrow is cast into the oven; how much more will He clothe you?"

"Let us here adopt," says Dr. Campbell, "a little of the tasteless manner of modern paraphrasts, by the substitution of more *general* terms, one of their many expedients of infrigidating, and let us observe the effect produced by this change. 'Consider the flowers, how they gradually increase in their size: they do no manner of work, and yet I declare to you, that no king whatever, in his most splendid habit, is dressed up like them. If then, God, in His providence, doth so adorn the vegetable productions, which continue but a little time on the land, and are afterwards put into the fire, how much more will He provide clothing for you?'" How spiritless is the same sentiment rendered by these small variations! The very particularizing of *to-day* and *to-morrow*, is infinitely more expressive of transitoriness, than any description given in general terms, that can be substituted in its room.

c. Sometimes, also, the imagery will be enlivened, not only by particularizing, but by *individuating* the object presented to the mind; thus, the Royal Psalmist says, "White as the snow in *Salmon*."

It is not, however, to be understood, that this method of individuating the object ought always to be preferred by the poet or the orator. It must be used with caution, particularly if we wish our writings to be more extensively known than in our immediate neighbourhood.

d. On the same principle, whatever tends to subject the thing spoken of to the notice of our *senses*, especially of our *eyes*, renders the expression more animated.

Thus, St. Paul, in addressing the Ephesians, says, "I have coveted no man's silver, or gold, or apparel. Yea, ye yourselves know, that *these* hands have ministered unto my necessities, and to them that were with me." Had he said, "*my* hands," the sentence would have lost nothing in *meaning* or in *perspicuity*, but very much in *vivacity*.

e. To the preceding remarks we may add, that, in composition, particularly of the *descriptive* kind, if we wish to present to the mind a vivid image, we must advance from *general* expressions to *special*; and thence, to *more particular*.

Thus, were a preacher, in a discourse on Vice and Irreligion, to furnish only some *general* remarks on these subjects in the abstract, without particularizing any one vice, the impression, if any, made on the minds of his hearers, must necessarily be extremely faint. But if, on the contrary, he were to *dwell* on some *one* vice, and *particularize* its nature and consequences, the ideas thus conveyed to the mind, would be far more vivid and impressive.

667. "The only appropriate occasion for *general* language is," as Dr. Whately justly observes, "when we wish to *avoid* giving a vivid impression,—when our object is to *soften* what is offensive, disgusting, or shocking; as, when we speak of an *execution*, for the infliction of the sentence of death on a criminal: of which kind of expressions, common discourse furnishes numberless instances. On the other hand, in Antony's speech over Caesar's body, his object being to *excite* horror, Shakspeare puts into his mouth the most *particular* expressions in the following words:—'those honourable men (not who *killed* Caesar, but) whose daggers have *stabbed* Caesar.'"

668. *Rule* 2.—Another mode of enlivening the style is—

a. First, when an *individual* is employed to represent a

species; or a *species*, a genus; or a *part*, or the most *interesting circumstance*, to represent the whole; as, when we say, "A *Solomon*," for a wise man; "A *sail*," for a ship; "The Lord is my *song*," says Moses; "He is become my *salvation*:" that is, "the *subject* of my song, the *author* of my salvation."

In a similar manner, the *passion* is employed to represent its object, the *operation* its subject, the *instrument* the agent, and the *gift* the giver.

b. Secondly, When things *sensible* are put for things *intellectual*; thus, we say, "The *mitre*," for the priesthood; "The *crown*," for royalty; "The *sword*," for the military profession. (See 562.)

c. Thirdly, When things *animate* are used to represent things that are *inanimate*: thus, we sometimes style a literary performance, "The *offspring* of the brain." *Ceres* is used to denote bread; *Bacchus*, to denote wine.

669. The following modes of expression are calculated to *obstruct* vivacity:—When the *genus* is put for the species, the *whole* for a part, the *matter* for the instrument or thing made, and the *intellectual* for the sensible. These modes of expression arise,—*First*, from a disposition to *vary the expression*, and prevent the too frequent recurrence of the same sound upon the ear. Hence, the *genus* is sometimes put for the *species*. *Secondly*, from an inclination to suggest *contempt* without rudeness, that is, not openly to express, but indirectly to insinuate it. Thus, when a particular man is called a *creature* or an *animal*, there is a sort of tacit refusal of the specific attributes of human nature. But the phrases, *no creature*, and *every creature*, like *all the world*, are a kind of hyperbolic idioms which do not belong to this class. *Thirdly*, from a desire of *palliating* the representation, and that either from humanity, from courtesy, or from decency. All these modes of expression have been denominated *Euphemism*, signifying a *softened* expression. (See 583. *b.*)

2. *The Number of Words.*

LESSONS 97. a. & b.—Exercises 97. a. & b.—*Page* 146.

L. 97. a.—670. *Rule* 3.—*a.* With respect to Energy or Vivacity, as depending on the *Number* of words, it may be established as a maxim, that the *fewer* the words are, provided perspicuity is not violated, the *more vivid* is the expression.

"As when the rays of the sun," observes Campbell, "are collected into the focus of a burning glass, the smaller the spot is which receives them, compared with the surface of the glass, the greater are the heat and splendour; so, in exhibiting our sentiments by speech, the narrower the compass of words is, in which the thought is comprised, the more energetic is the expression."

b. Conciseness of expression is not, however, equally adapted to every subject. It is most appropriate to the *preceptive*, *aphoristic*, and *proverbial* styles.

EXAMPLE.—"Nor love thy life, nor hate; but what thou liv'st,
Live well; how long or short, permit to Heav'n."—*Milton.*

The *aphoristic* style is employed to convey the *discoveries* of science, the *proverbial* style to convey the *maxims* of common life.

c. On the other hand, the kinds of writing *least susceptible* of conciseness of expression, are the *descriptive*, the *pathetic*, and particularly the *declamatory*. It is, besides, much more suitable in *writing* than in *speaking*, because a reader, having the command of his time, may read fast or slowly, as it is more convenient; he can peruse a sentence a second time when necessary, or lay down the book and think.

d. But if, in a public address, you comprise a great deal in few words, the hearer must have uncommon quickness of apprehension to catch your meaning, before you have put it out of his power, by engaging his attention to something else. In *orations*, therefore, it is particularly unsuitable; and consequently, in all kinds of writing that are addressed to the *people*, it is more or less so, as they partake more or less of popular declamation.

671. *Rule* 4.—*a.* Though energetic brevity is not adapted alike to every subject, we ought always to avoid its contrary, *Verbosity*, that is, a languid redundancy of words.

b. The principal faults against Energy of Expression are, *Tautology*, *Pleonasm*, and *Verbosity*. *Tautology* (as observed in 639) is the *repetition* of the same sense in *different* words; *Pleonasm* (640) is the use of *superfluous* words; *Verbosity* is the use of unnecessary or unimportant *clauses* or *circumstances*.

c. In a proper Pleonasm, a complete correction is always made by *erasing* the words; but in the *verbose style*, it is often necessary, not only to expunge words, but to *recast* the whole sentence. The following Cautions are applicable to Verbosity:—

672. *Caution* 1.—Avoid inserting any clause which, on a superficial view only, may appear to suggest something that heightens, but which, on reflection, is found to *diminish* the vigour of the sentiment.

EXAMPLE.—"Neither is any condition of life more honourable in the sight of God than another, otherwise, He would be a respecter of persons, *which He assures us He is not*." It is evident, that this last clause *enervates* the thought, as it implies, that without this assurance from God himself, we should naturally conclude Him to be of a character different from that which has been here given Him by the speaker.

673. *Caution* 2.—*a.* Avoid loading every proposition with *asseverations*, as these tend to weaken rather than strengthen an assertion.

b. As such a practice in conversation more commonly infuses a suspicion of the speaker's veracity, than engages the belief of the hearer, it has a similar effect in writing. In our translation of the Bible, for instance, the translators improperly represent the Almighty as declaring to Adam, "In the day that thou eatest thereof thou shalt *surely* die." The adverb *surely*, instead of enforcing, as the translators intended, only enfeebles the denunciation, as a ground of mistrust is insinuated, to which no affirmation is a counterpoise. Such adverbs must never be used, either when the *character* of the *speaker* or the *evidence* for a thing, is such as precludes the smallest doubt.

c. The preceding remarks are not applicable, however, to such a phrase as, "*Verily*, *verily*, I say unto you," a mode of expression so frequently adopted

by our Lord. As these words enter not into the body of the proposition, but are employed solely to introduce it, they are to be considered as a call to attention, serving not so much to affirm the reality, as the importance of what is to be said. (Dr. Campbell's *Rhet.*)

674. *Caution* 3.—*a.* Be careful in the use of *Epithets.* When Epithets are *sparingly* and *judiciously* employed, they are conducive to Energy of Expression; but, otherwise, they only betray an effort to cover poverty of sentiment by mock sublimity of language.

b. By the term *Epithet*, is here meant, not every adjective annexed to a noun, but such words as add nothing to the sense, and signify something already implied in the noun itself. Thus, when I say, "the *glorious* sun," the word *glorious* is an epithet, because it expresses a quality which is implied in the noun itself. But, when I say, "the *meridian* sun," the word *meridian* is not an epithet, as it denotes the sun in that situation in which it appears at noon.

c. Young or inexperienced writers frequently abound with such expressions as, *horrible, shocking, most extraordinary, unparalleled,* and similar words of great force. This is to waste strength on mere trifles. Strong expressions on *every occasion* betray ignorance both of literary propriety and of the style adopted in well-educated society.

d. Epithets are properly employed, first, when they *explain a Metaphor*, or, secondly, when they express something which, though *implied* in the subject, would not, perhaps, have occurred to the mind of the hearer, but which it is important to notice with a view to our present purpose.

e. "Indeed, it will generally happen," observes Archbishop Whately, "that the epithets employed by a skilful orator, will be found to be, in fact, so many *abridged arguments*, the force of which is sufficiently conveyed by a mere hint. Thus, if any one should say, 'We ought to take warning from the *bloody* revolution of France,' the epithet would suggest one of the *reasons* for our being warned, and that, not less clearly, but perhaps more forcibly, than if the argument had been stated at length."

675. *Caution* 4.—*a.* Avoid a *prolixity* in narration, arising from the mention of *unnecessary circumstances.*

Circumstances may be denominated *unnecessary*, either when not of such importance that the scope of the relation is affected by their being known, or, when they are *implied* in the other circumstances related. An error of the former kind belongs properly to the *thought*; of the latter, to the *language*. The first, when habitual, is termed *loquacity*, the second, *verbosity*. The following is an instance of the second:—"On receiving this information, he arose, went out, mounted his horse, and rode to town." All is implied in saying, "On receiving this information, he rode to town."

b. There are many sentences, however, which would not bear the *omission* of a single word consistently with perspicuity, and yet, the same may be as clearly and much more concisely expressed by using *different* words, and *recasting* the whole sentence.

EXAMPLE.—"A friend overrates the good actions of those to whom he is attached, and a man's wickedness is equally overstretched by his opponents." In this sentence, not one word could be *omitted* without sacrificing perspicuity, yet the whole would be more energetically, as well as more concisely expressed, by saying, "A friend exaggerates a man's virtues; an enemy, his crimes."

L. 97. b.—676. *Rule* 5.—*a.* CONJUNCTIONS OMITTED.—Care must be taken in the application of *relatives, copulatives,* and all the *particles* employed for *transition* and *connection.* As a general Rule, it may be observed, that in the same sentence there should be as *few connectives as possible.* (See 435.)

Some writers needlessly multiply *demonstrative* and *relative* particles, as in the following sentence:—"*There is* nothing *which* disgusts us sooner than the empty pomp of language." In introducing a subject, or laying down a proposition, to which we demand particular attention, this sort of style is proper; but on common occasions, when no violation of any grammatical Rule will take place, we shall express ourselves more energetically by *omitting* the particles, thus, "Nothing disgusts us sooner than the empty pomp of language."

b. Conjunctions are *omitted* when the connection in thought is either very *remote,* or very *close,* and especially when, in the latter case, we wish to pass from object to object with great rapidity. Thus, the expression of Caesar, "I came, I saw, I conquered," very properly denotes the celerity of his victorious career.

c. By omitting the conjunctions, not only is vivacity increased, but sometimes a long sentence is advantageously broken into several smaller ones. "As the storm increased with the night, the sea was lashed into tremendous confusion, and there was a fearful, sullen sound of rushing waves and broken surges, while deep called unto deep." This sentence is better divided into several; thus, "The storm increased with the night. The sea was lashed into tremendous confusion. There was a fearful, sullen sound of rushing waves and broken surges. Deep called unto deep."

677. *Rule* 6.—*a.* CONJUNCTIONS REPEATED.—When we are making some *enumeration,* in which we wish the objects to appear as distinct from one another as possible, that the mind may *rest,* for a moment, on *each,* copulatives may be *repeated* with peculiar advantage; as, when an author says, "Such a man might fall a victim to power; but truth, *and* reason, *and* liberty, would fall with him."

b. Short conjunctions are generally preferable to long ones; for this reason, *notwithstanding that, insomuch that, forasmuch as, furthermore,* &c., are less frequently used at present than formerly.

c. We should, as much as possible, avoid *combining* conjunctions of the *same* class. Of this kind are, *but however, and further, yet nevertheless,* &c.

d. The words designed to mark the transition from one sentence to another are sometimes improperly employed. Thus, "By greatness I do not mean the bulk of any single object only, but the largeness of a whole view. *Such* are the prospects of an open champaign country, a vast uncultivated desert," &c. The word *such* signifies of that nature or quality, which necessarily presupposes some adjective or word descriptive of a quality going before, to which it refers. But, in the foregoing sentence, there is no such adjective. The author had spoken of *greatness* in the abstract only; and, therefore, *such* has no distinct antecedent to which it can be referred. The sentence would have been better introduced by saying, *To this class belong,* or, *under this head are arranged,* the prospects, &c.

678. *Rule* 7.—*a.* In aiming at a *Concise* style, we must avoid rendering it *too crowded.* The frequent recurrence of ellipses, even when obscurity does not arise from them, gives to the composition the appearance of labour, which is offensive. We

may, indeed, avoid *enumerating every particular*, but we should endeavour to *suggest* more than we express.

b. It is recommended, also, in cases in which we wish a *permanent* impression to be made on the mind, first, to *expand* the sentiment that it may be distinctly understood, and afterwards *compress* the whole in *one short, pithy sentence.*

c. The hearers will thus be struck by the forcibleness of the sentence which they will have been prepared to comprehend; they will *understand* the longer expression, and *remember* the shorter. The following extract from Burke's "Reflections on the Revolution in France," as quoted by Archbishop Whately, will serve to illustrate this Rule:—"Power, of some kind or other, will survive the shock in which manners and opinions perish; and it will find other and worse means for its support. The usurpation which, in order to subvert ancient institutions, has destroyed ancient principles, will hold power by arts similar to those by which it has acquired it. When the old feudal and chivalrous spirit of *fealty*, which, by freeing kings from fear, freed both kings and subjects from the precaution of tyranny, shall be extinct in the minds of men, plots and assassinations will be anticipated by preventive murder and preventive confiscation; and that long roll of grim and bloody maxims, which form the political code of all power, not standing on its own honour, and the honour of those who are to obey it. *Kings will be tyrants from policy, when subjects are rebels from principle.*"

d. Conciseness does not exclude true *Copiousness* of language,—a copiousness which consists not in stringing together a multitude of mere synonyms and circumlocutions, but in employing a suitable expression for every *different modification* of thought. In this sense, therefore, the greater our command of language, the greater will be our conciseness.

3. *The Arrangement of Words.*

LESSONS 98. a. & b.—Exercises 98. a. & b.—*Page* 148.

L. 98. a.—679. *a.* The next thing conducive to the strength of a sentence is the *Arrangement* of words.

For, of two sentences, equally perspicuous, and consisting of the very same words, the one may be a feeble and languid, the other a striking and energetic expression, merely from the difference of arrangement.

b. The established *Syntactical order* observed in the structure of sentences, is, in general, the most appropriate for subjects addressed solely to the *understanding;* but the *Rhetorical* or *Inverted* order is best adapted to subjects addressed to the *passions* and *imaginations* of men.

EXAMPLES.—*Syntactical Order.*	*Rhetorical Order.*
Diana of the Ephesians is great.	Great is Diana of the Ephesians.
The voice, the dance obey thee.	Thee, the voice, the dance obey.

From the preceding examples it will be seen, that in the *syntactical* order, the *subject* or nominative, as previously stated, is placed first, then the verb, and lastly the *object*. The adjuncts, either of the subject, verb, or object, are placed in the clauses to which they respectively belong. This mode of construction prevails in our ordinary discourse. (See 318. *f. g.*)

In the *Rhetorical* order, the *predicate*, for the sake of energy, frequently precedes the verb. In this arrangement the principal object is, that the most

important words shall be made to occupy that situation which shall produce the strongest impression. The subsequent remarks are intended to apply solely to the *rhetorical construction*.

680. *Rule* 8.—*a.* In the *rhetorical arrangement* of words in a sentence, the *most important* words should be placed in that situation in which they will make the *strongest* impression, and that is, generally, at the *beginning of a sentence.*

Thus, when the cripple who sat begging at the beautiful gate of the temple, earnestly looked on Peter and John, expecting to receive something from them, he was told by Peter, "*Silver* and *gold* have I none; but such as I have give I thee; in the name of Jesus Christ of Nazareth, rise up and walk." Here, the wishful look and expectation of the beggar, naturally led Peter to form a vivid conception of what was the *object* of the man's thoughts, and this conception as naturally displayed itself in the *form* of the declaration made by the apostle. Had he said, "I have no gold nor silver, but I give thee that which I have," the meaning would have been the same, but the expression would have been comparatively insipid. So, in Gen. xli. 13, the chief butler says, "*Me* he has restored to mine office, and *him* he hanged."

b. Sometimes, however, the important clause, in order to *sustain* the reader's attention, is reserved to the *conclusion;* as, "On whatever side we contemplate Homer, what principally strikes us is, his *wonderful invention.*"

c. But, in whatever situation the principal words may be placed, they must always stand *clear* and *disentangled. Circumstances,* necessarily connected with the principal object, should be so arranged as not to obscure or encumber that object.

This is happily effected in the following quotation, in which the author is comparing the modern poets with the ancient. "If, whilst they profess only to please, they secretly advise and give instruction, they may now, perhaps, as well as formerly, be esteemed with justice the best and most honourable among authors." Here, the various qualifying circumstances are so judiciously arranged, as neither to weaken nor embarrass the meaning; while the principal object, the *character* of the poets, appears in its proper place, clear and detached. The following is a different arrangement:—"If, whilst they profess to please only, they advise and give instruction secretly, they may be esteemed the best and most honourable among authors, with justice, perhaps now, as well as formerly." Here, we have precisely the same words and the same sense, but in consequence of the circumstances being so intermingled as to obscure the principal words, the whole becomes perplexed, and totally devoid of grace and strength. (*Whately.*)

681. *Rule* 9.—*a.* A *weaker assertion* or proposition should *never follow* a stronger one; but when it can be accomplished without affectation, the sentence should *grow in importance* as it approaches the end.

EXAMPLE.—"If we rise yet higher," says Addison, "and consider the fixed stars as so many oceans of flame, that are each of them attended with a different set of planets; and still discover new firmaments and new lights, that are sunk further in those unfathomable depths of ether; we are lost in a labyrinth of suns and worlds, and confounded with the magnificence and immensity of nature."

b. When a sentence consists of two members, the *longer* should generally be the concluding one. Thus, to say, "When our passions have forsaken us, we flatter ourselves with the belief, that we have forsaken them," is better than to say, "We flatter ourselves with the belief, that we have forsaken our passions, when they have forsaken us."

L. 98. b.—CLOSE OF SENTENCES.—682. *Rule* 10.—*a.* As the mind generally rests a little upon the word concluding a sentence, that word should not, if possible, be an inconsiderable one, such as an *adverb* or *preposition*. Thus, it is better to say, "Avarice is a crime *of which* wise men are often guilty," than to say, "Avarice is a crime which wise men are often guilty *of*."

1. As prepositions principally serve to point out the relation of other words, it is disagreeable to be left, at the close of a sentence, pausing on a word which of itself does not produce any important idea, or present any striking image to the imagination.—For the same reason, verbs which are compounded of one or more words and a preposition, are not considered as proper conclusions of a period; such as, *bring about, lay hold of, come over to, clear up*, &c., instead of which, a simple verb, when it can be used, always terminates the sentence with more strength.

2. Also, the pronoun *it* should not, if possible, be placed at the close of a sentence; especially when joined with some prepositions; as, *with it, to it*. Thus, the sentence, "I would humbly offer an amendment, that, instead of the word Christianity, may be put religion in general, which, I conceive, would much better answer all the good ends proposed by the projectors *of it*," would be better terminated, by saying, "proposed by *its* projectors."

b. Besides particles and pronouns, any *phrase* expressing only a *circumstance*, should not be placed at the end of a sentence.

VIOLATION OF THE RULE.—"Let me, therefore, conclude by repeating, that division has caused all the mischief which we lament; that union alone can retrieve it; and that a great advance towards this union, was the coalition of parties, so happily begun, so successfully carried on, and, of late, so unaccountably neglected; *to say no worse*." The phrase, "to say no worse," ought not to have concluded the sentence, but ought to have been inserted in its own member; thus, "and of late, to say no worse, so unaccountably neglected."

c. When, however, the *stress* and *significancy* of a sentence principally depend on certain particles, then, these particles must not be considered as mere circumstances, but must occupy a *prominent situation* in the sentence; thus, "In their prosperity, my friends shall *never* hear of me; in their adversity, *always*." Here, *never* and *always*, being emphatical words, are so placed, as to make the strongest impression.

683. *Rule* 11.—*Antitheses*, when *judiciously* and *moderately* employed, greatly contribute towards energy of expression; for every thing is rendered more striking by *contrast*. Truth becomes more evident when opposed to error, virtue to vice, knowledge to ignorance, &c.—The members of a sentence which express a *contrast* should be similarly constructed. (See 662.)

The following are two examples of the proper application of *Antithesis*. The subject of the first, is the *Steam Engine*; of the second, *Poetry*.

1. "It can engrave a seal, and crush masses of obdurate metal before it; draw out, without breaking, a thread as fine as gossamer, and lift up a ship of war like a bauble in the air. It can embroider muslin and forge anchors—cut steel into ribands, and impel loaded vessels against the fury of the winds and waves."

2. "In the crowded city and howling wilderness; in the cultivated province and solitary isle; in the flowery lawn and craggy mountain; in the murmur of

the rivulet and in the uproar of the ocean; in the radiance of summer and gloom of winter; in the thunder of heaven and in the whisper of the breeze; he still finds something to rouse or soothe his imagination; to draw forth his affection and employ his understanding."

In the preceding Examples, there is not only an opposition of thought, but a proper balancing of the clauses. But this kind of writing must, as previously observed, be introduced with judgment and caution, otherwise, it may produce disgust instead of pleasure. (See 570, 662.)

684. *Rule* 12.—*Climax* is another figure of speech, which, when *sparingly* and *judiciously* introduced, contributes to energy of expression. It must never be introduced, however, except it is the evident result of an *excited mind* labouring to make a strong impression as to the importance of its subject.

HARMONY OF EXPRESSION.

LESSON 99.—Exercise 99.—*Page* 152.

685. *Harmony* or *Euphony* in the structure of sentences implies a smooth and easy flow of words in respect to the *sound*. It requires that all coarse and homely expressions should be avoided, even at the risk of employing circumlocution.

Though *Harmony* or *Euphony* is of far less consequence than either *Perspicuity* or *Energy*, yet, when *neither of these would be sacrificed*, it ought not to be disregarded. For, noble ideas and forcible reasoning, conveyed in harmonious language, produce a stronger impression on the mind, than if transmitted by means of harsh and disagreeable sounds. But when Perspicuity or Energy is *at variance* with Harmony, the general Rule to be observed by the writer or speaker is, *to prefer the perspicuous and energetic to the harmonious.*

686. The observations to be made on this subject include—1st, the *choice* of words; 2ndly, their *arrangement;* 3rdly, the *length* and *construction* of the members; and 4thly, the *close* or *cadence* of sentences.

687. *Rule* 1.—THE CHOICE OF WORDS.—Words which are *difficult of pronunciation*, should be avoided, if possible, as they are harsh and painful to the ear.

688. *a. Long* words are commonly more agreeable than monosyllables. They please the ear by the composition or succession of the sounds which they present; and, accordingly, harmonious languages abound most in them. Of words of any length, those are the most melodious which are formed of an intermixture of long and short syllables; such as, *define, velocity, independent, impetuosity.*

b. Harmony of language is promoted by avoiding, as far as the sense will permit, the use of such words as the following:—1. Such as are composed of words already compounded, the several parts of which are not well united; as, "*Unsuccessfulness, barefacedness.*" 2. Such as have the syllables which immediately follow the accented syllable, crowded with consonants that do not easily coalesce; as, "*Questionless, chroniclers, conventiclers.*" 3. Such as have too many syllables following the accented syllable; as, "*Primarily, cursorily, peremptoriness.*"

4. Such as have a recurrence of the same or of similar syllables: as, "*Hollily, sillily.*" 5. We should likewise avoid the frequent recurrence of words beginning with an aspirated *h*. The preceding Rules are sometimes violated by the poets, when some particular effect is to be produced; as was noticed under *Poetical License*, 533.

c. In dignified composition, the abbreviations, *i. e.*; *e. g.*; *viz.*; and others of a similar kind, should be avoided.

689. The best Rule which can be given with respect to the choice of harmonious words is, never to make a *direct* effort after this kind of expression, but trust to the *spontaneous occurrence of suitable words* on every occasion on which they may be introduced with proper effect.

690. *Rule* 2.—THE ARRANGEMENT OF WORDS.—It is necessary, also, in order to render the sentence harmonious, not only that the words should be well chosen, and well sounding, but that they should be properly arranged in the sentence.

Thus, "Pleasures, simple and moderate, are always the best;" should be, "Simple and moderate pleasures are always the best." "A great recommendation of the guidance offered by integrity to us, is, that it is by all men easily understood;" better in this form, "It is a great recommendation of the guidance offered to us by integrity, that it is easily understood by all men."

691. To promote this harmonious arrangement of words, the following directions may be useful, when their observance *would induce no sacrifice either of Perspicuity or Energy.*

1. When the preceding word ends with a *vowel*, it is better that the subsequent one begin with a *consonant;* and so for the contrary; thus, "*A true friend, a cruel enemy,*" are smoother and easier to the voice than "*A true union, a cruel destroyer.*" —2. In general, a considerable number of long or short words near one another should be avoided. "Disappointment in our expectations is wretchedness;" better thus, "Disappointed hope is misery." "No course of joy can please us long;" better, "No course of enjoyment can please us long."—A succession of words having the same *quantity in the accented syllables*, whether long or short, should also be avoided; thus, "James was needy, feeble, and fearful;" may be improved thus, "James was timid, feeble, and destitute." "He could not be happy; for he was silly, pettish, and sullen;" better thus, "He could not be happy; for he was simple, peevish, and gloomy."

3. In general, words *either beginning or ending alike*, must not meet together; and the last syllable of the preceding word should not be the same as the first syllable of the subsequent one. It is not so pleasing and harmonious to say, "This is a *con*venient *con*trivance;" "She behaves with uni*form for*mality;" as, "This is a useful contrivance;" "She behaves with unvaried formality."

692. *Rule* 3.—THE LENGTH AND CONSTRUCTION OF THE MEMBERS.—The members of a sentence should neither be *too long*, nor disproportionate to one another.

That order of words is generally more agreeable to the ear, and produces the strongest impression, in which, without obscuring the sense, the most important images, and the longest members, *rise one above the other* in a sort of increasing series, towards the close of the sentence.

The following is an instance of this kind of writing:—"When thine aching eye shall look forward to the end that is far distant; and when behind thou shalt find no retreat; when thy steps shall falter, and thou shalt tremble at the depth beneath, which thought itself is not able to fathom; then shall the angel of retribution lift his inexorable hand against thee; from the irremeable way shall thy feet be smitten; thou shalt plunge into the burning flood, and though thou shalt live for ever, thou shalt rise no more."

The following quotation from Tillotson, is very different from the preceding sentence. "This discourse, concerning the easiness of the Divine commands, does all along suppose and acknowledge the difficulties of the first entrance upon a religious course; except only in those persons who have had the happiness to be trained up to religion, by the easy and insensible degrees of a pious and virtuous education." This sentence is, in some degree, harsh and unpleasant; it contains no more than one considerable pause, which falls between the two members; and each of those members is so long, as to occasion a difficulty of breathing while it is pronounced.

693. *Rule* 4.—THE CLOSE OR CADENCE OF THE SENTENCE.—The close of a sentence must not be harsh or abrupt, because on this the mind pauses and rests. When we aim at dignity or elevation, the sound should be made to *swell gradually to the end;* the longest members of the period, and the fullest and most sonorous words, should be reserved for the conclusion.

The following sentence is constructed in this manner. "It fills the mind with the largest variety of ideas, converses with its objects at the greatest distance; and continues the longest in action, without being tired or satiated with its proper enjoyments."

The following is a violation of this Rule. An author, speaking of the Trinity, expresses himself thus, "It is a mystery which we firmly believe the truth of, and humbly adore the depth of." The following arrangement is preferable:—"It is a mystery, the truth of which we firmly believe, and the depth of which we humbly adore."

694. *a. Variety*, however, must be observed both in the distribution of the members, and in the cadence of the period; for, the mind soon tires with a frequent repetition of the same tone.

b. In conclusion, though attention to the harmonious arrangement of words and members, and to the proper close of sentences, must not be neglected, yet, it must be confined within *moderate bounds.* For, *perspicuity* of style is essentially necessary in every kind of composition, and no harmony of words can atone for its deficiency.

THE PARAGRAPH, SEQUENCE AND CONNECTION OF SENTENCES.

695. THE PARAGRAPH.—Nearly every composition admits of several divisions and sub-divisions, each of which is occupied in the discussion of some branch belonging to the principal subject. These divisions are called *Paragraphs,* and are distinguished from one another by leaving off and commencing a new line. Each paragraph must contain only those sentences which belong to the *same branch* of the subject, and form an *intimate connection* in thought. (See 487.)

696. SEQUENCE OF SENTENCES.—The natural *sequence of sentences* forms one of the principal difficulties in the art of composition. The following will be advantageous as a *General Rule*,—The sentences belonging to the same paragraph should appear, as it were, *to grow out* of one another, forming a necessary part in the same train of reasoning. Sometimes, the *second* sentence contains an *expansion* of the sentiment included in the *first*. At other times, it discloses an *additional* fact or incident in the narrative, or an additional link in the chain of reasoning. In either case, the *second* sentence should form an appropriate *sequel* to the first, the *third* to the second, and so on to the conclusion of the paragraph.

697. CONNECTION OF SENTENCES.—In the *connection of sentences* with one another, care must be taken to avoid the use of *unnecessary relatives* and *conjunctions*. They cannot be altogether dispensed with; but the fewer there are employed, the better. In this respect, good taste and an harmonious ear will form the best guide. (See 676, 677.)

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698. Having explained in the preceding Lessons the nature and importance of Figurative Language, Verbal Criticism, Perspicuity, Energy, and Harmony of Style, we now proceed to consider the remaining branches connected with this subject; namely—

I. Different Kinds of Style.

II. Preparatory Mode of Studying Style, with Specimens.

III. Style at Different Periods.

IV. Advantages of Good Models.

V. Original Composition.

I. DIFFERENT KINDS OF STYLE.

LESSON 100. a.—Exercise 100. a.—*Page* 163.

699. *Style* may be considered under the four following heads:—

1. With respect to the *Arguments* employed.
2. With respect to the *Number of Words.*
3. With respect to the *Ornament* employed.
4. With respect to the particular *Structure of the Sentences.*

1. Style *with respect to the* Arguments *employed.*

700. STYLE with respect to ARGUMENT comprises, 1. The *Forcible* Style; 2. The *Vehement* Style; 3. The *Feeble* Style; and 4. The *Languid* Style.

1. THE FORCIBLE STYLE denotes that plain, distinct, and *impressive manner of writing* which an author, firmly persuaded of the truth and importance of what he says, and deeply interested in his subject, employs to impart to his readers the same views and feelings as he has himself. The *arguments* introduced are those of a vigorous and well-disciplined mind,—*sound, convincing,* and admirably *adapted to the subject* under discussion.

2. THE VEHEMENT STYLE.—When, to sound and convincing arguments, distinctly and forcibly exhibited, is added a highly *excited state of feeling, Vehemence* of Style is the result.

3. THE FEEBLE STYLE indicates a want of strength of *reasoning.*

4. THE LANGUID STYLE shows a want of *feeling* and excitement on the subject.

2. *Style with respect to the* Number of Words.

701. *Style* with respect to the NUMBER OF WORDS comprises, 1. The *Concise* Style; and 2. The *Diffuse* Style.

1. THE CONCISE STYLE is that in which a writer expresses his thoughts in the *fewest possible words,* employing only such terms as are the most expressive, and which add something material to the sense. He rarely presents the reader with the same thought twice. Having placed it in the light which appears the most striking, if not well apprehended in that light, it is not to be expected in any other. Whatever ornament is introduced, is employed more for the sake of force

than of grace. In the structure of his sentences, strength and compactness are regarded, rather than harmony and cadence.

2. *a.* THE DIFFUSE STYLE is that in which a writer *fully* unfolds his thoughts. He places them in a variety of lights, and gives the reader every possible assistance for understanding them completely. He is not very solicitous to express them at first in their full strength, because he intends repeating the impression; what therefore he wants in strength, he proposes to supply by copiousness.

b. If we wish to strike the *fancy* or move the *heart*, we must be *concise;* but when we desire to inform the *understanding*, which moves more slowly, and requires the assistance of a guide, we should be *full.* Discourses that are *spoken* require a more copious style than books that are to be read.

3. *Style with respect to the* Ornament *employed.*

702. *Style* with respect to ORNAMENT comprises, 1. The *Dry* or *Barren* Style; 2. The *Plain* Style; 3. The *Neat* Style; 4. The Elegant or *Graceful* Style; and 5. The *Florid* Style.

1. THE DRY or BARREN STYLE excludes ornament of every kind. Content with being understood, it aims at pleasing neither the fancy nor the ear. This style is tolerable only in pure *didactic writing;* and even then, whatever may be the goodness of the matter, the dryness of the style fatigues the attention, and conveys our sentiments with disadvantage to the reader or hearer.

2. THE PLAIN STYLE.—A *Plain* Style rises a degree above a dry one. An author who writes in this style, attends to purity, propriety, and precision in his language, but employs very little ornament. Though he does not seek to engage us by any harmonious arrangement of language, or striking ornaments, yet, he avoids disgusting us like a dry and harsh writer.

3. *a.* THE NEAT STYLE.—In the *neat* style, a writer attends to the choice of words, and to a graceful collocation of them, rather than to any high efforts of imagination or eloquence. His sentences are of a moderate length, free from superfluous words, and terminate with propriety. His figures, if he uses any, are short and correct, rather than bold and glowing. Such a style as this is always agreeable; and may by mere industry and careful attention to the rules of Grammar and Composition, be attained by a writer who does not possess great powers of fancy or genius.—*b.* A *familiar letter,* or a *law paper* on the driest subject, may be written with neatness; and a *sermon* or a *philosophical* treatise, in a neat style, will be read with pleasure.

4. THE ELEGANT STYLE.—An *Elegant* or *Graceful* Style possesses a higher degree of ornament than a neat one; and, indeed, is the term usually applied to style, when it possesses all the beauties of ornament without any of its excesses or defects. In this style, the words employed are the most appropriate which could have been selected; the members of each sentence are so agreeably united as to reflect beauty on each other; and their arrangement is so happily disposed, as not to admit the least transposition without manifest prejudice. The *thoughts*, the *metaphors*, the *allusions*, and the *diction*, are easy and natural, and rise like so many *spontaneous* productions, rather than the effects of art or labour. In a word, an elegant writer is one who pleases the fancy and the ear, while he informs the understanding; and conveys his ideas, clothed with all the beauty of expression, but not overcharged with any of its misplaced finery.

5. THE FLORID STYLE.—A *Florid* Style is that in which the ornaments are too rich and gaudy for the subject, return too fast, or strike us with a dazzling lustre or a false brilliancy.

4. *Style with respect to the particular* Structure of the Sentences

703. *Style* with respect to the STRUCTURE OF THE SENTENCES, comprises, 1. The *Idiomatic* and *Easy* Style; 2. The *Laboured* Style; 3. The *Natural* Style; 4. The *Elevated* Style; and 5. The *Dignified* Style.

1. THE IDIOMATIC and EASY STYLE.—By an *Idiomatic* Style is meant that kind of writing, in which the rules of *purity* and *propriety* in the use of words and phrases, and *clearness* and *unity* in the structure of sentences, are strictly observed. An Idiomatic Style is, therefore, always correct in construction, and so perspicuous in meaning, as to require no labour to be fully understood.

The Idiomatic Style must, of course, be *varied* according to the nature of the subject and the particular occasion; as, in conversation, we employ one mode of expression to represent *gay* and *lively* subjects, and another mode to represent *grave* ones.

2. THE LABOURED STYLE is the very reverse of the easy and idiomatic style, as it appears the result of great effort on the part of the writer, and requires close attention from the reader to be clearly understood. In this style, the arrangement of the words and clauses is frequently *inverted*, and the whole composition of the sentences is artificial. A laboured style, when carried to excess, is *very faulty*.

3. THE NATURAL STYLE.—The *Natural* Style implies that choice of words, construction of sentences, and introduction of ornament, which *sound sense* and *good taste* allow to be *best adapted to the subject.* Hence, the natural style is opposed to every species of affectation.

By the term *Naturalness of Style* is not meant that style which is merely suited to the intellectual habits and attainments of an author, whatever these may be, but that *standard which exists in the mind of every man whose taste is not perverted and vitiated.*

Naturalness of style is not confined to any particular species of writing. It is found alike in the most artless narrations, and in the most elevated descriptions; in the story adapted to the comprehension of a child, and in the sublime raptures of the greatest poets.

4. THE ELEVATED STYLE.—In the *Elevated* Style, there is much of originality and sublimity of thought, combined with a calm but powerful feeling; and the words and ornaments employed are admirably adapted to convey the feelings and sentiments of the writer. The sentences, in their construction, are *full* and *flowing;* but, at the same time, *simple* and *unlaboured.* No weak or unimportant thoughts are admitted, but the whole has a majesty and grandeur which, with quiet but resistless power, hold their undisturbed and even way.

5. *a.* THE DIGNIFIED STYLE differs from the Elevated Style, principally in its want of ease and naturalness. Learned or uncommon words are frequently introduced; the construction of the sentences, instead of being idiomatic, is characterized by the frequent *inversion* of the clauses; and the whole composition has the appearance of *stateliness* and *formality.*—In its ornaments, which are always of a high order, the sprightly *metaphor* and the well-timed *allusion* are rejected for the *protracted allegory* and formal *comparison.* But the images thus brought to the mind are not only illustrative, but frequently ennobling and exalting.

b. **Table of a few Authors arranged according to Style.**

1. *Numb. of Words:*—	*Concise.*	Bacon, in gen., but elaborate and sententious.
	Diffuse.	Addison, Burke.
2. *Ornam. employed:*—	*Plain.*	Swift.
	Neat.	Adam Smith, Middleton, Blackstone.
	Elegant.	Addison, Dryden, Pope, Melmoth, Cowper, Southey, Dr. Johnson, Hume, Gibbon.
3. *Structure:*—	*Idiomatic.*	Goldsmith, Addison, Swift, De Foe, Paley, Professor Wilson, of *Blackwood's Magazine.*

LESSON 100. b.—Exercise 100. b.—*Page* 163.

Different Kinds of Style—continued.

704. *Style* may also be considered under the three following kinds:—1. The *Natural* or *Simple* Style; 2. The *Elegant* Style; and 3. The *Sublime* Style.

705.—1. *a.* In the NATURAL or SIMPLE STYLE, the *words* employed are plain and well adapted to the subject; the sentences are either short or of moderate length, carefully constructed with regard to perspicuity, and arranged in the natural order of succession. The *Figurative* Language employed is such as can readily be understood, and is evidently suitable for illustrating the subject.

b. Dr. Arnold of Rugby states in his Life, that he had so habituated himself to an unambitious and plain way of writing, and absence of Latin words as much as possible, that he could not write otherwise without manifest affectation; that though he heartily admired richness of style, he could not attain to it for lack of power. If such was the conviction of a man of Arnold's grasp of mind, what ought to be the opinion of the generality of men?

c. Many pleasing examples of this style occur in the writings of Addison. Of these may be mentioned his description of "Sir Roger de Coverley," his "Reflections in Westminster Abbey," his essays on "Cheerfulness," "Trust in God," "The Fear of God," "A Good Conscience," "Habitual Good Intentions," &c. In the Bible, the narrative of Joseph and his brethren, recorded in Genesis, is another instance of this style.

706.—2. *a.* THE ELEGANT STYLE is adapted to important subjects which require a dignified manner of expression, such as History, Biography, delineation of Character, Oratory, Politics, Morals, and Criticism. In this style, the most graceful words, the most forcible epithets, the greatest exactness in the structure of the sentences, and the highest ornaments of Figurative Language may be employed.

b. Many specimens of this style occur in the writings of Dr. Robertson, Sir Walter Scott, Southey, Washington Irving, Burke, Lord Jeffrey, Dean Stanley, and Mr. Froude.

707.—3. *a.* THE SUBLIME STYLE, the highest species of Composition, consists in expressing *grand conceptions* respecting sublime objects with *simplicity*, *conciseness*, and *strength*. It requires a judicious selection of only the most important circumstances respecting the object of description, expressed in words the most appropriate and sonorous. The description must be *concise*, the sentences well-constructed, and the figures introduced for illustration must consist of the most striking metaphors. Nothing superfluous, trivial, or bombastical must be admitted.

b. The objects calculated for exciting sublime ideas are, The various attributes of the Deity; The great objects of Nature; as, the firmament of heaven, the

boundless ocean, extensive plains, lofty mountains, unfathomable abysses, and awful precipices; Darkness, solitude, silence, and obscurity; Objects implying mighty and uncontrollable force; as, earthquakes, thunder, lightning, tempests, storms on the ocean, burning mountains, overflowing waters; The engagement of two great armies, the roar of cannon, the shouting of vast multitudes; also Human Actions which exhibit great magnanimity and heroism.

c. Several instances of the Sublime Style in writing occur in the Scriptures; as, in Gen. i. 3; in Isaiah xliv. 24 to 28; in Psalm xviii. 6 to 16; in Job iv. 15 to 17. Many instances also occur in Milton's "Paradise Lost."

708. *Mental Qualities necessary for the formation of a Good Style.*—A Good Style will depend on the possession of the following,—1. *A lively Imagination* to suggest ideas and form new combinations. 2. *A retentive Memory* to recall facts, relations, and illustrations which may be required. 3. *A sound Judgment* to employ only the most suitable arguments. And 4. *A correct Taste* to use such language and such ornaments of style as are best adapted to instruct the understanding and influence the will.

709. *The Faults in Style to be avoided* are,—1. Affectation of excellence; 2. Obscurity; 3. Verbosity; 4. Harshness; 5. Sameness; 6. Puerility; 7. Quaintness; 8. Bombast.

1. *Affectation* is the use of unnatural epithets and fantastic ornaments.

2. *Obscurity* arises from the want of clear conceptions of the subject, by which we either employ unsuitable words or make a wrong arrangement of them.

3. *Verbosity* is the use of superfluous words, such as pleonasms, unmeaning epithets, and tautological expressions.

4. *Harshness* consists in the use of obsolete words and inharmonious constructions.

5. *Sameness* is that uniformity of expression and arrangement by which composition becomes tedious and disagreeable.

6. *Puerility* is an affectation of fine writing by using synonymous terms, or high-sounding words, which either have no meaning or are quite unsuitable to the subject.

7. *Quaintness* employs either odd or unusual language to express far-fetched thoughts, or dazzling antitheses to set off witty sentiments.

8. *Bombast* is the use of elaborate diction or pompous phraseology to express common thoughts.

II. PREPARATORY MODE OF STUDYING STYLE.

LESSON 101.—Exercise 101.—*Page* 163.

710. *a.* THE MEANING AND ARGUMENTS.—Carefully read the whole specimen or chapter, that you may have a distinct perception of the author's *meaning*.—In *argumentative* composition, consider whether the arguments advanced are correct and suitable; in *descriptive* or *narrative* pieces, whether the observations are appropriate and the facts really substantiated. Notice the effect produced on your own mind by the author's reasoning or description. From a consideration of these particulars, state whether the style of the composition is forcible or otherwise.

b. Next, let attention be paid to the *order* in which the sentiments, arguments, or incidents are placed. Observe how the whole is broken into *paragraphs*.

711. *a.* CHOICE AND NUMBER OF WORDS.—Next observe whether the words employed are pure *Saxon* or not; and to what extent the author's meaning has, by this means, gained or lost in expressiveness.

b. With regard to the *number* of words, notice to what extent energy of style has been secured by the concise or diffuse mode of expression adopted by the writer.

State to what class the specimen belongs.

712. *a.* STRUCTURE OF SENTENCES.—In the *structure* of the sentences, notice the *position* which the *clauses* respectively occupy, whether the construction is *regular* or *inverted*, and to what extent this has contributed to the development of the sense intended. Notice whether the *cadence* or close of the sentences is easy and agreeable or otherwise.

b. In the *sequence* of the sentences, notice whether the order is natural and easy, or to what extent it might be improved. Notice also, how the *connection* between the parts has been effected.

c. Classify the specimen with regard to *structure*.

713. *a.* ORNAMENT EMPLOYED.—State what degree of ornament is employed; whether the propriety of the respective figures is well sustained;—and what impression it produces on the mind.

b. Classify the specimen with regard to *ornament*.

714. *Reproduce* the specimen or chapter from *recollection*. Afterwards institute a comparison between the two.

SPECIMENS OF STYLE.

715. SPECIMEN 1. *The Means of strengthening Faith.—Addison.*

As nothing is more laudable than an inquiry after truth, so nothing is more irrational than to pass away our whole lives, without determining ourselves one way or other, in those points which are of the last importance to us. There are, indeed, many things from which we may withhold our assent; but, in cases by which we are to regulate our lives, it is the greatest absurdity to be wavering and unsettled, without closing with that side which appears the most safe and the most probable. The first rule, therefore, which I shall lay down is this; that when, by reading or discourse, we find ourselves thoroughly convinced of the truth of any article, and of the reasonableness of our belief in it, we should never after suffer ourselves to call it in question. We may, perhaps, forget the arguments which occasioned our conviction, but we ought to remember the strength they had with us, and therefore still to retain the conviction which they produced. This is no more than what we do in every common art or science: nor is it possible to act otherwise, considering the weakness and limitation of our intellectual faculties. It was thus that Latimer, one of the glorious army of martyrs, who introduced the Reformation into England, behaved himself in that great conference which was managed between the most learned among the Protestants and Papists in the reign of Queen Mary. This venerable old man, knowing his abilities were impaired by age, and that it was impossible for him to recollect all those reasons which had directed him in the choice of his religion, left his companions who were in the full possession of their parts and learning, to baffle and confound their antagonists by the force of reason. As for himself, he only repeated to his adversaries the articles in which he firmly believed, and in the profession of which he was determined to die. It is in this manner that the mathematician proceeds upon propositions, which he has once demonstrated; and though the demonstration may have slipped out of his memory, he builds upon the truth, because he knows it was demonstrated. This rule is absolutely necessary for weaker minds, and in some measure for men of the greatest abilities; but to these last I would propose, in the second place, that they should lay up in their memories, and always keep by them in readiness, those arguments which appear to them of the greatest strength, and which cannot be got over by all the doubts and cavils of infidelity.

716. SPECIMEN 2. *Election of Rodolph of Hapsburg.—Hallam.*

LESSON 102.—Exercise 102.—*Page* 164.

A short interval elapsed after the death of Richard of Cornwall, before the electors could be induced, by the deplorable state of confusion into which Germany had fallen, to fill the imperial throne. Their choice was however the best that could have been made. It fell upon Rodolph count of Hapsburg, a prince of very ancient family, and of considerable possessions as well in Switzerland as upon each bank of the Upper Rhine, but not sufficiently powerful to alarm the electoral oligarchy. Rodolph was brave, active, and just; but his characteristic quality appears to have been good sense, and judgment of the circumstances in which he was placed. Of this he gave a signal proof in relinquishing the favourite project of so many preceding emperors, and leaving Italy altogether to itself. At home he manifested a vigilant spirit in administering justice, and is said to have destroyed seventy strongholds of noble robbers in Thuringia and other parts, bringing many of the criminals to capital punishment. But he wisely avoided giving offence to the more powerful princes; and during his reign, there were hardly any rebellions in Germany.

It was a very reasonable object of every emperor to aggrandize his family by investing his near kindred with vacant fiefs; but no one was so fortunate in his opportunities as Rodolph. At his accession, Austria, Styria, and Carniola were in the hands of Ottocar, king of Bohemia. These extensive and fertile countries had been formed into a march or margraviate, after the victories of Otho the Great over the Hungarians. Frederic Barbarossa erected them into a duchy, with many distinguished privileges, especially that of female succession, hitherto unknown in the feudal principalities of Germany. Upon the extinction of the house of Bamberg, which had enjoyed this duchy, it was granted by Frederic II. to a cousin of his own name; after whose death a disputed succession gave rise to several changes, and ultimately enabled Ottocar to gain possession of the country. Against this king of Bohemia, Rodolph waged two successful wars, and recovered the Austrian provinces, which, as vacant fiefs, he conferred, with the consent of the diet, upon his son Albert.

Notwithstanding the merit and popularity of Rodolph, the electors refused to choose his son king of the Romans in his lifetime; and, after his death, determined to avoid the appearance of hereditary succession, put Adolphus of Nassau upon the throne.

717. Specimen 3. *Oliver Cromwell.—Lord Macaulay.*

Lesson 103.—Exercise 103.—*Page* 164.

The soul of that party was Oliver Cromwell. Bred to peaceful occupations, he had, at more than forty years of age, accepted a commission in the parliamentary army. No sooner had he become a soldier than he discerned, with the keen glance of genius, what Essex and men like Essex, with all their experience, were unable to perceive. He saw precisely where the strength of the Royalists lay, and by what means alone that strength could be overpowered. He saw that it was necessary to reconstruct the army of the Parliament. He saw also that there were abundant and excellent materials for the purpose, materials less showy indeed, but more solid, than those of which the gallant squadrons of the king were composed. It was necessary to look for recruits who were not mere mercenaries, for recruits of decent station and grave character, fearing God and zealous for public liberty. With such men he filled his own regiment, and, while he subjected them to a discipline more rigid than had ever before been known in England, he administered to their intellectual and moral nature stimulants of fearful potency.

The events of the year 1644 fully proved the superiority of his abilities. In the south, where Essex held the command, the parliamentary forces underwent a succession of shameful disasters; but in the north, the victory of Marston Moor fully compensated for all that had been lost elsewhere. That victory was not a more serious blow to the Royalists than to the party which had hitherto been dominant at Westminster; for it was notorious that the day, disgracefully lost by the Presbyterians, had been retrieved by the energy of Cromwell, and by the steady valour of the warriors whom he had trained.

These events produced the Self-denying Ordinance and the new model of the army. Under decorous pretexts, and with every mark of respect, Essex and most of those who had held high posts under him were removed; and the conduct of the war was intrusted to very different hands. Fairfax, a brave soldier, but of mean understanding and irresolute temper, was the nominal Lord General of the forces; but Cromwell was their real head.

718. SPECIMEN 4. *Seriousness in Religion indispensable.—Paley's Sermons.*

LESSON 104.—Exercise 104.—*Page* 164.

The general course of Education is much against religious seriousness, even without those who conduct education foreseeing or intending any such effect. Many of us are brought up with this world set before us, and nothing else. Whatever promotes this world's prosperity is praised; whatever hurts and obstructs and prejudices this world's prosperity is blamed: and there all praise and censure end. We see mankind about us in motion and action, but all these motions and actions directed to worldly objects. We hear their conversation, but it is all the same way. And this is what we see and hear from the first. The views which are continually placed before our eyes regard this life alone and its interests. Can it then be wondered at that an early worldly-mindedness is bred in our hearts, so strong as to shut out heavenly-mindedness entirely? In the contest which is always carrying on between this world and the next, it is no difficult thing to see what advantage this world has. One of the greatest of these advantages is, that it pre-occupies the mind: it gets the first hold and the first possession. Childhood and youth, left to themselves, are necessarily guided by sense: and sense is all on the side of this world. Meditation brings us to look towards a future life; but then meditation comes afterwards: it comes when the mind is already filled and engaged and occupied, nay, often crowded and surcharged with worldly ideas. It is not only, therefore, fair and right, but it is absolutely necessary to give to religion all the advantage we can give it by dint of education; for all that can be done is too little to set religion upon an equality with its rival; which rival is the world. A creature which is to pass a small portion of its existence in one state, and that state to be preparatory to another, ought, no doubt, to have its attention constantly fixed upon its ulterior and permanent destination. And this would be so if the question between them came fairly before the mind. We should listen to the Scriptures, we should embrace religion, we should enter into everything which had relation to the subject, with a concern and impression, even far more than the pursuits of this world, eager and ardent as they are, excite. But the question between religion and the world does not come fairly before us. What surrounds us in this world; what addresses our senses and our passions in this world; what is at hand, what is in contact with us, what acts upon us, what we act

upon, is this world. Reason, faith, and hope are the only principles to which religion applies, or possibly can apply: and it is reason, faith, and hope, striving with sense, striving with temptation, striving for things absent against things that are present. That religion, therefore, may not be entirely excluded and overborne, may not quite sink under these powerful causes, every support ought to be given to it, which can be given by education, by instruction, and, above all, by the example of those, to whom young persons look up, acting with a view to future life themselves.

But, further, the world, even in its innocent pursuits and pleasures, has a tendency unfavourable to the religious sentiment. But were these all it had to contend with, the strong application which religion makes to the thoughts whenever we think of it at all, the strong interest which it presents to us, might enable it to overcome and prevail in the contest. But there is another adversary to oppose much more formidable; and that is sensuality; an addiction to sensual pleasures. It is the flesh which lusteth against the spirit; that is the war which is waged within us. So it is, no matter what may be the cause, that sensual indulgences, over and above their proper criminality, as sins, as offences against God's commands, have a specific effect upon the heart of man in destroying the religious principle within him; or still more surely in preventing the formation of that principle. It either induces an open profaneness of conversation and behaviour, which scorns and contemns religion; a kind of profligacy, which rejects and sets at nought the whole thing; or it brings upon the heart an averseness to the subject, a fixed dislike and reluctance to enter upon its concerns in any way whatever. That a resolved sinner should set himself against a religion which tolerates no sin, is not to be wondered at. He is against religion, because religion is against the course of life upon which he has entered, and which he does not feel himself willing to give up. But this is not the whole, nor is it the bottom of the matter. The effect we allude to is not so reasoning and argumentative as this. It is a *specific* effect upon the mind. The *heart* is rendered *unsusceptible* of religious impressions, incapable of a serious regard to religion. And this effect belongs to sins of sensuality more than to other sins. It is a consequence which almost universally follows from them.

719. SPECIMEN 5. *First Landing of Columbus in the New World.—Washington Irving.*

LESSON 105.—Exercise 105.—*Page* 164.

It was on Friday morning, the 12th of October, 1492, that Columbus first beheld the New World. As the day dawned he saw before him a level island, several leagues in extent, and covered with trees like a continual orchard. Though apparently uncultivated, it was populous, for the inhabitants were seen issuing from all parts of the woods and running to the shore. They were perfectly naked, and, as they stood gazing at the ships, appeared by their attitude and gestures to be lost in astonishment. Columbus made signals for the ships to cast anchor, and the boats to be manned and armed. He entered his own boat, richly attired in scarlet, and holding the royal standard; whilst Martin Alonzo Pinzon, and Vincent Yañez his brother, put off in company in their boats, each with a banner of the enterprise emblazoned with a green cross, having on each side the letters F. and Y., the initials of the Castilian monarchs Fernando and Ysabel, surmounted by crowns.

As he approached the shore, Columbus, who was disposed for all kinds of agreeable impressions, was delighted with the purity and suavity of the atmosphere, the crystal transparency of the sea, and the extraordinary beauty of the vegetation. He beheld, also, fruit of an unknown kind upon the trees which overhung the shores. On landing, he threw himself on his knees, kissed the earth, and returned thanks to God with tears of joy. His example was followed by the rest, whose hearts indeed overflowed with the same feelings of gratitude. Columbus, then rising, drew his sword, displayed the royal standard, and assembling round him the two captains, with Rodrigo de Escobedo, notary of the armament, Rodrigo Sanchez, and the rest who had landed, he took solemn possession in the name of the Castilian sovereigns, giving the island the name of San Salvador. Having complied with the requisite forms and ceremonies, he called upon all present to take the oath of obedience to him, as admiral and viceroy representing the persons of the sovereigns.

The feelings of the crew now burst forth in the most extravagant transports. They had recently considered themselves devoted men hurrying forward to destruction; they now looked upon themselves as favourites of fortune, and gave themselves up to the most unbounded joy. They thronged around the admiral with overflowing zeal, some embracing him, others kissing his hands. Those who had been most mutinous and turbulent during the voyage, were now

most devoted and enthusiastic. Some begged favours of him, as if he had already wealth and honours in his gift. Many abject spirits, who had outraged him by their insolence, now crouched at his feet, begging pardon for all the trouble they had caused him, and promising the blindest obedience for the future.

The natives of the island, when, at the dawn of day, they had beheld the ships hovering on their coast, had supposed them monsters which had issued from the deep during the night. They had crowded to the beach, and watched their movements with awful anxiety. Their veering about, apparently without effort, and the shifting and furling of their sails, resembling huge wings, filled them with astonishment. When they beheld their boats approach the shore, and a number of strange beings clad in glittering steel, or raiment of various colours, landing upon the beach, they fled in affright to the woods. Finding, however, that there was no attempt to pursue nor molest them, they gradually recovered from their terror, and approached the Spaniards with great awe; frequently prostrating themselves on the earth, and making signs of adoration. During the ceremonies of taking possession, they remained gazing in timid admiration of the complexion, the beards, the shining armour, and splendid dress of the Spaniards. The admiral particularly attracted their attention, from his commanding height, his air of authority, his dress of scarlet, and the deference which was paid him by his companions; all which pointed him out to be the commander. When they had still further recovered from their fears, they approached the Spaniards, touched their beards, and examined their hands and faces, admiring their whiteness. Columbus was pleased with their gentleness and confiding simplicity, and suffered their scrutiny with perfect acquiescence, winning them by his benignity. They now supposed that the ships had sailed out of the crystal firmament which bounded their horizon, or had descended from above on their ample wings, and that these marvellous beings were inhabitants of the skies.

720. SPECIMEN 6. *The Inefficacy of Genius without Learning.—Dr. Johnson.*

LESSON 106.—Exercise 106.—*Page* 164.

The direction of Aristotle to those that study politics is, first to examine and understand what has been written by the ancients upon government; then to cast their eyes round upon the world, and consider by what causes the prosperity of communities is visibly influenced, and why some are worse and others better administered.

The same method must be pursued by him who hopes to become eminent in any other part of knowledge. The first task is to search books, the next is to contemplate nature. He must first possess himself of the intellectual treasures which the diligence of former ages has accumulated, and then endeavour to increase them by his own collections.

The mental disease of the present generation is impatience of study, contempt of the great masters of ancient wisdom, and a disposition to rely wholly upon unassisted genius and natural sagacity. The wits of these happy days have discovered a way to fame, which the dull caution of our laborious ancestors durst never attempt; they cut the knots of sophistry which it was formerly the business of years to untie, solve difficulties by sudden irradiations of intelligence, and comprehend long processes of argument by immediate intuition. Men who have flattered themselves into this opinion of their abilities, look down on all those who waste their lives over books, as a race of inferior beings, condemned by nature to perpetual pupilage, and fruitlessly endeavouring to remedy their barrenness by incessant cultivation, or succour their feebleness by subsidiary strength.

They presume that none would be more industrious than they, if they were more sensible of deficiencies; and readily conclude, that he who places no confidence in his own powers, owes his modesty only to his weakness.

It is, however, certain, that no estimate is more in danger of erroneous calculations than those by which a man computes the force of his own genius. It generally happens at our entrance into the world, that, by the natural attraction of similitude, we associate with men like ourselves, young, sprightly, and ignorant, and rate our accomplishments by comparison with theirs: when we have once obtained an acknowledged superiority over our acquaintances, imagination and desire easily extend it over the rest of mankind; and if no accident forces us into new emulations, we grow old, and die in admiration of ourselves.

Vanity, thus confirmed in her dominion, readily listens to the voice of idleness, and soothes the slumber of life with continual dreams of excellence and greatness. A man, elated by confidence in his natural vigour of fancy and sagacity of conjecture, soon concludes that he already possesses whatever toil and inquiry may confer. He then listens with eagerness to the wild objections which folly has raised against the common means of improvement; talks of the dark chaos of indigested knowledge; describes the mischievous effects of heterogeneous sciences fermenting in the mind; relates the blunders

of lettered ignorance; expatiates on the heroic merit of those who deviate from prescription, or shake off authority; and gives vent to the inflations of his heart by declaring that he owes nothing to pedants and universities.

All these pretensions, however confident, are very often vain. The laurels which superficial acuteness gains in triumphs over ignorance unsupported by vivacity, are observed by Locke to be lost, whenever real learning and rational diligence appear against her; the sallies of gaiety are soon repressed by calm confidence; and the artifices of subtlety are readily detected by those, who, having carefully studied the question, are not easily confounded or surprised.

To the strongest and quickest mind it is far easier to *learn* than to *invent*. The principles of Arithmetic and Geometry may be comprehended by a close attention in a few days; yet who can flatter himself that the study of a long life would have enabled him to discover them, when he sees them yet unknown to so many nations, whom he cannot suppose less liberally endowed with natural reason than the Grecians or Egyptians?

III. STYLE AT DIFFERENT PERIODS.

LESSON 107. a.—Exercise 107. a.—*Page* 164.

721. *a.* The subjoined is a Brief Explanation of the *General Characteristics* of English Style at different Periods, with the Names of the principal Authors, and such of their productions as are considered the most important.

b. There are *Six Periods* in English Literature which have had a marked influence on our Style and Thought.

722. FIRST PERIOD.

The Reigns of Elizabeth, James I. and Charles I.—1558 *to* 1649.

a. The invention of Printing, the study of Classical Literature, the translation of the Holy Scriptures into the vulgar tongue by Coverdale in 1535, and by Cranmer and others in 1539, together with the freedom with which religion had been discussed for several years previous to the commencement of Elizabeth's reign, had paved the way for a manner of thinking and a mode of expression altogether original and energetic.—This mental activity and thirst for knowledge received a considerable impetus after the accession of Elizabeth, by the wide dissemination of the translation of the Bible printed at Geneva, and published in 1560, and the version called the *Bishops' Bible*, published in 1568.—In 1611, in the reign of James I., the present *Authorized Version of the Scriptures* was published. This translation was the result of the united labours, for three years, of forty-seven of the most eminent Classical and Oriental scholars of that age, and is the only one in common use not only in Great Britain and its Colonies, but in the United States of America. The influence which it has exercised both on religion and literature is immense. Its *Vocabulary*, with the exception of proper names and terms not in their nature translatable, consists of words which are mostly of native growth. The *Style* is simple and idiomatic.

The prevailing *Style* of the chief writers of this Period may be characterized as *forcible* and often elevated, but, at the same time, harsh, laboured, and, in many, antithetical. Its great intellectual luminaries were *Shakspeare* and *Spenser*, *Hooker* and *Bacon*. (See 264, 265.)

b. In speaking of this period, Lord Jeffrey says: "It is by far the mightiest in the history of English Literature, or, indeed, of human intellect and capacity. There never was anything like the sixty or seventy years that elapsed from the middle of Elizabeth's reign to the period of the Restoration. In point of real force and originality of genius, neither the age of Pericles, nor the age of Augustus, nor the times of Leo X. nor of Louis XIV., can come at all into comparison; for, in that short period, we shall find the names of almost all the very great men that this nation has ever produced, the names of *Shakspeare* and

Bacon, *Spenser* and *Sidney*, *Hooker* and *Taylor*, *Barrow* and *Raleigh*, *Napier* and *Hobbes*, and many others; men, all of them, not merely of great talents and accomplishments, but of vast compass and reach of understanding, and of minds truly creative and original; not perfecting art by the delicacy of their taste, or digesting knowledge by the justness of their reasonings, but making vast and substantial additions to the materials upon which taste and reason must hereafter be employed, and enlarging, to an incredible and unparalleled extent, both the stores and resources of the human faculties."

c. The following are the principal writers of this Period; the names of their *chief works* will occasionally in this volume be denoted by *c. w.* prefixed.

Poets—Non-Dramatic:—Edmund Spenser, b. 1553, d. 1598; *c. w.* "The Faerie Queene," an allegory in which the abstract idea of Glory is personified, with twelve attendant knights, representing twelve virtues.

This work originally consisted of twelve books, of which six are lost. Each of the six extant books contains twelve cantos, and is devoted to the adventures of a particular knight, who personifies a certain virtue; as, Holiness, Temperance, &c. Every incident is significant of some moral truth or of some moral danger which besets the path of man. The *Versification* of the whole is in a peculiar Stanza of nine lines, in imitation of the Italian of Ariosto and Tasso, and called in English the *Spenserian*; the *Diction* is antiquated. Spenser also wrote another work, called "The Shepherd's Calendar," and several sonnets. (See 754.)

The *Chief Secondary Poets* are:—1. Sir *Philip Sidney*, b. 1554, d. 1586, *c. w.* "Arcadia," an allegorical romance, in which pastoral incidents are related in prose and interspersed with several pieces in verse.—2. *Michael Drayton*, b. 1563, d. 1631, *c. w.* The "Poly-Olbion," a topographical description of England in verse.—3. Sir *John Denham*, b. 1615, d. 1668, *c. w.* "Cooper's Hill."—4. *Francis Quarles*, b. 1592, d. 1644, *c. w.* "Moral Emblems."—5. Dr. *John Donne*, b. 1573, d. 1631, well known as the principal of the so-called Metaphysical Poets.—6. *Giles Fletcher*, b. 1580, d. 1623, was a writer of serious poetry.

d. Dramatists:—William Shakspeare, b. 1564, d. 1616, was by far the greatest poet not only of his own but of every other age. He wrote thirty-five plays, of which the principal are his *Historical Plays*, and his four great Tragedies of *Othello*, *Hamlet*, *Lear*, and *Macbeth*. He wrote also many miscellaneous poems.

"No man," says Hallam, "ever came near Shakspeare in the creative powers of the mind; no man had ever such strength at once, and such variety of imagination." Every character of his dramas speaks and acts for himself, and as he ought to speak and act." (See 755.)

The *Dramatists next to Shakspeare* are:—1. *Ben Jonson*, b. 1574, d. 1637, who wrote many tragedies and comedies.—2. *George Chapman*, b. 1557, d. 1634, wrote several comedies, and translated Homer into English Verse.—3. *Francis Beaumont*, b. 1586, d. 1615, wrote many comedies and tragedies in conjunction with (4) *John Fletcher*, b. 1576, d. 1625.—5. *Philip Massinger*, b. 1584, d. 1640, wrote partly or entirely thirty-eight plays.—*James Shirley*, b. 1594, d. 1666, wrote about thirty-nine tragedies and comedies.—The other Dramatists are *John Marston*, *Thomas Dekkar*, *John Webster*, and *John Ford*.

e. Divinity:—1. *Richard Hooker*, b. 1554, d. 1600, was one of the greatest and most valuable writers of this period. Of his great work, "The Laws of Ecclesiastical Polity," he published the first four Books in 1594; the fifth Book in 1597; and prepared three others which were not published till after his death. This work, one of the noblest monuments of our language, was written in defence of the

Church of England against the Puritans. The Style though vigorous and perspicuous is Latinized and artificial.

2. Dr. *Joseph Hall*, Bishop of Norwich, b. 1574, d. 1656, was both a poet and divine. His works in general display strength of reasoning and shrewdness of observation; the best known are "Contemplations on Historical Passages in the Bible;" "Occasional Meditations;" and "Three Centuries of Meditations and Vows."

3. *Jeremy Taylor*, Bishop of Down and Connor, b. 1613, d. 1667, was one of the most eloquent preachers of his age. His works, written in a highly florid and poetical style, "abound with brilliant conceptions and glowing expressions." The best known are "Liberty of Prophesying;" "Holy Living;" "Holy Dying;" "The Golden Grove;" and "Sermons."

4. *William Chillingworth*, b. 1602, d. 1644, was an eminent controversial writer. His great work, entitled "The Religion of Protestants, a Safe Way to Salvation," has been pronounced by Locke and Reid "one of the best specimens of reasoning in our language."

f. Philosophy and Miscellaneous:—

Francis Bacon, Lord Chancellor of England, and Viscount St. Albans, b. 1561, d. 1626, was one of the most distinguished men of his age. He was the reviver of what is termed "*The Inductive System of Philosophy*," that is, the mode of reasoning from ascertained facts towards a conclusion, and thus arriving at truth. By him nothing was to be considered as ascertained which had not been previously subjected to the test of experiment, or induced by a series of actual observations.

The mode prevailing before Bacon's time, called the *Aristotelian*, from Aristotle, a Greek philosopher, was to reason from mere assumption or supposition, without regard to facts. Bacon published his "Essays" in 1597; "The Proficience and Advancement of Learning" in 1605; the "Novum Orgănon" in 1620. These two works he afterwards enlarged and published under the title of "Instauratio Magna," or *Great Restoration of Philosophy*. In this he lays down, as it were, an Intellectual Map, in which all arts and sciences are exhibited in their relation to each other, with their boundaries distinctly defined. The *Style* of Bacon is highly ornamental, abounding with metaphors. In life, Bacon exhibited a lamentable instance of the union of the highest mental capacity with a mean and dastardly want of principle, for he was convicted of having taken bribes in his high office to pervert justice.

g. The other distinguished writers of this Period are:—

1. *William Camden*, b. 1551, d. 1623, published in 1586 his "Britannia," a description of Great Britain and Ireland.

2. *Sir Walter Raleigh*, b. 1552, beheaded 1618, a distinguished soldier, colonizer, poet, and historian, wrote while imprisoned in the Tower, his "History of the World."

3. *Robert Burton*, b. 1576, d. 1640, wrote the "Anatomy of Melancholy."

4. *John Selden*, b. 1584, d. 1654, a celebrated lawyer and politician, wrote many tracts; the only one extant is his "Table Talk."

5. *Thomas Hobbes*, b. 1588 at Malmesbury, d. 1679, published in 1651 his "Leviathan."

6. Sir *Thomas Brown*, b. 1605, d. 1682, published in 1635 his "Religio Medici" and in 1646 his "Vulgar Errors."

7. Dr. *James Usher*, Archbishop of Armagh, b. 1581, d. 1656, a distinguished writer in controversial theology.

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723. SECOND PERIOD.

The Commonwealth, and Reigns of Charles II., James II., William III.—1649 to 1702.

a. General Characteristics.—This Period has been termed one of *Transition;* for many of the Prose Writings, especially those of Milton, while possessing much of the nervous force and originality of the preceding era, make a near approach to that correctness in the choice and arrangement of words which has since been attained in English Composition. After the *Restoration* in 1660, the court and aristocracy, under Charles II. and James II., were plunged in immorality, in which they were followed by many of the people. The Drama was completely sunk in grossness; while the writings of many authors not connected with the drama were tainted by the general depravity, and in style, were imitations of French models. Gradually, however, a few worthy excellent men boldly and firmly withstood the prevailing corruption; as did Barrow, Tillotson, Baxter, and others. (See 266, 267.)

b. The *Chief Poets* of this Period are:—

1. *John Milton*, b. 1608, d. 1674, the greatest poet not only of this age, but, with the exception of Shakspeare, of any other. His great work, "Paradise Lost," published in 1667, consists of twelve books in blank verse. This Poem relates the creation and fall of Man, and the consequences. The diction is elevated, the versification melodious, the illustrations from nature and art beautiful, and the pictures of human innocence and happiness brightly coloured. Milton published "Paradise Regained" in 1671. Besides these, he wrote "L'Allegro," "Il Penseroso," "Samson Agonistes," "Comus," and many minor poems, with several tracts in prose. (See 756.)

2. *John Dryden*, b. 1631, d. 1700, ranks the next to Milton in this Period. Dryden diligently cultivated and much improved English versification. He wrote about twenty-seven plays and many poems upon passing events and characters. The principal of these are "Absolom and Achitophel," a satire on the Whig leaders in the time of Charles II.; "The Year of Wonders;" "Mac Flecnoe;" "Fables;" "Ode on St. Cecilia's Day." He also translated the works of Virgil and the Satires of Persius into English verse. (See 757.)

3. *Samuel Butler*, b. 1612, d. 1680, published in 1663, his "Hudibras," a comic poem intended to burlesque the religious characters of the Republican party. It exhibits great richness of fancy and power of wit.

The *Secondary Poets* are—*Abraham Cowley*, b. 1618, d. 1667; and *Edmund Waller*, b. 1605, d. 1687. Waller's poems are chiefly characterized by harmony of expression.

c. The *Dramatists* were—*Dryden*, *Wycherley*, *Otway*, and a few others, all more or less infected by the moral corruption of the times.

d. The chief writers in *Divinity* are:—

1. *Isaac Barrow*, b. 1630, d. 1677, eminent as a mathematician as well as a divine. His "Sermons," for which he is chiefly known, were published after his death.

2. *John Tillotson*, b. 1630, d. 1694, Archbishop of Canterbury, distinguished as a preacher; many of his sermons were published after his death.

3. *Robert South*, b. 1633, d. 1716, styled the wittiest of English divines.

4. *Edward Stillingfleet*, b. 1635, d. 1699, known for his "Sermons."

5. *William Sherlock*, b. 1641, d. 1707, known as a controversial writer, &c.

6. *Richard Baxter*, b. 1615, d. 1691, a Dissenting minister, wrote many works, of which the best known are, his "Saints' Everlasting Rest;" and "Call to the Unconverted."

7. *John Bunyan*, b. 1628, d. 1688, a Baptist preacher, wrote several works, of which the best known is, "The Pilgrim's Progress," a religious allegory, remarkable for its homely earnestness and idiomatic vigour of style.

e. In *Mental Philosophy*, the most distinguished writer of the age was—*John Locke*, b. 1632, d. 1704. His chief work is, "An Essay on the Human Understanding," published in 1690. In this work, Locke rejects the doctrine which presumes men to have ideas *born with them*, and endeavours to show, that the *senses* and *power of reflection* are our only sources of knowledge. This work was the toil of eighteen years. Besides this, he wrote—"A Treatise on Toleration;" two treatises "On Civil Government;" "An Essay on Education," and a small work entitled "The Conduct of the Understanding," which was published after his death.

f. *In Science,—Sir Isaac Newton*, b. 1642, d. 1727, was the most distinguished discoverer in the world. His "Principia," or Mathematical Principles of Natural Philosophy, was published in 1687.

Dr. *Isaac Barrow* and the Hon. *Robert Boyle* were distinguished Scientific Writers of this Period.

g. *History and Miscellanies*—

1. *Edward Hyde*, Earl of Clarendon, b. 1608, d. 1674, wrote the "History of the Rebellion."

2. *Gilbert Burnet*, Bishop of Salisbury, b. 1643, d. 1715, wrote "The History of my own Times;" "History of the Reformation of the Church of England;" "Life of Sir Matthew Hale," &c.

3. Dr. *Thomas Fuller*, b. 1608, d. 1661, a divine of the Church of England, a shrewd observer of men and manners, and remarkable for his wit, wrote several works, of which the most known are his—"Church History of England;" "The Worthies of England;" "Holy and Profane States."

4. *Isaac Walton*, b. 1593, d. 1683, a retired linen-draper, and a man of a most benevolent disposition, wrote "The Complete Angler, or Contemplative Man's Recreation," and several biographical works. Walton associated with many eminent men, by whom he was much beloved.

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724. THIRD PERIOD.

The Reigns of Anne and George I.—1702 *to* 1727.

a. The low state of morality which had disgraced the preceding Period continued to prevail in this: gambling and drunkenness were common; swearing and indecency of language were much indulged in. The pleasures of the intellect and taste were either unknown or confined to a few. The general knowledge which in our age circulates in ordinary conversation was then rarely to be found. To combat the national follies and vices of the age, and to infuse a more courteous, refined, and Christian tone into the manners of society, was the aim of several excellent writers who appeared at this time, known by the name of *Essayists*. These published their remarks on any subject in the form of cheap penny tracts, issued at regular and short intervals. The originator of this species of literature was Sir Richard Steele, who commenced, in April 1709, the publication of "The Tatler," a small sheet which appeared three times a week, designed to "expose the false arts of life, to pull off the disguises of cunning, vanity, and affectation, and to recommend a general simplicity in our dress, discourse, and behaviour." In this work, he was, after a time, assisted by Addison. On its discontinuance in January 1711, "The Spectator" was commenced under the joint management of Addison and Steele, assisted by Tickell and others. "The Spectator" extended to 635 numbers, forming 8 volumes, and was brought to a close in 1713, when another work, called "The Guardian," was commenced under the same writers and for the same object.

Though the writers of this Period are unequal to those of the two preceding eras, both in originality and boldness of conception, in comprehensiveness of view and force of expression, yet, they were finished gentlemen, and men of knowledge, wit, and refinement. The writings of the Essayists, more especially those of Addison, evince great skill in the use of words, richness of figurative language, and smoothness and harmony in the structure of sentences. At the same time, "by the gentleness of their satire, the familiarity of their criticism, and the tolerance of their morality," they produced a far more beneficial effect upon the intellectual and moral progress of the nation than they could have done by more direct attacks upon vice and folly. (See 268, 269.)

b. The *Chief Poet* of this Period was—*Alexander Pope*, b. 1688, d. 1744. In 1709 he published his "Pastorals;" in 1711, his "Essay

on Criticism," which is admired for the justness of the observations; in 1712, his "Rape of the Lock," a mock heroic; afterwards, he published the "Epistle of Eloisa to Abelard;" the "Temple of Fame;" Translations of Homer's "Iliad," and "Odyssey;" in 1728, the first three books of the "Dunciad;" and in 1733, his "Essay on Man," a series of arguments on the various relations of man, forming an admirable mixture of fancy, good sense, propriety of illustration, and conciseness of expression. Pope is celebrated for the correctness of his versification, and the strength and splendour of his diction. (See 758.)

The principal *Secondary Poets* are:—

1. *Joseph Addison*, the celebrated Essayist, published in 1705, "The Campaign;" and afterwards several excellent devotional pieces.

2. *Matthew Prior*, b. 1664, d. 1721, published many light pieces, written in a neat and lively manner, but sometimes degraded by their indelicacies.

3. Dr. *Jonathan Swift* wrote many humorous and satirical pieces in verse.

4. *John Gay*, b. 1688, d. 1732, is best known for his "Fables" in verse.

5. *Thomas Parnell*, b. 1679, d. 1717, wrote "The Hermit," and some other pieces.

6. *Thomas Tickell*, b. 1686, d. 1740, wrote several minor pieces.

c. In *Tragedy*,—the chief writers were—Southerne, Addison, Lillo, and Rowe.

In *Comedy*—Congreve, Farquhar, and Vanbrugh.

d. Divinity:—1. Dr. *Samuel Clarke*, b. 1675, d. 1729, a man of great mental endowments, published "Paraphrases on the Gospels;" "Sermons on the Attributes of God," and several other works.

2. Dr. *Benjamin Hoadley*, Bishop of Bangor, b. 1676, d. 1761, a celebrated controversial writer, on the evangelical side, and author of many sermons.

3. *Charles Leslie*, b. 1650, d. 1722, published in 1699, "A Short and Easy Method with the Deists;" and afterwards "A Short and Easy Method with the Jews," and several other works.

e. The Essayists.—1. *Joseph Addison*, b. 1672, d. 1719, is justly regarded the most distinguished of the Essayists, and the forerunner of the great English Novelists. Of "The Spectator," he wrote about three-sevenths. In his moral essays, he everywhere displays the purest Christian feeling; and in those on general Literature, especially in his celebrated Essays on Milton, he develops the genuine principles of poetic criticism. His *Style* is a model of idiomatic English and *Colloquial Elegance*.

Lord Macaulay, in speaking of Addison, says—"The English Language had never before been written with such sweetness, grace, and facility. As a moral satirist, he stands unrivalled. In wit, he was not inferior to Cowley or Butler; but, the higher faculty of invention he possessed in a still larger measure. As an observer of life, of manners, of all the shades of human character, he stands in the first class; and what he observed he had the art of communicating. His humour is delicious and always that of a gentleman, in whom the quickest sense of the ridiculous is constantly tempered by good nature and good breeding. Many eminent men have made the diction of Addison their model, but none have been able to catch the tone of his pleasantry. The service which Addison's Essays rendered to morality cannot be too highly estimated."

2. Sir *Richard Steele*, b. in 1671 in Dublin, d. in 1729, was the originator of the series of writings called *Essays*, and was next only to Addison in the value of his contributions. In 1709, he commenced

"The Tatler," in which, after some time, he was assisted by Addison. In 1711, in conjunction with Addison, he commenced "The Spectator," and afterwards, in 1713, "The Guardian," which was published daily till it had reached the 175th number, when it was discontinued.

The other leading contributors to the Essays were *Budgell*, *Hughes*, and *Tickell*.

f. Miscellaneous:—1. *Dr. Jonathan Swift*, Dean of St. Patrick's, Dublin, b. 1667, d. 1744, a man of great intellectual power and ready wit, but of a vindictive disposition, was one of the most distinguished writers of this age. His works are chiefly of a political character, written with great plainness and power, and serving as models of satirical composition.—In 1704, he published "The Tale of a Tub," a burlesque on Romanists, Episcopalians, and Presbyterians;—in 1711, "The Conduct of the Allies;"—in 1724, "The Drapier Letters," against the government of Ireland for introducing a new coinage of half-pence into Ireland;—in 1726, "Gulliver's Travels," and afterwards some tracts on "Polite Conversation," and "Directions to Servants."

2. *Daniel de Foe*, b. 1663, d. 1731, originally a hosier in London, afterwards, a great political writer and pamphleteer. The best known of his works is the popular fiction of "Robinson Crusoe," which appeared in 1719. The style of De Foe is very natural and idiomatic, serving as a good model of forcible English composition.

3. Dr. *George Berkeley*, b. 1684, d. 1753, Bishop of Cloyne, was a man of great ability. In 1709, he published "The Theory of Vision;" afterwards, "The Principles of Human Knowledge;" and in 1732, "The Minute Philosopher."

4. *Anthony Ashley Cooper*, third Earl of Shaftesbury, b. 1671, d. 1713, published various works, which after his death were collected into one volume entitled "Characteristics of Men, Manners, Opinions, and Times."

5. *Henry St. John*, Viscount Bolingbroke, b. 1672, d. 1751, a man of brilliant talents, but of unsound if not of pernicious principles, published several political and satirical pamphlets.

6. Dr. *Richard Bentley*, b. in 1661, at Oulton, near Leeds, d. 1742, was the most distinguished classical critic and commentator of his age.

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725. FOURTH PERIOD.

The Reign of George II.—1727 *to* 1760.

a. The Style of Addison is, as before stated, that of *Colloquial Elegance*, or the mode of expression which is used by well-instructed men in elegant conversation. In such a style, the words employed are mostly familiar, and the structure of the sentences is in accordance with the Saxon arrangement of our language. For many years after Addison's time, it seems to have been the principal ambition among writers to form their style after his model. Hence, exemption from faults, a negative sort of excellence, was the object at which the majority of

them aimed; and, in their efforts to attain polish and refinement, they forgot to think for themselves and nobly speak their thoughts.

In the year 1750, appeared "The Rambler," written by Dr. *Samuel Johnson*, a man of vast intellectual power. The style of this work was totally dissimilar from that of its predecessors, and soon attracted a number of imitators. Instead of the elegant simplicity of Addison, the style of Johnson is pompous and imposing, suitable, perhaps, for conveying the sentiments of so gigantic a mind as his, but ridiculous when employed by inferior ones. In his vocabulary, he has introduced many fresh Latinisms, and revived others which had become obsolete. In the arrangement of his words, he has abandoned the familiar structure of the Saxon part of our language, and followed the mode employed in the Latin and continental languages. Thus, two distinctive styles began to exist, which have continued more or less to influence writers to the present time. (See 268, 269.)

b. The *Chief Poets* are:—

1. Dr. *Edward Young*, b. 1684, d. 1765, celebrated for his "Night Thoughts," a work containing much striking imagery, and many profound but gloomy reflections.

2. *James Thomson*, b. 1700 in Roxburghshire, d. 1748, published in 1726 his poem called "Winter;" in 1727, "Summer;" in 1728, his "Spring;" and in 1730, his "Autumn." These four afterwards appeared in one volume entitled "The Seasons." They are written in blank verse, and describe the various appearances of nature with great faithfulness, but in a style which is frequently affected and pompous. Thomson next published "Liberty," and in 1746 his "Castle of Indolence," an allegorical poem, in the manner of Spenser, and containing many obsolete words. Besides these, he published some tragedies and odes.

The principal *Secondary Poets* are:—

1. *Thomas Gray*, b. 1716, d. 1771, well known for his "Elegy in a Country Churchyard;" ode on "The Progress of Poetry;" "The Bard;" and ode on "The Prospect of Eton College."

2. Dr. *Mark Akenside*, b. 1721, d. 1770, a physician, published "The Pleasures of the Imagination," in which he describes in elegant and harmonious blank verse, the causes of our emotions of taste, the processes of memory and association, and the manner in which Genius collects her stores for works of excellence.

3. *William Collins*, b. 1720, d. 1756, is best known for his ode "To the Passions."

4. Dr. *Samuel Johnson*, as a poet, is known for his "Vanity of Human Wishes," and "London," a satire.

5. Dr. *Isaac Watts*, b. 1674, d. 1748, a Dissenting minister, venerable for his piety, is distinguished for his well-known "Hymns," and "Lyrical Pieces."

6. *William Somerville*, b. 1692, d. 1742, wrote "The Chase."

7. *Robert Blair*, a native of Scotland, b. 1700, d. 1748, wrote a poem called "The Grave."

8. *William Shenstone*, b. 1714, d. 1763, wrote "A Pastoral Ballad."

9. *William Falconer*, b. 1730, lost at sea 1769, wrote "The Shipwreck."

c. The chief writers in *Tragedy* are:—Thomson, Dr. Young, Murphy, Mason, Moore, and Home.

d. Divines:—

1. Dr. *Joseph Butler*, Bishop of Durham, b. 1692, d. 1752, published in 1736 his great work, called "The Analogy of Religion, Natural and Revealed, to the Constitution and Course of Nature;" a masterpiece of reasoning on behalf of Christianity, showing that all objections urged against Revelation can be equally urged against Nature. This work, though written in a barren and difficult style, is of incalculable importance to all students in divinity.

2. Dr. *Robert Lowth*, Bishop of London, b. 1710, d. 1787, a distinguished Hebrew scholar, published "Lectures on the Sacred Poetry of the Jews;" "Commentary on the Book of Isaiah;" and "An English Grammar."

3. Dr. *Nathaniel Lardner*, a Dissenting minister, b. 1684, d. 1768, published about 1730 his "Credibility of the Gospel History," in 15 vols., an important work.

4. Dr. *John Leland*, b. 1691, d. 1766, published an "Analysis of Deistical Writers, and an Account of the Answers that have been written to them."

5. Dr. *William Warburton*, Bishop of Gloucester, b. 1698, d. 1779, published in 1738 his "Divine Legation of Moses."

6. Dr. *Conyers Middleton*, b. 1683, d. 1750, published a "Free Inquiry into the Miraculous Powers, supposed to subsist in the Christian Church," and other works.

7. Dr. *John Jortin*, b. 1698, d. 1770, published "Discourses concerning the Truth of the Christian Revelation."

8. Archbishop *Secker*, b. 1693, d. 1768, published "Lectures on the Church Catechism."

9. Dr. *Isaac Watts*, before mentioned, published "A Treatise on Logic;" "Improvement of the Mind;" "Sermons," &c.

10. Dr. *Philip Doddridge*, a Dissenting minister, b. 1702, d. 1751, published "The Rise and Progress of Religion in the Soul;" "The Family Expositor," &c.

e. History and Biography:—

1. *Thomas Carte*, b. 1686, d. 1754, published "A History of England."—2. *Nathaniel Hooke*, published his "Roman History."—3. Dr. *Middleton*, published his "Life of Cicero."—4. Dr. *Jortin*, published his "Life of Erasmus."

f. Metaphysics and Philosophy:—

1. *David Hume*, the historian, published in 1738, "A Treatise on Human Nature;" in 1742, his "Essays, Moral, Political, and Literary."

2. Dr. *Francis Hutcheson*, a native of Ireland, b. 1694, d. 1747, wrote, along with other works, "A System of Moral Philosophy," which was published after his death.

3. Dr. *David Hartley*, an English physician, published in 1749 his "Observations on Man, his Frame, his Duty, and his Expectations."

4. Dr. *Adam Smith*, b. 1723, d. 1790, Professor of Logic in Glasgow University, published in 1759 his "Theory of Moral Sentiments."

g. Periodical Essays:—

A new series of Essays was commenced with—1. "The Rambler," in 1750, which was almost entirely written by Dr. Johnson. The subjects discussed were connected with ordinary life.—2. "The Adventurer," begun in 1752, and conducted by Dr. John Hawkesworth, was meritorious for its excellent moral essays.—3. "The World," begun in 1753, was conducted by Edward Moore and others.—4. "The Connoisseur," begun in 1754, was conducted by G. Colman and Bonnell Thornton.—5. "The Idler," begun in 1758 by Dr. Johnson, was written in a more lively manner than "The Rambler."—The Style of these Essays would in general be unsuitable to modern taste; their description of character is too superficial, and their exposure of vices too feeble.

h. Miscellaneous:—

Dr. *Samuel Johnson*, b. 1709, d. 1784, by far the most remarkable man of this period, possessed one of the most powerful intellects of any age. His most important works are—1. his "Dictionary of the English Language," published in 1755. This work, which had occupied him for eight years, though defective in Etymology, is still of great value for its admirable definitions and well-chosen illustrations. 2. His "Journey to the Western Isles." 3. "The Lives of the Poets," published in 1781, a valuable store of biography, criticism, and powerful thinking. The "Life of Johnson," written by James Boswell, and published in 1791, is a most instructive literary production. The influence of Johnson's style was great in his own day, and though diminished, is still considerable.

During this period, *Ephraim Chambers* published in 1728 a "Cyclopaedia;" *Robert Dodsley*, a bookseller, published in 1748 "The Preceptor," and afterwards "The Economy of Human Life." Various Magazines and Reviews, also, were begun at this time.

i. Novelists:—

1. *Samuel Richardson*, b. 1689, d. 1761, a bookseller in London, was induced, when turned fifty years of age, to write a series of letters, which he connected into a continuous narrative, and published anonymously in 1740 under the title of "Pamela." This was our first English Novel. The object of the writer was to inculcate the principles of piety and virtue. Richardson afterwards published two other novels, inculcating the same principles; these were called "Clarissa Harlowe," and "Sir Charles Grandison."

2. *Henry Fielding*, b. 1707, d. 1754, was the next writer of this kind of composition. He published several well-known novels, written with great power of description, but exhibiting a total indifference to everything good and virtuous.

3. *Tobias Smollett*, b. 1721, d. 1771, a native of Scotland, was a writer of the same kind as Fielding.

4. *Lawrence Sterne*, b. 1713, d. 1768, wrote a fiction, called "The Life and Opinions of Tristram Shandy," and "A Sentimental Journey through France and Italy."

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726. FIFTH PERIOD.

Part of the Reign of George III.—1760 *to* 1800.

a. *General Characteristics.*—During the First Half of this Period, the generality of the writers imitated more or less the style either of Johnson or of Addison. In the Second Half a change was gradually introduced both in prose and verse by a series of bold and independent thinkers, who describe their feelings and express their convictions in an animated and vigorous style. (See 270, 271.)

b. *Chief Poets:*—

1. *William Cowper*, b. 1731, d. 1800, commenced his career as a poet when above fifty years of age. He published in 1782 his "Table Talk," "Hope," "The Progress of Error," "Conversation," &c.; and in 1784, his most important work, "The Task," consisting of six books in blank verse. He afterwards published "The Tirocinium," a review of public schools, and several other pieces. In "The Task," Cowper describes rural scenes, domestic happiness, fireside enjoyments, and ordinary characters, blended with moral sentiments and subjects of public interest. His versification is sometimes rough, "not from a vicious ear, but merely to show that he despised being smooth." His language is plain, forcible, and idiomatic, and his morality sound and pure. Cowper is pre-eminently the poet of domestic life. (See 759.)

2. *Robert Burns*, b. 1759, d. 1796, a native of Ayrshire, published in 1786 a volume of poems, written in his native dialect, which established his character as a genuine poet. The fame of Burns rests on his Songs.

3. *Oliver Goldsmith*, a pleasing though not a great poet, b. 1728, d. 1774, published in 1765 "The Traveller," in 1769 his "Deserted Village," and afterwards the comedies "The Good-Natured Man," and "She Stoops to Conquer." Goldsmith's versification is harmonious, his descriptions pleasing but exaggerated, his sentiments always amiable.

As respectable *secondary poets* may be mentioned:—Dr. *James Beattie*, b. 1736, d. 1803, author of "The Minstrel;" Dr. *John Armstrong*, b. 1709, d. 1779, author of "The Art of Preserving Health;" Dr. *Erasmus Darwin*, b. 1732, d. 1802, author of "The Botanical Garden."

c. *Divinity:*—

1. Dr. *William Paley*, Archdeacon of Carlisle, b. 1743, d. 1805, published in 1785 his "Principles of Moral and Political Philosophy," an able work, but in several portions unsound. In 1790 he published his "Horæ Paulinæ," in which he proves from undesigned coincidences, the genuineness of St. Paul's Epistles, and of the narrative given in the Acts of the Apostles. In 1794 he published his

"Evidences of Christianity," which establishes the credibility of the Evangelists, &c. In 1802 he published his "Natural Theology," in which he skilfully illustrates the power, wisdom, and goodness of our Creator. The last three named are standard works. Besides these, he published several valuable "Sermons." In Paley, we notice an acuteness of reasoning and forcibleness of illustration rarely equalled, combined with a style easy, perspicuous, and natural.

2. Dr. *Richard Watson*, b. 1737, d. 1816, Bishop of Llandaff, published in 1776, "An Apology for Christianity," in reply to Gibbon; and in 1796, "An Apology for the Bible," in answer to Thomas Paine. Both these are valuable and standard works.

3. Dr. *George Campbell*, b. 1719, d. 1796, Principal of Marischal College, Aberdeen, wrote an "Essay on Miracles," in reply to Hume; "A Translation of the Four Gospels;" and also, "The Philosophy of Rhetoric."

4. Dr. *Hugh Blair*, b. 1718, d. 1800, Professor of Rhetoric in Edinburgh University, published in 1777 several volumes of Sermons. He was also the author of the well-known "Lectures on Rhetoric and Belles Lettres."

d. *History and Biography*:—

1. *David Hume*, b. in Edinburgh in 1711, d. 1776, eminent as a philosopher and historian, published at intervals, between 1754 and 1761, his "History of England to the End of the Reign of James II." In this work, the narrative of the important events is told with great clearness, and the characters, thoughts, and feelings of historical personages are depicted in a sensible and charming manner. Its great defects are want of accuracy in detail, an indolent reliance on second-hand authority, and a strong partiality towards the Stuart dynasty. It is not now considered a work of authority.

2. Dr. *William Robertson*, b. 1721, d. 1793, a clergyman of the Kirk of Scotland, published in 1759 his "History of Scotland during the Reigns of Queen Mary and James VI.;" in 1769, his "History of the Reign of the Emperor Charles V.;" and in 1777, his "History of America." The style of Robertson is pure, clear, and elegant. Though he is too fond of picture drawing, his opinions are formed with good judgment, and always temperately expressed. His disquisitions are singularly able and instructive. His works, though written under very unfavourable circumstances, are still of great historic value.

3. *Edward Gibbon*, b. in London in 1737, d. 1794, published in 1776 the first volume of his "Decline and Fall of the Roman Empire," and the last in 1787. This great work displays extensive learning, unwearied industry, great research, and consummate skill of composition. There is, however, one sad drawback. In the words of Dean Milman,—"Christianity alone receives no embellishment from the magic of Gibbon's language; his imagination is dead to its moral dignity; it is kept down by a general tone of jealous disparagement, or neutralised by a painfully elaborate exposition of its darker and degenerate periods." As a whole, the style is ornate and pompous; the words are chiefly of Latin root, not of Saxon; the

French rather than the English idiom is followed in the frequent antitheses; and the structure of the sentences is monotonous and complex. Notwithstanding these defects, he narrates events in a clear, animated, and striking manner, and brings before the reader's eye the persons and scenes which he describes.

The *Secondary Historical and Biographical Works* are:—

1. Dr. *Robert Henry's* "History of Great Britain."
2. Dr. *Thomas Warton's* "History of English Poetry."
3. Dr. *Adam Ferguson's* "Roman Republic."
4. Dr. *Samuel Johnson's* "Lives of the Poets."
5. *James Boswell's* "Life of Johnson."

e. *Mental Philosophy, Morals,* &c.:—

1. *Adam Smith*, before mentioned, published in 1776 his great work, "The Wealth of Nations," the labour of ten years; a standard work on Political Economy. Smith had already published in 1759 his "Theory of Moral Sentiments."

2. *Abraham Tucker* published in 1765 "The Light of Nature Pursued." To this work Paley was much indebted.

3. Dr. *Thomas Reid*, b. 1710, d. 1795, the founder of the *Scottish School* in Philosophy, published in 1763 his great work entitled "An Inquiry into the Human Mind on the Principles of Common Sense," and in 1785 his "Essays on the Intellectual Faculties and the Active Powers."

4. Miss *Hannah More*, b. 1744, d. 1833, was the most meritorious female writer on moral and religious subjects of this period. At first, she wrote several plays, but a change having been produced in her mind, her energies were directed to works of piety and usefulness. To counteract the pernicious principles of the French Revolution, she published in 1794, "Village Politics;" and next, a periodical work, called "The Cheap Repository;" for these she received the thanks of both Houses of Parliament. She afterwards published "Practical Piety;" "Christian Morals;" "Strictures on the Modern System of Female Education," and several other works.

f. *Criticism* and *Miscellaneous*:—

1. *Oliver Goldsmith* published in 1761 his "Vicar of Wakefield," and "Citizen of the World." Goldsmith's style is an imitation of Addison's.

2. *Henry Mackenzie*, b. 1745, d. 1831, published in 1771 his "Man of Feeling," a novel; afterwards he edited the periodicals, "The Mirror," and "The Lounger."

3. *Edmund Burke*, b. 1730, d. 1797, celebrated as an orator, published in 1757 his "Essay on the Sublime and Beautiful;" in 1790, his "Reflections on the Revolution in France."

4. Sir *William Blackstone*, b. 1723, d. 1780, published in 1765 his "Commentaries on the Laws of England."

5. Dr. *George Campbell*, previously mentioned, published in 1776 his "Philosophy of Rhetoric."

6. *Henry Home*, Lord Kames, b. 1696, d. 1782, published in 1762 his "Elements of Criticism," and in 1773, his "Sketches of the History of Man."

7. Dr. *Hugh Blair*, mentioned before, published about 1783 his "Lectures on Rhetoric and Belles Lettres."

8. *Horne Tooke* published in 1786, "The Diversions of Purley," a mixture of grammar, etymology, politics, and metaphysics.

LESSON 107. f.—Exercise 107. f.—*Page* 164.

727. SIXTH PERIOD.

Part of the Nineteenth Century.—1800 *to* 1860.

a. The Nineteenth Century has been a time of extraordinary mental activity, in which knowledge of every kind has been extensively diffused, and books multiplied beyond precedent. For boldness and originality of conception, for industry and earnestness of investigation, for clearness, force, and beauty of expression, and for elevation and usefulness of design, the writers of the present century, particularly those of the first thirty years, are equal, if not superior, to those of any preceding period, Shakspeare, Milton, and Bacon alone excepted. In general Style, the nerveless polish and refinement of former ages have given place to *directness* and *energy* of expression. Nor have the improvements of former periods been lost. For, our language has become more definite in the use of words, more harmonious in its sounds, and more copious in its terms.

It has been well observed, that "the good writer of the present day always seems to write under a degree of excitement. He is full of his subject, and his attention is directed to *what* he shall say, rather than to the *manner* of conveying his thoughts. His expressions have an air of originality about them. There is no toilsome selection of words, no laboured composition of sentences, no high-wrought ornament; but the words, and sentiments, and ornaments, are such as most naturally present themselves to his excited mind." His style, also, is not formed on any single model, but in accordance with the principles of philosophical taste.

b. The writers of this Period are so numerous, that we can only mention the most distinguished.

The *Chief Poets* are:—

1. Rev. *George Crabbe*, b. 1754, d. 1832, a man of humble origin, published in 1782, "The Village," a poem; in 1785, "The Newspaper;" in 1807, "The Parish Registor;" in 1810, "The Borough;" in 1812, "Tales in Verse;" in 1819, "Tales of the Hall." Crabbe is a stern and accurate delineator of human nature in its unpleasing aspects.

2. *William Wordsworth*, b. 1770, d. 1850, published in 1793 a small volume of poems, entitled "The Evening Walk;" in 1798, his "Lyrical Ballads;" in 1814, his "Excursion," which forms his great work; in 1815, his "White Doe of Rylstone;" and in 1820, his "Sonnets." His *Excursion*, while depicting merely ordinary actions and characters, contains many rich and noble thoughts.

3. *Samuel Taylor Coleridge*, b. 1773, d. 1834, published in 1796 a small volume of "Juvenile Poems;"—in 1816, his fragment, called "Christabel;" this and "Genevieve," "The Ancient Mariner," and his "Ode to Mont Blanc," are considered his finest poetical pieces. Besides these, Coleridge wrote in prose a periodical called "The Friend;" "Aids to Reflection," and other works.

4. *Robert Southey*, b. 1774, d. 1843, published in 1795 his "Joan of Arc." His principal poems are, "Thalaba the Destroyer," published in 1803; "The Curse of Kehama," published in 1811; and "Roderick, the Last of the Goths," published in 1814. He wrote several others. In addition to his poems, Southey wrote several valuable prose works, the best known of which are his "History of the Church;" "Life of Nelson;" "Life of Wesley;" "History of Brazil." He was an ardent and indefatigable worker, but frequently unfortunate in the choice of his subjects. His prose style is remarkably clear and vigorous.

5. Sir *Walter Scott*, b. in Edinburgh in 1771, d. in 1832, is one of the distinguished poets of this period. He published in 1805 his "Lay of the Last Minstrel;" "Marmion" in 1808; "The Lady of the Lake" in 1810; "Rokeby" in 1812; "Lord of the Isles" in 1814. All these have enjoyed a popularity unparalleled in the annals of poetry. Scott is still more distinguished as a Novelist.

6. Lord *George Gordon Byron*, b. 1788, d. 1824, published the first canto of Childe Harold's Pilgrimage in 1812; "The Giaour" and "Bride of Abydos" in 1813; "The Corsair" and "Lara" in 1814; "Hebrew Melodies" and "Siege of Corinth" in 1815; "The Prisoner of Chillon" in 1816; "Manfred" and "Lament of Tasso" in 1817, and subsequently several other pieces. Byron excelled his contemporaries in his power of description; his imagination was lofty but distorted; he almost everywhere shows a wanton disregard for the distinction between right and wrong, and hence, though his diction is frequently most elegant, the study of his works has a dangerous influence.

7. *Thomas Moore*, b. in Dublin in 1780, d. 1852, wrote many poems, of which some of his early ones are highly objectionable. His most meritorious poems are—"Irish Melodies," published in 1813; "Lalla Rookh," published in 1817, an Oriental tale, written in a very ornate style.

8. *Thomas Campbell*, b. 1777 in Glasgow, d. 1844, published in 1799 his "Pleasures of Hope;" in 1809, his "Gertrude of Wyoming," and subsequently, several lyrical pieces. He also published "Specimens of the British Poets," accompanied with criticisms.

9. *Alfred Tennyson*, b. 1809, the principal of the living poets, has published many works, the best known of which are—"Poems, chiefly Lyrical;" "The Princess," in 1847; "In Memoriam," in 1850; "Maud," in 1855; "The Idylls of the King," in 1858; "Enoch Arden," in 1865.

Of the *Secondary Poets*, the principal are—

1. *Lord Macaulay*, b. 1800, d. 1859, distinguished far more as an Essayist and Historian, has written "Ivry," a song of the Huguenots, and "Lays of Ancient Rome."

2. *James Montgomery*, b. 1771, d. 1854, published in 1806, "The Wanderer of Switzerland;" in 1810, "The West Indies;" in 1813, "The World before the Flood;" in 1819, "Greenland;" in 1822, "Songs of Sion;" in 1827, "The Pelican Island."

3. *Samuel Rogers*, b. 1763, d. 1855, a banker in London, wrote several poems, of which the best known are—"Pleasures of Memory," published in 1792, the toil of nine years; "Human Life," in 1819, also the toil of nine years; and "Italy," in 1822, which had occupied him nearly sixteen years.

4. Professor *John Wilson*, b. 1785, d. 1854, the well-known editor (Christopher North) of "Blackwood's Magazine," published in 1812 his "Isle of Palms, and other Poems."

5. *James Grahame*, b. 1765, d. 1811, published in 1804, "The Sabbath," in blank verse."

6. *James Hogg*, b. 1771, d. 1835, known as the Ettrick Shepherd, published in 1813, "The Queen's Wake;" afterwards, other poems.

7. *Leigh Hunt*, b. 1784, d. 1859, published in 1816, "The Story of Rimini;" and afterwards, several other poems.

The other distinguished writers of this class are:—

Mrs. Felicia *Hemans*;—Miss Joanna *Baillie*;—Letitia Elizabeth *Landon*;—Mary *Howitt*;—Mrs. Robert *Browning*;—Thomas *Hood*;—Rev. W. *Barham*, author of "Ingoldsby Legends;"—Rev. Lisle *Bowles*; and Eliza *Cook*.

c. The chief *Divines*:—

Archbishop *Sumner*;—Bishop *Marsh*;—T. H. *Horne*;—Charles *Simeon*;—Robert *Hall*;—Dr. Thomas *Chalmers*;—Dr. Adam *Clarke*;—Thomas *Scott*, the commentator;—Dr. John *Kitto*, a layman, the well-known editor of the "Pictorial Bible," and other works;—Abp. *Trench*, on the Parables and Miracles of our Lord, &c.;—and *Conybeare* and Dean *Howson* on the Epistles of St. Paul.

d. Chief Historians:—

1. *Henry Hallam*, b. 1778, d. 1859, the distinguished author of—"State of Europe during the Middle Ages;" "History of European Literature during the 15th, 16th, and 17th Centuries;" "The Constitutional History of England."

2. *Thomas Babington Macaulay*, Baron Macaulay, wrote the "History of England from the Accession of James II." This History, which ranks in the first class, is printed in several sizes.

3. *Sharon Turner*, author of "History of the Anglo-Saxons;" "History of England during the Middle Ages;" and "Sacred History of the World."

4. *James Anthony Froude* has written a "History of England to the Reign of Elizabeth."

5. Bp. *Thirlwall* has written a "History of Greece."

6. Mr. *Grote* has also written a "History of Greece."

The following works are well known:—

Southey's "History of the Church;" "History of Brazil."—Col. *W. Napier's* "History of the Peninsular War."—*Mill's* "History of India."—Sir Archibald *Alison's* "History of Europe from the French Revolution."—W. H. *Prescott's* "Ferdinand and Isabella;" "Conquest of Mexico;" and "Conquest of Peru."—*Motley's* "History of the Netherlands."—*Milman's* "Latin Christianity."

e. The *Chief Novelists*:—

1. Sir *Walter Scott*, by far the most distinguished of Novelists, has written—"Waverley;" "Guy Mannering;" "The Antiquary;" "Rob Roy;" "Old Mortality;" "Heart of Mid-Lothian;" "Ivanhoe;" "The Monastery;" "The Abbot;" Kenilworth," and others.

2. Miss *Hannah More* published "Coelebs in Search of a Wife."—Miss *Maria Edgeworth* published "The Parent's Assistant;" "Moral Tales;" "Popular Tales," &c.—Miss *Jane Austen* published "Pride and Prejudice," &c.—Mrs. *Opie*, "Tales of Real Life."—Miss *Eliz. Hamilton*, "The Cottagers of Glenburnie." The preceding have a moral tendency.

3. *John Galt* published "The Annals of the Parish;" "The Ayrshire Legatees," &c.—Prof. *John Wilson*, "Lights and Shadows of Scottish Life," &c.—*Washington Irving*, an American, published "The Sketch-Book;" "Bracebridge Hall," &c.

4. *Charles Dickens* is well known for his "Pickwick Papers;" "Nicholas Nickleby," &c.—*William M. Thackeray*, for his "Vanity Fair;" "Lectures on the English Humourists," &c.—Lord *Bulwer Lytton*, for "My Novel," and many others.

f. In *Philosophy and Metaphysics*, the chief writers are:—

Dugald *Stewart*;—Dr. Thomas *Brown*;—Sir James *Mackintosh*;—Dr. John *Abercrombie*;—Sir William *Hamilton*;—James *Mill*, and his son John Stuart *Mill*.

g. Miscellaneous:—

1. *John Foster*, a Baptist minister, is well known for his clever "Essays on Decision of Character," and "Evils of Popular Ignorance."

2. Lord *Jeffrey*, for his Essays and Contributions to the "Edinburgh Review."

3. Lord *Macaulay*, the historian, is also distinguished for his valuable "Essays."

4. Rev. *Sydney Smith* was another able contributor to the "Edinburgh Review."

Of *Periodicals*,—The "Edinburgh" and "Quarterly" Reviews; "Blackwood's" and "Fraser's" Magazines; and "The Times" newspaper, may be mentioned as the principal.

728. Of useful Compendiums, containing *Extracts* from our Principal Writers, the following may be recommended. Any one of these will be sufficient.

1. { Readings in English Prose Literature.
   { Readings in English Poetry.

2. { Spalding's History of English Literature.
   { Shaw's Choice Specimens of English Literature.

3. Knight's Half-Hours with the Best Authors.

IV. ADVANTAGES OF GOOD MODELS.

LESSON 108.—Exercise 108.—*Page* 165.

729. A valuable auxiliary in the formation of a good Style is the *Systematic Study of the Best Models*. By this is meant, not a mere perusal of these works, but such an earnest study as is pursued by the Artist in the acquisition of skill in his profession. The Painter emphatically studies the picture which he admires, both as to its *design* and *execution*. Knowing that

it is calculated to give pleasure, he endeavours to discover *in what its excellence consists;* and thus to derive from the study of it, Rules which may guide him in his *own efforts,* and assist him in his judgment of the works of others. His views are thus expanded, and his taste formed on the great Masters of his art.

730. The Author to be selected as a Model for subjects of a high class, should be distinguished for the forcibleness of his arguments, the neatness of his arrangement, and the perspicuity of his expression. In subjects of an ordinary kind, the Student should fix upon that Style which has most interested and impressed his own mind, and is most congenial to his taste and habits. Such a plan has been more or less followed by most of our good writers. Pope carefully studied Dryden; Gibbon studied Blackstone; Robertson, the writings of De Foe and Swift; and Hugh Miller and Franklin, the pages of Addison. One author at a time is sufficient.

731. *a.* In studying a portion of your selected Author, proceed thus:—Carefully notice the kind of *arguments* introduced; the *order* in which they are placed; the kind and degree of *ornament* employed; the class of *words,* whether Saxon or Classical, and to what extent; and the *structure* of the sentences. Notice the impression made on your mind by these things.

b. When a portion has been thus studied, then give a *written Analysis* of the same, stating in your own words, when the subject is Argumentative, the *Proposition* and the *Arguments* adduced in its support; when Narrative or Descriptive, the appropriate sequence of events or observations. This plan, while acquainting you with the opinions of the best writers on any subject, will powerfully tend to discipline and invigorate the mind. Many writers have borne testimony to the advantages to be derived from such a mode. Others have found it beneficial to reduce their knowledge to *Aphorisms* which could be quoted and expanded at pleasure.

732. To assist in the formation of a good Style, any one of the subjoined may be advantageously adopted:—

1. *Southey's* "Life of Nelson."
2. *De Foe's* "Robinson Crusoe."
3. *Goldsmith's* "Vicar of Wakefield."
4. Prof. *John Wilson's* "Lights and Shadows of Scottish Life."

For advanced Students, some of the Authors mentioned in the Sixth Period might be selected.

V. ORIGINAL COMPOSITION.

LESSON 109.—Exercise 109.—*Page* 165.

733. Before attempting the regular practice of Original Composition, the acquisition of three things is most desirable, if not absolutely necessary; namely,—1. A sound knowledge of English Grammar; 2. Readiness in the methodical arrangement of your thoughts; 3. Some degree of Familiarity with Good Models.

1. As *Accuracy of Expression* must obviously form the proper foundation for all real excellence in Composition, your first step should be to obtain a thorough mastery of the rules and principles of Grammar and Style, as explained in this work, and carried out in its companion volume of Exercises. So long as these are only imperfectly known, difficulty and uncertainty will be experienced in the application of them, and erroneousness of expression be the probable result. Rules intended to influence expression should be so accurately and strongly impressed on the memory, as to suggest themselves, instinctively as it were, whenever required. To acquire this accuracy is evidently a work of time and labour; but till this is accomplished, every other study should, for a time, be in a measure subordinate.

2. To promote *readiness* in the *Methodical Arrangement* of the *thoughts*, as well as correctness of expression, a Preparatory Course of Composition should be commenced simultaneously with the study of the Grammar and Exercises. In this course, all attempts at forcing the *inventive* faculty, beyond what the pupil's actual experience and reading will warrant, should be carefully avoided, as ultimately detrimental to solid and permanent excellence. The Exercises should require from each pupil his individual and unassisted exertion, in arranging and expressing his thoughts on subjects level with his comprehension and general attainment, but nothing more. By thus proceeding cautiously and systematically, and aiming at treating each topic in a natural way, the pupil will gradually imbibe the principles of good taste, and beneficially improve whatever talent he may possess. For the furtherance of these views, the volumes of my Practical English Composition were drawn up.

3. When sufficient progress has been made in the preceding branches, the student can next enter upon the examination of those authors whose productions supply the best Models for study or imitation. For this purpose, reference must be made to the preceding pages on Style (see 699 to 720); Style at Different Periods (721 to 728); and Study of Good Models (729 to 732).

734. We now proceed to offer a few Directions with regard to *Original Composition.*

1. In the First Place, furnish yourself with *Materials* derived either from careful *Observation,* or from judicious *Reading* combined with much *Reflection* on the subject.

2. Then, form in your mind a *distinct view* of your subject, and what the *precise object* is at which you are aiming. Afterwards, arrange your *Plan,* and from your materials *Select* the most suitable.

3. Avoid entering on *too wide* a field of discussion by introducing more points than you can properly develop. In discussing each point, too, avoid entering *too much into detail.* By thus limiting your *plan,* and keeping steadily in view the *precise Moral* which you especially intend to enforce, or the *particular Truths and Facts* which you purpose to explain and illustrate, a degree of *interest* in the subject will be excited in your mind, and the words and expressions which offer themselves on such occasions, in conveying what the mind distinctly sees, will generally be the best. Inaccuracies and violations of rules will, no doubt, occur in your earlier efforts, but these can be removed in a careful revisal.

735. *During the Act of Composition,* let not the current of your thoughts be interrupted from want of a *proper word* or *phrase,* but either leave a *blank,* or take any word that presents itself, and *overline* or otherwise *mark* it to be afterwards corrected. When you have finished, lay the composition aside for a few days, that, your particular attachment for it having subsided, you may be the better enabled to make such alterations as a critical examination may suggest.

736. In every *Chapter* or *Section,* steadily aim at accomplishing the following things:—

1. Let *every idea* have a corresponding word. Express each sentiment fully and clearly as you proceed.

2. Let the *words* employed be *established English,* and not too difficult. Avoid the absurd practice of introducing French and other foreign phrases.

3. Avoid all unnecessary *repetition* either of sentiment or of expression.

4. Let each *clause* occupy an appropriate position in the sentence, and be neatly and compactly constructed.

5. Let each *sentence* contain only one *leading thought,* and all the circumstances be rendered subordinate to that.

6. Let the *sequence* of the several sentences in each paragraph be natural; and the *connection* between the several sentences be so tastefully arranged as not to interrupt the easy flow of continuous thought.

737. *In Revising your Composition*, whilst you are careful to alter any passage that is awkward and harsh, as well as those that are feeble and obscure, you must be cautious, lest by attempting to refine and polish, you destroy the force and originality of the expressions. As a *General Rule*, in your early efforts, it is recommended, merely to correct inaccuracies, and leave a higher degree of polish to be attained by an improvement of the taste resulting from the study of good models and careful practice.

738. *Ease and elegance in Composition* can be obtained, according to the concurrent testimony of eminent Authors, only by much and regular practice, frequent corrections, and numerous copyings. And this testimony is fully corroborated by their own practice.—*Pope*, the poet, following the plan laid down by Horace, wrote with great care, selected the choicest words, altered, re-altered, and criticised his labours, and revised with great patience.—*Bacon* transcribed his "Novum Orgānon" twelve times before publishing it.—Bishop *Butler* spent thirty years on his "Analogy of Religion" and his "Sermons."—*Adam Smith* spent ten years at the rate of ten hours each day in composing his "Wealth of Nations," and wrote it over ten times.—*Locke* spent eighteen years in composing his "Essay on the Understanding." Numerous other instances might be mentioned, to show, that the price of Skill is *Patient Labour*.

POETRY.

LESSON 110.—Exercise 110.—*Page* 166.

739. *Its Nature.*—*Poetry* may be defined to be "Vivid feelings and conceptions clothed in harmonious language, generally in metre."

740. *a.* Poetry is produced by various powers common to most persons, but more especially by those which are almost peculiar to the poet, namely, *Fancy*, and the crowning spirit—*Imagination*. This last is the first moving or creating principle of the mind, which fashions, out of materials previously existing, *new conceptions* and *original truths*, not absolutely justifiable by the ordinary rules of logic, but quite intelligible to the mind when duly elevated—intelligible through our sympathies and our sensibility.

b. Another quality of poetry is *Imagery*, by which even abstract ideas and indefinite objects are generally moulded into shape. It is thus, that certain virtues and qualities of the mind are brought visibly before us. Inanimate matter, also, is raised to life, or its essence extracted for some poetical purpose. Thus, the moon becomes a *vestal*, and the night is clothed in a *starry train*; the sea is a *monster* or a *god*; the winds and the streams are *populous* with *spirits*; and the sun is a *giant* rejoicing in his strength. Though poetry consists much in imagery, its excellence, of course, must vary in proportion as those images are appropriate and perfect.

741. *The Subjects of Poetry.*—*a.* Poetry, with the exception of Satire, deals with the *grand*, the *terrible*, the *beautiful*; but seldom, or never, with the mean. Its principle is elevation, and not depression or degradation. It is true, that in tragedy or narrative, characters and images of the lowest caste are sometimes admitted; but, for the purposes of contrast only, or to "point a moral." Under this view, the stream, the valley, the time-wasted ruin and the mossy cell, the riotous waves and the golden sky, the stars, the storm, and the mad winds, ocean, and the mountain which kisses heaven—Love, Beauty, Despair, Ambition, and Revenge, in short, all the objects of the external and internal world, the face of nature, the vicissitudes of fortune, and all the passions of man, which lift his thoughts from the dust and stir him to madness—almost everything which has in it a strong principle of impulse or elevation, belongs to the province of poetry.

b. The meaner things of life, its tameness and mediocrity, its selfishness, envy, and repining, though subdued occasionally to the use of poetry, are too base for an alliance with it; and creep on, from age to age, recorded indeed, and immortalized, but for the sake of example only, and trampled under the feet of the Muse.

c. As the object of poetry is not to diminish and make mean, but to magnify and aggrandize, it never dwarfs the great statures of nature, nor reduces the spirit to the contemplation of humble objects. Its standards are above, and not below, mortality. In its choice of subjects, *art* will be preferred to *science;* and *nature,* to both.

d. Occasionally, indeed, the poorest things have been exalted and placed on a level with the loftiest, but we shall find, on close examination, that most, if not all of these instances, are unavailable; that the things spoken of derive their importance, not from themselves, but from the relation which they bear to matters of higher moment.

742. *The Language of Poetry.*—In Poetry, the language, except when we intend to degrade, should not be *technical,* common, or colloquial, because sounds which we hear on common occasions, do not usually make strong impressions or convey delightful images; while words, to which we are nearly strangers, whenever they occur, draw that attention to themselves which they should convey to things. A certain strength and nobleness of style, particularly in the higher departments of poetry, are so essential, that a poem, which has both invention and enthusiasm in the highest degree, would be ridiculous, if the language were cold and feeble.

743. *The Intention of Poetry.—a.* Poetry is calculated to *instruct* and *reprove,* as well as to *please* and *persuade.*

b. It has been asserted, that the object of poetry is, *to please;* and certainly, this is *one,* though by no means the sole object of the art. It has also been said, that although, in moral poetry, improvement may be blended with amusement, the latter is, nevertheless, the object. This opinion, however, we consider to be erroneous. In the case of didactic poetry, such as, the "Essay on Man," or, "The Art of Preserving Health," the aim is *instruction,* and verse is but the medium or the attraction which the poet employs. In *satire,* the object is not to please a friend, but to sting an enemy; the *prophecies,* also, of the Bible must be admitted to have had an object beyond pleasure. The war-songs of the ancients were to stimulate the soldier; and their laments were to soothe regret. Poetry contains a strong stimulant; and although a feeling of pleasure may blend with other emotions, it does not follow, that the attempts of poetry are not directed to objects different from those of merely "pleasing." It is, therefore, as we have stated, calculated to *instruct* and *reprove,* as well as to *please* and *persuade.*

744. *The Origin and Progress of Poetry.—a.* On this part of our subject, we cannot do better than furnish our readers with the graphic detail given by Sir Walter Scott, in his Introductory Remarks on Popular Poetry. "When the organs and faculties of a primitive race have developed themselves, each for its proper and necessary use, there is a natural tendency to employ them in a more refined and regular manner for purposes of amusement and persuasion. The savage, after proving the activity of his limbs in the chase or the battle, trains them to more measured movements, to dance at the festivals of his tribe, or to perform obeisance before the altars of his deity. From the same impulse, he is disposed to refine the ordinary speech which forms the vehicle of social communication between himself and his brethren, until, by a more ornate diction, modulated by certain rules of rhythm, cadence, assonance of termination, or recurrence of sound or letter, he obtains a dialect more solemn in expression, to record the laws or exploits of his tribe, or more sweet in sound, in which to plead his own cause to the object of his affection.

b. "It is not probable that, by any researches of modern times, we shall ever reach back to an earlier model of poetry than Homer; but, as there lived heroes before Agamemnon, so, unquestionably, poets existed before the immortal bard who gave the King of kings his fame; and he whom all civilized nations now acknowledge as the Father of Poetry, must have himself looked back to an

ancestry of poetical predecessors, and is held original only because we know not from whom he copied. Indeed, though much must be ascribed to the riches of his own individual genius, the poetry of Homer argues a degree of perfection in an art which practice had already rendered regular, and concerning which, his frequent mention of the bards, or chanters, of poetry, indicates plainly, that it was studied by many, and known and admired by all.

c. "It is, indeed, easily discovered, that the qualities necessary for composing such poems, are not the portion of every man in the tribe; that the bard, to reach excellence in his art, must possess something more than a full command of words and phrases, and the knack of arranging them in such form as ancient examples have fixed upon as the recognized structure of national verse. The tribe speedily becomes sensible, that besides this degree of mechanical facility, which (like making what are called at school nonsense verses) may be attained by mere memory and practice, much higher qualifications are demanded. A keen and active power of observation, capable of perceiving, at a glance, the leading circumstances from which the incident described derives its character; quick and powerful feelings, to enable the bard to comprehend and delineate those of the actors in his piece; and a command of language, alternately soft and elevated, and suited to express the conceptions which he had formed in his mind, are all necessary to eminence in the poetical art.

"Above all, to attain the highest point of his profession, the poet must have that original power of embodying and detailing circumstances, which can place before the eyes of others a scene which exists only in his own imagination. This last high and creative faculty, namely, that of impressing the mind of the hearers with scenes and sentiments having no existence save through their art, has procured for the bards of Greece the term of Ποιητής, which, as it singularly happens, is literally translated by the Scottish epithet for the same class of persons, whom they termed the *Makers*. The French phrase of Trouveurs, or Troubadours, namely, the Finders or Inventors, has the same reference to the quality of original conception and invention proper to the poetical art, and without which it can hardly be said to exist to any pleasing or useful purpose.

"The mere arrangement of words into poetical rhythm, or combining them according to a technical rule or measure, is so closely connected with the art of music, that an alliance between these two fine arts is very soon closely formed. It is fruitless to enquire which of them was first invented, since, doubtless, the precedence was accidental; and it signifies little whether the musician adapts verses to a made tune, or whether the primitive poet, in reciting his productions, falls naturally into a chant or song. With this additional accomplishment, the poet becomes the man of song, and his character is complete when the additional accompaniment of a lute or harp is added to his vocal performance.

d. "Here, therefore, we have the history of early poetry in all nations. But it is evident that, though poetry seems a plant proper to almost all soils, yet not only is it of various kinds, according to the climate and country in which it has its origin, but the poetry of different nations differs still more widely in the degree of excellence which it attains. This must depend, in some measure, no doubt, on the temper and manners of the people, or their proximity to those *spirit-stirring events* which are naturally selected as the subject of poetry, and on the more comprehensive or energetic character of the language spoken by the tribe. But the progress of the art is far more dependent upon the rise of some highly-gifted individual, possessing, in a pre-eminent degree, the powers demanded, whose talents influence the taste of a whole nation, and entail on their posterity and language a character almost indelibly sacred. In this respect, Homer stands alone and unrivalled, as a light from whose lamp the genius of successive ages, and of distant nations, has caught fire and illumination; and who, though the early poet of a rude age, has purchased for the era he has celebrated, so much reverence, that, not daring to bestow upon it the term of barbarous, we distinguish it as the heroic period."—*Scott's Minstrelsy*, vol. i.

e. In the first ages of society, poetry was not confined merely to the celebration of the praises of the Deity, and of the valorous actions of heroes; for, philosophers employed it to communicate the lessons of wisdom, and statesmen, to promulgate the dictates of law. Thus, Apollo, Orpheus, and Amphion, ancient bards, are represented as the first tamers of mankind, the first founders of law and civilization. Minos and Thales sang to the sound of the lyre the laws which they composed; and, till the age immediately preceding that of Herodotus, history had appeared in no other form than that of poetical tales.

LESSON 111.—Exercise 111.—*Page* 166.

745. *Hebrew Poetry.—a.* Music and poetry were early cultivated among the Hebrews, as several songs of rejoicing are recorded in the books of Moses. In the days of the Judges, mention is made of the schools or colleges of the prophets; where one part of the employment of the persons trained in such schools was to sing the praises of God, accompanied with various instruments. But, in the days of King David, music and poetry were carried to their greatest height. For the service of the tabernacle, he appointed four thousand Levites, divided into twenty-four courses, and marshalled under several leaders, whose sole business it was to sing hymns, and to perform the instrumental music in the public worship.

746. *a.* The distinctive feature of Hebrew poetry was a symmetrical disposition of the sentences, which were cast into parallel verses of equal length, and correspondent in sense and sound; the sentiment expressed in the first distich being repeated and amplified in the second, as in the following examples:—

1. "The Lord rewardeth me according to my righteousness."
2. "According to the cleanness of my hand He hath recompensed me."

1. "The fear of the Lord is clean, enduring for ever:"
2. "The judgments of the Lord are pure and righteous altogether."

b. The origin of this form of poetical composition among the Hebrews, is clearly to be deduced from the manner in which their sacred hymns were accustomed to be sung. They were accompanied with music, and were performed by choirs or bands of singers and musicians, who answered alternately to each other. When, for instance, one band began the hymn thus:—

"The Lord reigneth, let the earth rejoice:"

The chorus, or semichorus, took up the corresponding versicle: thus,

"Let the multitude of the isles be glad thereof."

"Clouds and darkness are round about Him:"—

sang the one; the other replied,—

"Judgment and righteousness are the habitation of His throne."

And in this manner their poetry, when set to music, naturally divided itself into a succession of strophes and anti-strophes correspondent to each other; whence, it is probable, that the practice of responsory, in the public religious service of so many Christian churches, derives its origin.

747. *a.* The Hebrew bards employ few *epithets;* but the brevity of their style renders its sublimity conspicuous; their imagery is bold and energetic; their fancy is ever rich and exuberant; and to them, metaphors spontaneously arise on every subject, in inexhaustible beauty and fertility.

b. The figure, however, which, beyond all others, elevates the poetical style of the Scriptures, is the *Prosopopeia* or *Personification;* and it is certain, that the personifications of the Sacred Writings excel, in boldness and sublimity, everything that can be found in other works. This is especially the case, when any appearance or operation of the Almighty is concerned.

"Before Him went the pestilence—the waters saw Thee, O God, and were afraid—the mountains saw Thee, and trembled. —The overflowing of the water passed by; the deep uttered his voice, and lifted up his hands on high." Of the sacred poets, the most distinguished are, the author of the Book of Job, David, and the Prophet Isaiah, who is particularly eminent for his sublimity.

748. *Of Classical Poetry.—a.* It is not certain what species of poetry was first cultivated in Greece. Fables were, undoubtedly, of great antiquity; the ode formed a part of religious worship; and the pastoral must have been introduced in an age sufficiently refined to relish simplicity. The "Iliad" and "Odyssey" of Homer were composed at an early epoch of Grecian literature, and transmitted by oral tradition to a more polished age. Of ancient poets, Homer may be considered as peculiarly the poet of nature. The other principal Grecian poets are, Pindar, Anacreon, Aristoph'ānes, Æschȳlus, Euripides, and Sophŏcles.

b. The Roman poets were modelled on those of Greece; the principal are, Lucretius, Terence, Horace, Virgil, Ovid, Tibullus, Lucan, Juvenal, and Persius.

749. *Of the Rise and Progress of the Drama.*—The *heroic ode* was the source from which the regular drama was produced. *Tragedy* originated in the hymns sung in honour of Bacchus, to whom was sacrificed a goat, and from the name of the victim, τράγος, a goat, joined with ᾠδή, a song, is derived the word Tragedy. The invention of the dialogue and action belongs to Æschylus; the original ode was preserved in the *chorus*, which constituted the popular part of the entertainment. The chorus, like the band of a modern orchestra, was composed of several persons, who recited in a different manner from the other performers. Their business was to deduce from the passing scene some lesson of morality, or to inculcate on the spectator some religious precept.

750. *Comedy*, like tragedy, originally consisted of a chorus, which derived its name from the god *Comus*. The rudiments of the art may, it is thought, be detected in the satyrs, a sort of interlude annexed to tragedies, in which the scene was moral, and the personages, satyrs or sylvan deities. It was not till the time of Aristophānes, that living characters were introduced on the stage. The comedies of Aristophanes are full of the most personal satire and malignity against the greatest men that ever graced the annals of Athens. This abuse was, however, afterwards corrected, and the comedies of Menander, which were afterwards imitated by Terence, exhibited interesting scenes of domestic life. The chorus was gradually changed into the prologue, intended to apprize the spectators of all they were to see on the stage.

751. The origin of all the European theatres may be traced to a kind of *extempŏre farce*, performed by idle people, strolling about from town to town, and acting in places of public resort. These buffooneries were, in the fifteenth century, succeeded by the *Mysteries*, in which Adam and Eve, the Patriarchs, the Prophets, the Virgin Mary, our Saviour, His Apostles, and God himself, were brought upon the stage, and, according to our ideas, frequently represented in the most ridiculous and impious manner. At that time, however, it was thought no profanation to indulge in such amusements. Accordingly, a play at first was considered only as a *supplement* to the religious duties, and was acted in the churchyards, and even in churches, when the priests took an active part. The *Mysteries* were, in England, succeeded by another species of dramatic entertainment, called the *Moralities*, in which the virtues and vices of mankind were personified, and introduced on the stage. In the sixteenth century, however, these mummeries gave place to the productions of Massinger, Beaumont, Fletcher, Jonson, and the immortal Shakspeare.

752. *Origin of Modern Poetry.—a.* The Gothic nations, which overran the Roman Empire, although ignorant of the polite arts, were not insensible to the charms of poetry. Their bards were not less venerated than their priests; and whatever instruction they received, whatever knowledge they possessed, was communicated in metre, and probably in rhyme. In the age of Charlemagne, the minstrels of Provence, or, as they were called, the *Troubadours,* introduced the metrical tales or ballads in rhyme, which, from the dialect in which they were written, acquired the name of *Romances.*

b. The profession of a minstrel was held in great reverence among the Saxon tribes, as well as among their Danish brethren. The first compositions of the minstrels appear to have been unadorned annals or histories, composed in rhyme, for the convenience of the reciter, who had to retain them in his memory.

LESSON 112.—Exercise 112.—*Page* 167.

753. *a. A brief Sketch of English Poetry.*—With the exception of some ballads of doubtful date, nothing that can truly be called poetry appeared before the days of CHAUCER (A.D. 1390). Chaucer's predecessors were the mere pioneers of literature. They cleared the way, perhaps, a little, by inventing a rude metre, or adopting, from foreign romances, a measure which became not the English tongue; but they possessed little more than a mechanical power. They could not rise above the obstacles of the age, nor pierce through the mists that lay around them. Chaucer followed, and raised poetry from the dust. He has been properly designated the Father of English poetry.

b. The only poets of celebrity from Chaucer to the period when Spenser wrote, are Henry *Howard* (Earl of Surrey), Thomas *Sackville* (Lord Buckhurst), and Sir Philip *Sidney.* The Earl of Surrey was, perhaps, our first writer of narrative blank verse. Sackville was the author of "Ferrex Porrex," our first regular tragic play, and also of several other pieces. Sir Philip Sidney's poetry is characteristic of the times in which he lived. It is full of conceits and strained similes, and the versification is occasionally cramped.

754. SPENSER, b. 1553, d. 1598.—These writers were succeeded by the celebrated Edmund *Spenser,* author of the "Faerie Queene." Possessing a vivid fancy, and an almost illimitable invention, he was the very genius of personification. He drew up shape after shape, scene after scene, castle and lake, woods and caverns, monstrous anomalies, and beautiful impossibilities,

from the unfathomable depths of his mind. His allegories, however, are often extravagant, and his obsolete language renders him frequently obscure. (See 722. *c.*)

755. SHAKSPEARE, b. 1564, d. 1616.—Nearly contemporary with Spenser, lived *Shakspeare*, the greatest of poets, and, deservedly, the pride of his country. "Shakspeare," says Johnson, "is above all writers, at least above all modern writers, the poet of nature; the poet that holds up to his readers a faithful mirror of manners and of life. His characters are not modified by the customs of particular places, unpractised by the rest of the world; by the peculiarities of studies or professions, which can operate but upon small numbers, nor, by the accidents of transient fashions or temporary opinions: they are the genuine progeny of common humanity, such as the world will always supply, and observation will always find. His persons act and speak by the influence of those general passions and principles by which all minds are agitated, and the whole system of life is continued in motion. In the writings of other poets, a character is too often an individual; in those of Shakspeare, it is commonly a species."

He displays an almost unlimited comprehensiveness of mind, fertility of imagination, and range of observation. "He has," continues Johnson, "no heroes; his scenes are occupied only by men, who act and speak as the reader thinks that he should himself have spoken or acted on the same occasion; even where the agency is supernatural, the dialogue is level with life. Other writers generally disguise the most natural passions, and most frequent incidents; so that he who contemplates them in the *book*, will not know them in the *world*: Shakspeare approximates the remote, and familiarizes the wonderful: the event which he represents will not happen, but if it were possible, its effects would probably be such as he has assigned; and it may be said, that he has not only shown human nature as it acts in real exigencies, but as it would be found in trials to which it cannot be exposed." (See 722. *d.*)

Between Shakspeare and Milton lived Ben *Jonson*, *Beaumont*, *Fletcher*, *Herrick*, and *Cowley*, and also several others of less importance. (See 722. *d.*)

756. MILTON, b. 1608, d. 1674.—*a. Milton* has been justly characterized as the most learned of our poets. No poem evinces so much profound erudition as the "Paradise Lost." "The learning of all ages," says Dr. Stebbing, "the opinions of the wisest men, the superstitions of the most benighted nations, the truths of philosophy and science, and the most solemn mysteries of religion, were all explored by this great author, and he poured out the whole vast treasure of his mind

into the golden vase his imagination had formed. With him the love of truth was the offspring of a tranquil but noble soul, and from the dawning of his mind, it was the object he most earnestly sought. But he sought it chiefly among books, or among those who derived their materials of thinking solely from them. One consequence of this was the subjection of passion, thought, and feeling, to memory; and there is, therefore, to be discovered no beauty of a sentimental kind, even in his freshest and earliest poems. The same cause will also account for the absence of that heart-reaching, spiritual eloquence with which poetry sometimes awakens us. There are scarcely any thoughts to be found in Milton which can be ascribed to his sympathy with individual suffering, or to his consideration of human nature in its simple but deep workings. He gave himself no time for this unencumbered view of humanity. He sought the true philosophy of nature, but it was in the history of sects and kingdoms; and he learned to excite wonder, but not passion. Whatever, therefore, might have been the tendencies of his nature, truth in his poetry is *reflected* and not *primitive* truth; the truth which learning searches for and discovers, not what every heart feels and recognizes."

b. But Milton possessed an imagination of the highest order, a genius daring as it was great. He did not, indeed, seek for a theme amidst ordinary passions, with which men must sympathize, or in literal facts, which the many might comprehend; but, on the contrary, he plunged at once through the deep, and ventured to the very gates of heaven for creatures with which to people his story. Even when he descended upon earth, it was not to select from the common materials of humanity; but he dropped at once upon Paradise, awoke Adam from the dust, painted the primitive purity of woman, and the erect stature and unclouded aspect of man. He displays a grandeur of conception, a breadth of character, and a towering spirit, pervading the whole of his subject, almost unparalleled in any other poet. He is, perhaps, the greatest epic poet in the world. (See 723. *b.*)

757. DRYDEN, b. 1631, d. 1700.—*a.* Shortly after Milton, appeared *Dryden.* As a keen satirist, and as a writer of sensible, masculine verse, few, if any, surpass him. But, as a poet, he is of a different order from those who adorned the reigns of Elizabeth and James, and occupies, decidedly, a lower step. He was a writer of shrewd sarcasm, and of excellent good sense; but he was deficient in imagination, in pathos, and in nature, to constitute him a poet of the highest order. Of Dryden, however, it may be said, that he formed the language, and improved the melody of English verse. (See 723. *b.*)

b. Contemporary with Dryden, lived *Lee.* Shortly afterwards flourished *Dorset,* John *Phillips, Rowe, Parnell, Garth, Addison, Prior, Vanbrugh, Congreve, Gay,* and the well-known Alexander *Pope.*

758. POPE, b. 1688, d. 1744.—*a. Pope* had the same good sense, the same stinging sarcasm as his predecessor Dryden, but he had greater refinement, and clearer views of morality. He shot his sharp arrows at the heart of the proud man and the knave, the time-server and the hypocrite; he spared neither rank, nor sex, nor age, if it were impudent and profligate. He was the head of what may be termed the artificial school of poetry. His poetry is characterized by a most melodious versification, splendid diction, and copious imagery, but with none of the higher attributes of creative intellect. It contains passages of great pathos, piercing satire, apposite antithetical illustrations, and admirably turned compliment. (See 724. *b.*)

b. Next, in order of time, but far inferior in merit, we may mention *Swift,* a stern, shrewd, and sarcastic writer of verse; and *Thomson,* who looked on Nature with an easy but observant eye, and transcribed her varying wonders to man; *Young,* known for his "Night Thoughts;" *Churchill,* a coarse and immoral satirist; *Shenstone, Akenside,* and *Armstrong,* are minor poets; *Goldsmith* and *Gray* are distinguished, not, perhaps, for any great powers of imagination or fancy, but for their elegance and simplicity of expression. (See 725. *b.*)

759. COWPER, b. 1731, d. 1800.—During the eighteenth century, poetry had become feeble and mechanical, principally arising from an imitation of the monotonous versification which Pope had introduced. At last, COWPER, disdaining to deal in the mechanical versification and nerveless common-place poetry which were the fashion of his day, sought for inspiration in a noble and affecting subject, fertile in images, and which had not yet been hackneyed;—that subject was *Religion.* To Cowper, sick of the languid manner of his contemporaries, ruggedness seemed a venial fault, or rather a positive merit. In his hatred of meretricious ornament, and of what he calls "creamy smoothness," he erred on the opposite side. His style was too austere, his versification too harsh. But it is not easy to overrate the service which he rendered to literature. He was the forerunner of a noble race of poets. Wordsworth, Byron, Coleridge, Southey, Scott, Campbell, Moore, and Montgomery, have consummated what he began—a revolution in English poetry. (See 726. *b.*)

THE STUDY OF POETRY.

LESSON 113.—Exercise 113.—*Page* 167.

760. *a. The Advantages resulting from a judicious study of Poetry.*—Several reasons concur in recommending Poetry as a subject deserving the study of all, and particularly of the young. 1st. It enlarges the understanding, and improves the taste. We hope the student distinctly bears in mind, that true poetry is not mere rhyme, nor mere metre—but a creative energy, which combines into new forms, and imparts to material objects or abstract ideas—life, and sentiment, and emotion. Rightly and fully, then, to comprehend and relish the frequently compressed arguments, the mythological or historical allusions, the moral, scientific, or philosophical truths contained in the productions of our best poets, disciplines and instructs, as well as delights the mind. For, a person must think to understand. This is one reason, that mere rhymers are generally preferred to real poets by common readers, who either cannot or will not think, and seek amusement rather than instruction. Even men possessed of some scientific knowledge, but who are unaccustomed to read poetry, frequently affix the most ludicrous construction to passages sufficiently intelligible to well-educated youths of thirteen or fourteen years of age.—The attentive reader of good poetry will frequently be struck, not merely by the sentiment, but by the mode of expression. He will find that the thoughts are not only distinctly expressed, but expressed in the fewest words possible, so as to produce a strong and lasting impression.

b. 2nd. An individual, whose mind has been properly instructed, can, when he is fatigued by the turmoil of business, or depressed by the vicissitudes of fortune, find nothing more cheering than to wander in the fields of poetry. Far from the dusty and busy haunts of men, he is here transported to a brighter and nobler scene. Here he enjoys an unclouded sky, a purer atmosphere, fields that are ever green, and flowers that never decay. Hill and dale, river and wood, the gently flowing stream, and the roaring torrent, are all presented in due proportion, to please the eye and gratify the heart. Here he holds converse with the sons of heaven-born intellect, becomes warmed by their descriptions, wiser by their counsels, and ennobled by their sentiments.

c. 3rd. But Poetry has a still greater claim to our attention. It is highly conducive to *morality;* for, when *noble thoughts* and *virtuous principles* are presented to the mind, clothed in all the fascinations of verse, can we doubt that they will make a permanent impression upon the mind and heart? True it is, that we have many poems abounding with verses of a most immoral nature, but, it is equally true, that we have numerous other poems breathing the purest and most exalted sentiments, in language the most engaging and persuasive. Are we not, then, acting in accordance with the dictates of sound wisdom, in availing ourselves of so powerful an auxiliary to virtuous actions, in thus storing up, against the day of temptation, feelings of purity, and gentleness, and high aspirings? The prophet Moses when escaped from the host of Pharaoh, David the sweet singer of Israel, the sublime Isaiah, and the pathetic Jeremiah, gave utterance to their feelings of joy, of gratitude, and of devotion, in all the power and harmony of verse; nor did the disciples of the lowly JESUS neglect to celebrate, in "psalms, and hymns, and spiritual songs," the high praises of their great Redeemer. In fact, to the power of poetry, all ages, and all countries, the rudest as well as the most enlightened, bear witness. Since its first great masterpieces were produced, everything that is changeable in this world has been changed. Religions, and languages, and forms of government, and usages of private life, and modes of thinking, all have undergone a succession of revolutions. Everything has passed away but the great features of nature, the heart of man, and the miracles of poetry. "The Poems of Homer," observes **Lord Macaulay** in the "Edinburgh Review," "the wonder of ninety generations, still retain all their freshness. They still command the veneration of minds, enriched by the literature of many nations and ages. Having survived ten thousand capricious fashions, having seen successive codes of criticism become obsolete, they still remain, immortal with the immortality of truth,—the same when pursued in the study of an English scholar, as when they were first chanted at the banquets of the Ionian princes."

761. *a.* With respect to the *mode* in which the study of Poetry ought to be conducted, we shall quote the judicious remarks of a very intelligent writer in the "Journal of Education," No. 6. His words are as follow:—"It is to youths whose minds are awakening from the dreams of childhood, whose imaginations are kindling with the glow of enthusiasm, but whose powers of reason are yet too weak sufficiently to temper and chasten their feelings, that the study of Poetry offers peculiar attractions; and it is precisely with such that, according as the models and examples presented to them are or are not judiciously selected, that study may prove an instrument of much good or evil in the formation of character. A youth of ardent temperament, whose taste has already been somewhat formed by an acquaintance with the better class of prose compositions, can hardly fail to have that taste refined by acquiring a competent knowledge of our standard poets. As a means of imparting this knowledge, the judicious parent or instructor will not hesitate to avail himself of some *well-chosen selection*, rather than place *entire* works in the hands of his pupil; and this course will be chosen, as much with the view of bringing together for exemplification and contrast, the various beauties of style and sentiment exhibited in different authors, as of excluding all passages whose tendency is gross or demoralizing: it being too frequently seen that the noblest sentiments, the most refined poetical taste, and the purest morality, are associated in the same volume, with meanness, ribaldry, and vulgarity. In thus recommending a *selection* from the Works of our poets for the use of students, we must not be suspected of sanctioning a similar course with regard to other branches of knowledge. The cases, in fact, are wholly dissimilar, since much of the poetry which we would wish to be read, has no particular connection with other portions of the volume from which it is taken. But, were it otherwise, such an inconvenience would be more than counterbalanced by the advantage on the score of morality to which we have here adverted.—(*Hughes's* "Selections from the Poets" can be strongly recommended.)

b. "To produce all the good effects which this course of study may be rendered capable of yielding, it will not be enough that poetical compositions, however excellent, be merely placed in the hands of the scholar, or that the instructor should content himself with *hearing* a certain number of verses periodically read by his pupil;—a task which we are well aware may be performed with great propriety of emphasis and intonation, while, at the same time, the reader continues insensible to all the real beauties of the author. To produce any lasting or beneficial impression, readings of poetry should be accompanied by *remarks*, both *critical* and *explanatory*, on the part of the tutor; *peculiarities* and *beauties*, whether of language or sentiment, should be pointed out; imperfections must be noticed; and the *style* of one author placed in *contrast* with that of another. By such means the mind of the pupil will be opened, his critical perceptions will be awakened and exercised, and his taste and judgment cannot fail to be improved." (See Courses of Study in Poetry, 781, 782; and also, *Wordsworth's* valuable "Essay on Poets and Poetry," affixed to his Poems.)

OF THE DIFFERENT SPECIES OF POETRY.

LESSON 114.—Exercise 114.—*Page* 167.

762. *a. Pastoral Poetry.*—Pastoral Poetry is a description of *rural objects;* it recalls to our imaginations those gay scenes and pleasing views of nature, which are commonly the delight of our childhood and youth; and to which, in more advanced years, men generally recur with pleasure.

b. Amidst rural objects, nature presents, on all hands, the finest field for description; and nothing appears to flow more of its own accord, into poetical numbers, than rivers and mountains, meadows and hills, flocks and trees, and shepherds void of care. Hence, this species of poetry has, at all times, allured many readers, and excited many writers.

c. Pastoral Poetry seems not to have been so early cultivated as some of the other species of poetry. It was not till men had begun to be assembled in great cities, after the distinctions of rank and station were formed, that pastoral

poetry assumed its present appearance. Men then began to look back with pleasure upon the more simple and innocent life which their forefathers led, or which at least they fancied them to have led, and, imagining a degree of felicity to have taken place in those rural scenes and pastoral occupations superior to what they then enjoyed, conceived the idea of celebrating it in poetry. It was in the court of King Ptolemy, that Theocritus wrote the first Pastorals with which we are acquainted; and, in the court of Augustus, he was imitated by Virgil.

763. *a.* The great charm of *Pastoral Poetry* arises from the view which it exhibits of the tranquillity and happiness of a rural life. This pleasing illusion, therefore, the poet must carefully sustain. He must display to us all that is agreeable in that state, but hide whatever is displeasing. He must paint its simplicity and innocence to the full, but he must cover its rudeness and misery.

b. Distresses, indeed, and anxieties, he may attribute to it; but it is the pastoral life, embellished and beautified, or at least seen only on its fairest side, that the poet ought particularly to present to us. In embellishing Nature, he must not altogether disguise her, or join with rural simplicity and happiness, such improvements as are unnatural and foreign to her. If it is not exactly real life which he presents to us, it must, however, have its resemblance.

764. *a.* The *scene* must always be laid in the country, and distinctly drawn and set before us. A good poet will particularize his objects, and diversify the face of nature, by presenting to us such new images as may correspond with the emotions or sentiments which he describes.

b. With respect to the *characters* which ought to be introduced into Pastorals, they must be persons who are wholly engaged in rural occupations. They may be supposed to possess good sense and reflection, sprightliness and vivacity; they may have tender and delicate feelings, since these are, more or less, the portion of men in all ranks of life.

They must not, however, deal in abstract reasoning, and still less in the points and conceits of an affected gallantry; but must speak the language of plain sense, and natural feelings.

765. *a.* The *subject* of Pastoral Poetry should comprehend the various adventures which give occasion to those engaged in a country life, to display their disposition and temper; the scenes of domestic felicity or disquiet; the attachment of friends and of relatives; the rivalship and competitions of lovers; the unexpected successes or misfortunes of families.

b. Were the narrative and the sentimental judiciously intermixed with the descriptive in this kind of poetry, it would become much more interesting to the generality of readers.

c. The "Pastoral Ballad" of *Shenstone* is considered the best poem of this kind in the English language; and the "Gentle Shepherd" of *Allan Ramsay*, written in the Scottish dialect, has also obtained great celebrity.

766. *a. Lyric Poetry.*—The term *ode* signifies, in Greek, the same as song or hymn, and Lyric Poetry implies, that the verses are accompanied with a lyre, or musical instrument.

b. All Odes may be considered under four denominations. First, *Sacred Odes;* as, hymns addressed to God, and composed on religious subjects; such are the Psalms of David, which exhibit this species of poetry in the highest degree of perfection. Secondly, *Heroic Odes,* which are composed in praise of heroes, and in the celebration of martial exploits and great actions. Of this kind are Pindar's Odes, and some few of Horace's. These two kinds ought to have elevation and sublimity for their reigning characters. Thirdly, *Moral* and *Philosophical Odes,* where the sentiments are chiefly inspired by virtue, friendship, and humanity. Of this kind are many of the odes of Horace, and several of our best modern Lyrical compositions; and this species may be said to possess a middle station. Fourthly, *Festive* and *Amorous Odes,* calculated merely for pleasure and entertainment. Of this nature are all Anacreon's; some of Horace's; and many songs and productions that belong to the Lyric species. The characteristics of these ought to be elegance, smoothness, and gaiety.

c. In Greek, the principal Lyric poets are, *Pindar, Euripides, Sophocles,* and *Anacreon;* in Latin, *Horace.*

d. In our own language we have several Lyric compositions of considerable merit; among which are, *Milton's* "L'Allegro" and "Il Penseroso;" the two rival odes of *Pope* and *Dryden* on "St. Cecilia's Day;" *Gray's* "Bard," "Progress of Poetry," and his "Ode on Eton College;" together with several odes by *Collins, Akenside, Cowley,* and *Gay.*

e. It is not necessary, in the structure of an Ode, that it should be as regular in all its parts as a Didactic or an Epic poem. But there must be a subject; there must be parts which make up a whole; and a connection of those parts with one another. Though the transitions of thought may be light and delicate, such as are prompted by a lively fancy, yet they should be such as preserve the connection of ideas, and show the author to be one who thinks, and not one who raves.

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767. *a. Didactic Poetry.*—The intention of Didactic or Preceptive Poetry is, to convey *instruction* either in the arts, in morals, or in philosophy.

By the charm of versification, it renders instruction more agreeable; by the descriptions, episodes, or digressions, and other embellishments which it may interweave, it detains and engages the fancy, and fixes useful facts more deeply on the memory.

b. In Didactic Poetry, the fundamental qualities consist of sound thought, just principles, and clear and apt illustrations.

c. The poet must study to relieve and amuse his reader, by connecting some agreeable episodes with the principal subject. There is, indeed, nothing in

poetry, either entertaining or descriptive, which a didactic writer of genius may not be allowed to introduce into some part of his work; provided that such episodes rise naturally from the main subject, that they are not disproportioned to it in length, and that the author knows how to descend with propriety to the plain style, as well as how to rise to the bold and the figurative.

d. The principal Didactic compositions are, the "Georgics" of *Virgil*, *Horace's* "Art of Poetry," *Pope's* "Essay on Criticism," his "Essay on Man," *Young's* "Night Thoughts," *Cowper's* Poems, and *Pollok's* "Course of Time."

768. *a. Satiric* Poetry is a species of the Didactic, and professes to have in view the reformation of manners; and, to accomplish this purpose, it boldly censures vice and vicious characters.

b. Satire is sometimes divided into the jocose and ludicrous, or the serious and declamatory. The poem of "Hudibras," by *Butler*, is a specimen of the former, and that of the "Dunciad," by *Pope*, of the latter kind.

769. *Poetical Epistles* are commonly intended as *observations* on authors, or on life and characters; in delivering which, the poet does not purpose to compose a formal treatise, or to confine himself strictly to regular method; but gives scope to his genius on some particular theme which prompted him to write.

LESSON 115.—Exercise 115.—*Page* 168.

770. *a. Descriptive Poetry.*—Descriptive Poetry enters into every kind of Poetical Composition, Pastoral, Lyric, Didactic, Epic, and Dramatic, and is generally introduced as an embellishment. There are, however, some poems which are professedly descriptive; the principal of which are, *Denham's* "Cooper's Hill," *Dyer's* "Grongar Hill," *Thomson's* "Seasons," *Goldsmith's* "Deserted Village" and "Traveller," *Parnell's* "Hermit," *Rogers'* "Pleasures of Memory," and *Campbell's* "Pleasures of Hope."

b. In *description*, a true poet makes us imagine that we have the objects before our eyes; he catches the distinguishing features; he gives them the colours of life and reality; he places them in such a light, that a painter could copy after him.

c. This happy talent is chiefly owing to a lively fancy, and to a habit of keen observation, by which the mind first receives a lively impression of the object, and then by employing a proper selection of circumstances in describing it, transmits that impression, in its full force, to the imagination of others.

d. In the *selection* of circumstances lies the great art of picturesque description. In the *first place*, they ought not to be *vulgar* and *common* ones, such as are apt to be passed by without remark; but, as much as possible, *new* and *original*, which may catch the fancy, and draw attention. In the *next place*, they ought to be such as *particularize* the object described, and mark it strongly. No description, that rests in generals, can be good. For we can perceive nothing clearly in *the abstract;* all distinct ideas are formed into *particulars*. In the *third place*, all circumstances employed ought to be *uniform*, and of a piece;

that is, when you are describing a great object, every circumstance brought into view should tend to aggrandize; or, when describing a gay and pleasant one, should tend to beautify; that, by this means, the impression may rest upon the imagination complete and entire. *Lastly*, the circumstances in description should be *expressed with conciseness* and *simplicity*; for, when either too much exaggerated, or too long dwelt upon and extended, they never fail to weaken the impression that is designed to be made.

e. The poems of *Sir Walter Scott*, *Campbell*, *Goldsmith*, and *Byron*, abound with beautiful and masterly descriptions.

771.—*Epic Poetry.*—An Epic poem is a narration, and, in part, a dramatic representation, of some important enterprize. Epic poetry, however, differs essentially from all pieces composed for scenic exhibition. *Compassion* is the great object of Tragedy, and *ridicule* the province of Comedy; but the predominant character of the Epic is, admiration excited by heroic actions. Dramatic writing displays characters chiefly by means of sentiments and passions; Epic poetry, chiefly by means of actions: the emotions, therefore, are more prolonged and less violent than those excited by Dramatic composition.

772. In an Epic poem there are three objects to be considered, the *Action*, the *Actors*, and the *Narrative*.

a. First, it is necessary that the *action* should be *one*.

For, unity of action in every composition makes a stronger impression on the mind, than a number of incidents which have no connection with one another. It must not be a slight unity, as the action of one man, but a strict connection, a train of means pointing to some end; so, the main end of the "Æneid" is the establishment of Æneas in Italy; in the "Odyssey," it is the return of Ulysses to Ithaca; and, in the "Iliad," the effects of the resentment of Achilles.

b. The unity of the Epic action does not, however, exclude the introduction of all *Episodes* or subordinate actions or incidents which are not essential to the main action, provided they are related to, or connected with it.

Thus, the interview of Hector with Androm'ache in the "Iliad," the story of Nisus and Eury'alus in the "Æneid," are episodes. Episodes should, however, flow naturally from the subject, present objects different from any other in the poem, and be elegant and well finished.

c. An Epic action must be *great*; that is, it must have sufficient splendour and importance, both to fix our attention and to justify the magnificent colouring which the poet bestows upon it. It must, likewise, be *interesting*, and *not of modern date*.

d. With regard to the *time* or duration of the Epic action, no precise limit can be assigned.

A considerable extent is always allowed to it, as it does not necessarily depend on those violent passions which can be supposed to have only a short continuance.

773. *a.* The *Personayes* or *Actors* introduced into an Epic poem must be *suitable*, and their characters must be consistent with themselves, and be well supported.

b. It is not necessary that all the actors be morally good; imperfect, nay, vicious characters, may find in it a proper place, though the principal figures exhibited should be such as tend to raise admiration and love, rather than hatred or contempt.

774. *a.* In the *Narrative* of the poem, the poet may either relate the whole story in his own character, or introduce some of his personages to relate any part of the action that has passed before the poem opens. The whole of the narrative must be perspicuous, animated, and enriched with all the beauties of poetry; for, in Epic poetry, we expect everything that is sublime in description, tender in sentiment, and bold and lively in expression. And, therefore, if an author is destitute of affecting scenes, and deficient in poetical colouring, he can have no success. The ornaments which Epic poetry admits, must all be of the grave and chaste kind. Nothing that is loose, ludicrous, or affected, finds any place there. All the objects which it presents ought to be either great, or tender, or pleasing.

b. The principal Epic poets are, *Homer*, *Virgil*, *Tasso*, and *Milton*.

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775. *Tragedy and Comedy.*—*Tragedy* is an exhibition of the characters and behaviour of men in some of the most trying and critical situations of life, and describes their passions, virtues, crimes, and sufferings. Tragedy, when properly written, points out to men the consequences of their own actions, shows the direful effects which ambition, jealousy, love, resentment, and other strong emotions, when misguided or left unrestrained, produce upon human life.

776. *Comedy* is sufficiently discriminated from *Tragedy* by its general spirit and strain. While pity and terror, with the other strong passions, form the province of the latter, the chief, or rather the sole instrument of the former, is ridicule. Comedy aims at correcting improprieties and follies of behaviour, by giving us pictures taken from among ourselves, by exhibiting to the age a faithful copy of itself, and by satirizing the predominant vices.

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777. *a. The Epigram and the Epitaph.*—The word *Epigram* originally meant an inscription which was generally engraved or written on pillars, porches, or the pedestals or bases of statues; but it now signifies a short and witty poetical com-

position, the point or humour of which is expressed in the latter lines.

b. Though the epigram is, in general, applicable only to topics of mirth and gaiety, yet, even the most serious subjects have sometimes been agreeably presented in this form. The epigram of Dr. Doddridge, on the words "*Dum vivimus vivamus*," ("While we live, let us live,") is well known.

"Live while you live, the epicure would say,
And grasp the pleasures of the passing day;
Live while you live, the sacred preacher cries,
And give to God each moment as it flies;—
Lord, in my view let both united be!
I live in pleasure, while I live to Thee."

778. The *Epitaph* is nearly allied to the epigram, and has a similar derivation, meaning, literally, an inscription. Like the epigram, too, it was originally very simple in its structure, consisting frequently of a single line, or even of a few words, which served to attract the notice of the passer-by.

In a good Epitaph, the name, and something of the character, of the deceased should be introduced; but every thing that is fulsome, light, or trifling, should be avoided.

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779. *The Elegy.*—The term *Elegy* was formerly applied to the funeral monody, but, at present, it includes all plaintive strains. The elegiac stanza is generally written in verses of five feet, or ten syllables, as in Gray's celebrated "Elegy in a Country Churchyard;" sometimes, however, it is exchanged for a lighter strain, as in Cowper's "Alexander Selkirk."

780. *The Sonnet.*—The *Sonnet* is derived from the Italian school, and has, at different periods, been much cultivated in this country. In its original form it consisted of fourteen lines, and this form is still preserved in what are esteemed true sonnets.

781. *Courses of Study in Poetry :—*

1. *Elementary.*

1. *Watts's* "Divine Songs." Then, Jane *Taylor's* Poems

2. *Juvenile.*

2. a. *Payne's* "Select Poetry for Children ;"—or,
   b. *Cook's* "First Book of Poetry."

3. *Middle.*

3. a. *Hughes's* "Select Specimens of English Poetry ;" an excellent selection.
   b. *Cook's* "Second Book of Poetry ;" the Extracts in chronological order.

4. *The Upper Classes.*

4. a. Readings in Poetry, with notices of the Authors.
   b. *Graham's* "Studies from the English Poets ;"—or,
      Payne's "Studies in Poetry," with short notices.
5. *Cowper's* "Task," "Table Talk," &c.
6. Readings from Shakspeare, containing 9 Plays.

782.—5. *For Advanced Students.*

1. *Aiken's* Poets, containing the principal Poets entire ; or,
   Campbell's Poets, containing large selections with criticisms ;
   or, the principal Poets *entire ;* namely,
2. *Shakspeare's* Plays, portions of ; or, *Bowdler's* edition.
3. *Milton's* "Paradise Lost." An *annotated* edition.
4. *Pope's* Poems. *Macready's* expurgated edition.
5. *Goldsmith's* "Traveller" and "Deserted Village."
6. *Cowper's* "Task," &c.
7. *Scott's* "Marmion," &c.
8. *Wordsworth's* "Excursion," &c.
9. *Crabbe's* Poems.

ADVICE TO THE STUDENT

ON THE MENTAL HABITS NECESSARY FOR THE ATTAINMENT, RETENTION, AND READY APPLICATION OF KNOWLEDGE.

Lessons 116 to 120.

IN concluding this work, I have thought it advisable to present the young student with a few hints on the Mental Habits which are necessary for the *Attainment*, *Retention*, and *Ready Application* of Knowledge. The utility of inserting in this place any observations calculated to enforce attention to these subjects will, it is hoped, be so obvious, as to supersede the necessity for adducing any arguments in favour of such a mode.

LESSON 116.—Exercise 129.—*Page* 187.

I. ON THE ATTAINMENT OF KNOWLEDGE.

In treating of this subject, I shall consider first, The mental habits which *obstruct:* and, secondly, Those which contribute to *advance* the Attainment of Knowledge.

1. MENTAL HABITS WHICH OBSTRUCT OUR PROGRESS.

1. *The first great* obstacle *to all advancement in knowledge is, the pursuit of a* multiplicity *of subjects at once.*

When we are hurried from subject to subject, bestowing a little time on this and a little on that, our *attention is divided*, and our energies become enfeebled; sufficient time is not allowed for forming clear ideas upon any one subject, the impressions made upon the mind are faint, and, of course, transient; we thus become confused, and as no progress is made, no satisfaction can be derived.

In no respect, therefore, is wisdom more evinced than in knowing *what things* we *ought* to attempt, and to *what extent* we *can* go. Thus, what might be proper for one who has the disposal of his own time, would be the very reverse to another who is not so favoured. In either case, our rule holds good. For, the more numerous are

the subjects which a man pursues, under *any circumstances*, the less time he has to bestow on each, and the less improvement he will, consequently, make. By aiming at *too much*, he may lose all.

On the contrary, by confining our attention for a time to those subjects which are the *most important*, and which are the foundation of others, our progress will be certain if not rapid; and having tasted the pleasure of success, we shall enter, with an accelerated desire, upon the pursuit of others. This has been the method adopted by all those men who have been distinguished for profound and varied knowledge. *By aiming only at a few things*, they conquered;—by laying a solid foundation, they could erect a noble superstructure.

2. *An evil similar to the preceding is*, a multiplicity of books.

Whatever advantages we may derive from having access to an *extensive library* when our educational career is *completed*, we can derive few before that period has arrived. For the student is thus tempted to read other works than those which ought to engage his attention; and, by being diverted from the main object of his pursuit, he never advances beyond the mere elements. We do not deny that much superficial knowledge has sometimes been acquired by this means, but this is not of much value, nor of much practical utility: what we recommend is, the acquisition of *solid*, and not of heterogeneous and superficial knowledge, of *vigorous* and not of desultory, mental habits. We need scarcely say, that the same remarks are equally applicable with respect to the numerous *periodicals* at present issuing from the press. However advantageous they may be at a *subsequent* period, as sources of relief as well as of information, they are *not adapted* to extend the knowledge or improve the habits of the *young* pupil, or of him who wishes to study *systematically*.

We would, therefore, recommend the young and earnest student to procure, by the aid of some experienced friend, the *best book* on any subject, and *confine himself to that*. For the possession of several on the same subject is, to a learner, a temptation to forego thought, and to turn at every difficulty from one to the other. Besides, as these works may be different both in arrangement and mode of explanation, the mind by this means becomes bewildered and not instructed, and unable to retain and apply the facts contained in any of them.

3. *The third obstacle to real improvement is, that of* hurrying through *an author*.

When a man proceeds more quickly than the understanding and a due examination of the subject will permit, it may be truly said,

that the faster he travels, the further he is from the right road. He may thus devour whole libraries, and yet possess no solid knowledge. His eyes have glided with rapidity over the pages, but his ideas have vanished like the shadows of a cloud flying over a field in a summer's day. Now, if the young student will only consider for a moment, he will readily perceive that this is not the way to gain knowledge. *Sufficient time* and *earnest labour*, are the *price* which knowledge demands.

4. *The fourth obstacle to knowledge is, that of* changing *the books or the object of pursuit.*

There are individuals who can never be charged with having read a book *through*, be it ever so hastily; for they read a little in one and then lay it aside for another, which in its turn shares the same fate as its predecessor; or, perhaps, they commence quite a different branch of study. Fully resolved now to prosecute with vigour this *last* chosen subject, they purchase the necessary books, &c., but, alas! some kind *associate interferes*, some *lecture* is to be heard, or some *great meeting* is to be attended, and this changes their views again. Individuals of this class may be compared to a man perpetually changing his route, always setting off, but never arriving at the place of destination.

We have known individuals of respectable talents and tolerably industrious habits, anxious also to obtain knowledge, who have never derived any satisfaction from the efforts which they have made. After having formed their plan, and pursued it for some time with diligence, they have perhaps mingled in some company in which the particular subject of their study has been depreciated, and, simply from *their* inability to reply to the objections which have been adduced, they have been tempted to relinquish it, and begin another. But they should have remembered, that though *they* were unable to give a reply, yet a reply, and a satisfactory one too, might perhaps have been given. All that an individual should do in this case, therefore, is to re-examine the reasons for his pursuing this or that study; and if, from just reasoning, and talking the matter over with some person older and more qualified to decide than himself, he should feel convinced of the benefits to be ultimately derived, let him make a *determined stand* against all opposition; for *want of success* is frequently attributable to *waste of energy*, rather than to deficiency of abilities. Indeed, it will generally be found, that great attainments depend more upon *the adoption of a proper method*, and *perseverance in carrying it out*, than upon great natural endowments; for, faculties apparently moderate, become, by proper discipline, strong and vigorous; and "*energy of mind*, like *power* in mechanism,

if once attained, may be directed and applied to a variety of objects."

5. *The fifth obstacle to our progress in knowledge is, pursuing it in a* desultory *manner.*

Though a certain degree of *variety* may *occasionally* contribute to render study agreeable, and though it may sometimes be necessary to forego study altogether, and enter into lively conversation, or engage in some proper amusement, that the mind may be refreshed, yet these interruptions must neither be long nor frequent, lest a habit of idleness or listlessness be engendered. It will be found that a *regular* and *temperate* application of the mind to study, will enable a man to acquire more knowledge, and with greater ease, than the most intense study, with long or frequent intermissions.

6. *The last obstacle which we shall notice is, that of* wandering *from the subject.*

There are individuals, and not a few, who, on reading an author, frequently stop, not to *think* of what they are reading, but to *muse.* Some extraneous idea has occurred to their minds which absorbs their attention, and prevents them from proceeding. Now, this habit of *reverie* or *musing,* almost inevitably gives the *imagination an undue influence,* and, perhaps, more than any other quality, unfits the mind for making any advances in knowledge.

LESSON 117.—Exercise 130.—*Page* 187.

2. HABITS WHICH CONTRIBUTE TO ADVANCE OUR PROGRESS.

After having pointed out those habits which *retard* our improvement, I now proceed to explain those which will *advance* our progress.

7.—1. The first thing is, to form a proper *plan of study.*

In forming his plan, the student should take into account his *present acquirements.* In the great majority of instances of those who are their own instructors, it will be found better to begin with works containing the *rudiments* of any Art or Science rather than with larger Treatises.

By thus beginning at the Elements, the road is rendered more easy and pleasant, and the mind becomes gradually prepared to combat with difficulties. Whatever time is devoted to this preparatory training, is so much time gained. On the contrary, by commencing with subjects that are difficult, the mind is put to a stretch beyond its strength, and, like the body strained at lifting too heavy a weight, frequently has its force broken, and is rendered unfit for vigorous exertions in future.

Assuming, then, that the student has seen sufficient reason for adopting the plan we have proposed, we would urge the necessity of *perseverance*; for, however excellent a plan may be of itself, it will be totally useless without a *firm, determined perseverance* on the part of the student. He must, henceforth, reject the absurd, prattle of those who are constantly asserting, that method and rules are unnecessary for geniuses. High excellence, be it ever remembered, never was attained by the greatest and noblest of Nature's sons, but by the constant application of all the mental faculties. "It is a common, but a very ill-grounded prejudice," remarks the author of "The Pursuit of Knowledge," "to imagine that anything like regularity or diligence is either impracticable to high genius or unfavourable to its growth and exercise. *Perfect self-control* is the *crowning attribute* of the very *highest genius*, which, so far, therefore, from unfitting its possessor to submit, either in the management of his time or the direction of his thoughts, to the restraints of arrangement and system, enables him, on the contrary, to yield to them as if he felt them not; and which, by exerting this supremacy over itself, achieves, in fact, its greatest triumphs. It is true, that its far-seeing eye will often discern the error or inadequacy of theories and rules of discipline, which, to a narrower vision, may seem perfect and incontrovertible, and will, accordingly, violate them with sufficient audacity. But, when it does so, it is out of no spirit of wanton outrage, or from any inaptitude to take upon itself the obligations of a law; but merely because it must of necessity reject the law that is attempted to be imposed upon it, in order to be enabled to obey a higher and more comprehensive law of its own. It would be well if those would think of this, who, feeling within themselves merely a certain *excitement* and *turbulence of spirit*, the token, it may be, of awakening powers, but as certainly the evidence of their immaturity and weakness, mistake their feverish volatility, and unsettledness of purpose, for what they have been taught to call the lawlessness of genius; and thereupon fancy it is incumbent upon them to fly from all manner of restraint, as perilous to their high prerogative. Genius is neither above law, nor opposed to it; but, provided only that the law to which it is proposed to subject it be one worthy of its obedience, finds its best strength, as well as its most appropriate embellishment, in wearing its fetters. Art, which is the manifestation of genius, is equally the manifestation of judgment; which instead, therefore, of being something irreconcilable with genius, may, from this truth, be discerned to be not only its most natural ally, but, in all its highest creations, its indispensable associate and fellow-labourer."

8.—2. *The second requisite for the attainment of knowledge is, the habit of fixing* our undivided attention *upon the subject under consideration.*

Want of success in study arises frequently, not so much from the nature of the subject itself, as from the difficulty we experience in *preventing our thoughts from wandering.*

The first step to be taken in order to fix the attention, is to *remove all those obstacles* and temptations which would retard our progress. A variety and recurrence of *outward objects*, have great influence in distracting the attention; the diligent student must, therefore, withdraw to *retirement* and *silence*, and thus preclude, in some degree, the solicitations which arise from external things.

But there are other enemies besides those from without. The *memory* and *imagination* are ever active in withdrawing our attention from the proper subjects of study. To these may be added, *restlessness, impatience, anxiety*, and whatever tends to *agitate the mind* or *depress the spirits.* But, from whatever source, and in whatever shape, the impediments to attention spring up, the student must endeavour to throw them off with spirit and determination; for nothing important can be attained without close and strenuous application. Whatever difficulty may attend our first efforts in the attainment of this valuable object, *repetition* will render every effort easier, and practice will induce the *habit.*

One expedient, sometimes adopted when the attention begins to flag, is to *read aloud;* another is to close the book, and try to *recollect* or write down what we have been reading.

9.—3. *A third requisite is, rightly and fully to understand the meaning of an author; for, unless we accustom ourselves to affix to every word and sentence its proper signification, our ideas of the subject will be indistinct, and our conclusions erroneous.*

First. Consider the *signification* of the words and phrases, according to the import usually attached to them by persons of the *same nation*, and about the *same time* as that in which the author lived.—This rule is important in ascertaining the exact *modern* meaning of several terms employed in the authorized version of the Scriptures, but which have become obsolete in the sense understood two centuries ago. The same remark may be made with regard to many words occurring in *Chaucer, Shakspeare, Spenser*, and other writers of that period.

Secondly. Compare the words and phrases used by an author in one place with the same or kindred words and phrases used by

him in other places; these are generally called *parallel* passages. This rule is particularly applicable with respect to the Scriptures.

Thirdly. Observe the *scope* and *design* of the writer in that particular chapter, section, or paragraph, in which the word or phrase occurs, and this will assist in ascertaining the true meaning.

Fourthly. Consider not only the *speaker*, but the persons *to whom* the speech is directed, the circumstances of *time* and *place*, the *temper* and *spirit of the speaker*, as well as the temper and spirit of the *hearers*.

Fifthly. In matters of dispute, we should never, from any prejudice of party spirit, *warp* the sense of the writer to our own opinion, but fairly and honestly understand it as the *author intended* it.

Sixthly. It has been recommended, with respect to a *work of importance*, first to read it through in a *rather cursory manner*, previously to our reading it with studious attention; because, there may be several difficulties which cannot be distinctly understood, without a clearer comprehension of the author's whole scheme. In such treatises, many difficulties which present themselves at first, may be solved as we proceed. Those passages, however, which require more than ordinary attention, should be marked for a closer examination afterwards.

10.—4. A fourth requisite is, to *discriminate between true and false reasoning.*

This is one of the most important, and one of the most difficult of all the requirements that we have enumerated; and to be fully acted upon, requires a gradual procedure. Thus, it would be absurd to expect a boy of fourteen or sixteen, or even an adult who has not been much accustomed to attend to a train of reasoning, to ascertain on which side the truth lies, from the arguments adduced by Dr. Whately in favour of the Syllogism, and those given by Dr. Campbell in opposition to it. To determine in such cases with *propriety*, requires some experience in the art of argumentation.—As a *General Rule* the exercise of good strong sense, careful analysis, and freedom from passion, prejudice, or undue partiality is indispensable for distinguishing truth from error.

11.—5. *A fifth requisite is, to endeavour to arrive at* GENERAL PRINCIPLES *on all the subjects to which our attention is directed.*

In every kind of knowledge, whether art, science, or religion, there are some *fixed principles* with which we must become *thoroughly acquainted*. These will serve as a safe guide in all our subsequent

inquiries, and frequently as a *test* of the truth or fallacy of our conclusions. Such is that great principle in natural philosophy, the *doctrine of gravitation*, or the mutual tendency of all bodies towards each other, by which Sir Isaac Newton accounted for a multitude of appearances in the heavenly bodies as well as on the earth. Such is that *principle of morality* given us by our Saviour, "Do to others as you would have them do to you;" which should be the rule of action towards our neighbour. And such, also, are those principles in religion, "That a rational creature is accountable to his Maker for his actions;" "That the soul of man is immortal," &c. We must, however, be careful to admit nothing as an established principle which is not just and true; for an *error in principle may engender thousands in practice.*

It is not, of course, to be expected that we can arrive at *absolute certainty* on *every* subject of inquiry, as there are many things beyond the limited comprehension of man. Yet, we must balance arguments as justly as we can, and decide according to the *preponderance* of evidence, be that ever so small. This course will enable us to form a *probable* opinion: and these probabilities frequently determine a thousand actions in human life, and sometimes even in matters of religion.

12.—6. To assist in arriving at a *proper general conclusion* in our reasoning and inquiries, no habit is more important than that of *Patient Investigation.*

To investigate, in the proper acceptation of the word, signifies to search for an *unknown object*, by observing and *following* the *traces* which it has left, in the path which leads to its unknown situation. —The habit of patient investigation, is equally requisite and beneficial in the investigation of individual character, historic facts, the phenomena of matter and of mind, and the still more important truths of Divine Revelation. It requires long and attentive *observation* in noticing and collecting a number of facts; discriminating *judgment* in ascertaining in what particulars they agree with, or, in what they differ from each other; and just *reasoning* in forming some *general conclusion.*

13.—7. *Observation is another mode which contributes towards the attainment of Knowledge.*

By *Observation* is here meant, the *attentive notice* which the mind takes of the occurrences of human life, whether they are sensible or intellectual, whether relating to persons or things, to ourselves or others. Whatever we see, hear, feel, or perceive by sense or con-

sciousness, may be included under this head.—The habit of **careful** *Observation* is, indeed, of the first importance in every department of life. The successful acquisition of every science depending upon experiment;—the attainment of knowledge of every kind depending upon the exercise of the perceptive faculty;—the cultivation of taste;—the common concerns of life;—the intercourses of civility;—and the efforts of benevolence;—require the constant exercise of this valuable habit.

14.—8. Attendance on *Lectures* is another means of improving in knowledge; but, it is necessary, that we should have some *previous acquaintance* with the subject, and *afterwards*, examine and *treasure up* the knowledge thus acquired. Lectures heard under these circumstances will be beneficial, and particularly if the Lecturer is eminently qualified to communicate his knowledge, and possessed of suitable apparatus.—Unless some such method as the one just recommended be adopted, attendance on lectures will degenerate into mere trifling.

15.—9. ABLE INSTRUCTORS.—The habits just enumerated are requisite in every period of life. But in youth, the plan superior to all others for acquiring sound knowledge, studious habits, and a taste for neatness, is the employment of accomplished and energetic instructors. Under their guidance, the hazard of using inferior works, or of falling into desultory habits of study is avoided.

LESSON 118.—Exercise 131.—*Page* 188.

II. OF THE RETENTION OF OUR KNOWLEDGE.

16. The RETENTION of our knowledge depends upon the *Memory;* or that faculty by which the mind retains and recalls the ideas which it has previously received.

a. The *Importance of the memory* has been much under-rated by several writers on education, who, perhaps, from having seen the memory *alone* cultivated during the period of childhood, have gone to the opposite extreme of scarcely cultivating it at all. But this is a most dangerous error; for, why labour to acquire what we cannot retain? Without memory, the mind of man would be a perfect blank, destitute of past impressions, past reasonings, past conclusions, past experience, and, consequently, unfit for the conduct of life and the pursuits of science.

b. The memory, if judiciously cultivated, assists the judgment; for a proper conclusion depends, in some measure, on a survey and comparison of several things placed together before the mind.

When we set these various objects before us, we are then enabled to determine that such and such ideas are to be joined or disjoined, to be affirmed or denied, and this in consistency with the other ideas connected with the same subject. Now, there cannot be this comprehensive survey of many things without a tolerable memory; and, as we can judge of the future only by reviewing things that are past, it will frequently happen, that by the omission of one important idea or object, our conclusion is rendered erroneous.

c. The ready and accurate recollection of *words* and their different *flexions*, of *elementary principles, definitions*, and *formulae*, is of great and almost essential importance in the acquisition of knowledge; and when this readiness and accuracy of memory have not been early cultivated, the difficulty of acquiring facility in any one branch of knowledge is considerably increased.

d. Every one knows that the mere communication to others of the *substance* of an eloquent passage which we have heard or read, produces a very different impression on the minds of the hearers from what it would have done, had it been delivered in the *exact words* of the author or speaker.

17.—1. Cultivation of the Memory.—1. The first requisite in the cultivation of the memory is, the diligent and vigorous exercise of the *attention;* for, when the attention is strongly fixed on any subject, that subject is more readily apprehended, and much longer retained in the mind. If, therefore, we wish to possess a retentive memory, we must *avoid running from subject to subject*, and merely skimming over the surface of things: we must *dwell* upon a subject if we wish the impression to be permanent.

2. A clear and distinct *perception* of things is highly conducive to their retention. So, also, is a proper *selection* of those things which we wish to remember.

3. *Arrangement* greatly assists the memory. So numerous are the details, facts, and principles, which ought to be recollected, that, to be able to recall them in their proper relations, and to apply them to the various purposes of argument or illustration, it is absolutely necessary to *classify* them under their appropriate heads. This rule is one of the greatest importance. And it is no little recommendation of a treatise, that, whilst its arguments are clearly apprehended by the mind, the arrangement of its different parts is easily retained by the memory.

4. The principle of *association* contributes in giving strength and facility to the operations of the memory, and, particularly in those branches of knowledge which have a common basis, or which bear upon a common object.

5. A frequent *review* and careful *repetition* of the knowledge which we have acquired, have a great influence in imprinting it on the memory. For this purpose it is useful, at the end of a chapter or section, to close the book and try to recollect all that you have read. Proceed in this manner through the whole work, and at the end, *recapitulate* the leading facts. When one work on any subject has been thus studied, all additional facts, derived from whatever source, may be easily ranged under their appropriate heads.

6. *Talking* over to a friend, what we have been reading or hearing, is another excellent means of impressing it upon the memory. Even talking *aloud* to one's self, has been adopted by individuals who have not had an opportunity of conversing with others.

7. Another *means of strengthening* the memory and improving the power of expression, is frequently to *commit to memory*, in the most accurate manner (not indeed till they are understood), *select portions* from the best writers, and repeat them to some friend. Additional considerations may be given to recommend the judicious adoption of this practice. When the noble sentiments and exact expressions of great men are thus well impressed upon the mind, they not only improve and gratify it, but form, as it were, the germs of future thought and excellence. Ideas, *unconnected with words*, fade from the memory much sooner than when they are so connected. "In sickness, and often in old age," remarks Dr. Carpenter, "the reasoning powers become languid; and the vigour of the mind, which would supply a succession of interesting thoughts, is lost under the pressure of disease or gradual decay. In such circumstances, the mind dwells upon the present impressions of pain or weakness, and can scarcely raise itself above them; but if the memory has been well stored, in the early part of life, with useful and interesting combinations of words, they will often recur, at such periods, without an effort and without fatigue, and furnish subjects of thought which will soothe and even cheer. They who are subject to any degree of mental depression, disabling them from active efforts to point out a channel for their thoughts, often find such suggestions of the memory an important relief to them. And we need not say to those who have a religious turn of mind, that these remarks are peculiarly applicable to those devotional compositions and expressions which, where they have been early and deeply impressed on the mind, occur at the call of association to support, to strengthen, and to comfort; and which, thus suggested by the memory, have, in innumerable instances, allayed the emotions of passion and desire, or poured balm into the wounded heart."

LESSON 119.—Exercise 132.—*Page* 189.

ON THE READY APPLICATION OF OUR KNOWLEDGE.

18. THE READY APPLICATION of our knowledge depends on *Conversation*, *Reflection*, and *Composition*.

19. CONVERSATION.—*Reading*, *Study*, and *Retirement*, are necessary to give *solidity* to our knowledge; to render it easy and familiar, it must frequently become the subject of our *conversation*. The man who has read and thought much, but who has been accustomed to a *solitary life*, will frequently, in company, be at a loss for words to express himself readily, even upon those subjects with which he is the most familiar; and, thus, undiscerning persons may attribute to ignorance what is due only to want of practice.

We would, therefore, recommend the student to attach himself, if possible, to a *few select* individuals of industrious and virtuous habits, who would be disposed to *study the same subject* as himself, and adopt the *same books*. In this case, he will find the following hints of service:—

20.—1. When a portion of a book has been read, let it become the *subject of conversation*. By this means, not only will the information be impressed upon the mind, and some parts, perhaps, rendered much plainer than they were before, but, it may be ascertained whether or not the opinions which have been formed are correct. In some cases, we may see reasons to modify them, in others, perhaps, to change them altogether. Thus, the defects of our own private meditation may be remedied by the superior knowledge, or by the judicious remarks of our friends. And thus, also, those peculiarities of manner, as well as of sentiment, which are frequently contracted by confined and solitary study, are removed, and we learn to express our sentiments in a style which is calculated to render them pleasing and instructive.

2. In free and friendly conversation, our intellectual powers are more animated, and our spirits act with superior vigour in the pursuit of truth. By mixing with men whose minds are nearly on a level with our own, the fire of a laudable emulation is kindled, and new and admirable thoughts are frequently elicited. Old and useful facts, also, are brought to remembrance, and the hidden treasures of knowledge, with which reading, observation, and study, had before furnished the mind, are unfolded and displayed.

3. It must, however, be distinctly borne in mind, that, in such conversation, everything that *tends to provoke passion should be utterly banished.* No sharp language, no sarcasms or biting jests, should ever be allowed; no invidious consequences should be drawn from another's opinions, no wilful perversion of another's meaning, nor any absurd construction of an innocent mistake; nor should there be any triumph, even when there is evident victory on our side. The impartial search of truth requires calmness and serenity, temper and candour, and not passion, pride, and clamour.

21. REFLECTION.—By the term *Reflection* is meant, the attention of the mind to its own *internal* operations, *respecting those ideas which it has acquired,* and from which ideas it produces others, as capable of becoming the subjects of its contemplation, as any of those which it has received from *external* objects. It is by reflection that we perceive the *analogy* between the different parts of knowledge, improve upon the hints of others, and penetrate into art or science more deeply than our predecessors have penetrated.

Thus, *Reflection* may justly be said to perform the same office to the mind as the stomach does to the body. For, as a healthy stomach, by digestion, changes the form of the food which it has received by extracting whatever contributes to nourish the body; so, habitual reflection, by frequently turning over its intellectual stores, by contemplating them in a variety of aspects, by carefully examining and comparing the different parts, and ascertaining their relative connection as to cause, consequence, or dependence, is gradually led to feel a deep and *growing interest* in the subject, and to acquire more extensive and comprehensive views of its nature and utility. Hence, originate new and nobler views of the subject, fresh and beautiful combinations, a more intimate and natural arrangement of the several parts, and more apposite and striking illustrations than have hitherto been known to exist.—As Reflection, however, is one of the most important, so it is one of the most difficult exercises of the mind; and, to become habitual, will require *for years* the utmost determination of the student to persevere.

22. COMPOSITION.—At the close of a chapter or portion of a work, the student is recommended frequently to express, in *writing,* as much of the subject as he can *recollect.*

This method will bring to the test the *extent and accuracy of his knowledge.* We are apt to imagine, if we can express ourselves tolerably well on any subject in conversation, that our ideas are, consequently, clear and accurate. But, the moment we attempt to embody them in writing, we perceive our deficiencies, we find that

the boundaries of our knowledge are much narrower than we were willing to believe, that the chain of thought which appeared to us entire, is, in many parts, weak and defective.

By *instituting a comparison* between our own efforts and the original, we shall also discover to what extent we have succeeded in retaining the significancy and appropriateness of the author's expressions, and the correctness of his construction; and thus, we shall gradually acquire an extensive vocabulary and an improved diction.

LESSON 120.—Exercise 133.—*Page* 189.

CONCLUSION.

23. *Reasons showing that the improvement of the Understanding is only a* means *to a specific end, by serving as an auxiliary to the better knowledge and regulation of ourselves.*

The first object of every rational man should be,—the *knowledge of himself.* "*Man, know thyself,*" was a precept so estimable to the ancients, as to be attributed to divine inspiration. It is, however, a sentiment more praised than understood. We attend to the various objects around us, and to our ordinary pursuits, but, of the nature of our faculties, passions, and affections, we frequently form only a faint conception, or a very partial estimate. If the cultivation of our faculties is essentially necessary to preserve us from ignorance and error, the regulation of our passions and affections is not less necessary to preserve us from vice and folly. For, he who possesses an intimate acquaintance with himself, and a due control over his passions, may meet most of the changing scenes and unexpected temptations of life with becoming fortitude and prudence: whilst he who is destitute of these qualities, though admired for the brilliancy of his wit and the extent of his learning, can never enjoy that inestimable blessing—*peace of mind.*

But the knowledge of ourselves, like every other valuable branch of knowledge, requires a regular and gradual procedure in its attainment. In the *intellectual* and *moral,* as well as in the *material* world, whatever is intended for *strength* and *durability* advances *by slow degrees to maturity;* and as Nature, though slow, is ever operative, we ought to follow her plan, and be guided by her example. The man who seldom considers the reasons for his own actions, and does not habitually strive to surpass his *former self,* is not making progress in self-knowledge. To become acquainted with ourselves, we must scrutinize the operations of our own minds and the excursions of the imagination, and at the *close of each day* call to mind

every transaction, and ascertain whether or not we have done all things honourably and judiciously. This practice will induce us to be vigilant and circumspect, and give us a better acquaintance with the motives and aims of our different enterprises and actions. In observing important transactions and interesting events, we should endeavour to trace them to the *causes* and *motives* from which they sprang; to observe in what manner certain actions contribute to an individual's advancement in the ways of virtue, or to his downward course in the road of vice. And as human nature, in all ages and in every country, is the same, though varied in its developments by modifying circumstances, the careful perusal of *ancient and modern history*, and of *well-written biography*, will greatly contribute towards self-knowledge and self-improvement, as it will furnish the mind with *maxims* and *rules of conduct* useful in similar cases. Knowledge derived, however, from these sources, ought, as we have before observed, to be *rectified by daily observation*, according to place and circumstance, and applied with discrimination and sound judgment.

24. UNDERSTANDING OUR DUTIES.—The first beneficial result arising from self-knowledge is the conviction of the necessity of *understanding* what are the *various duties of our respective stations;* for no man can perform duties, of the nature of which he is ignorant. To have our knowledge *to seek* when it *should be applied*, must be truly painful and humiliating. But to have our minds well stored in this respect *before* we take our stations in life, and to understand our duties thoroughly, will give us a confidence in ourselves unknown to the idle and ignorant.

Fortunate, therefore, will it be for every youth to ascertain beforehand, what are the *qualifications* suited to his intended station, that he may judge of his own fitness for it, or turn his mind to such exercises and attainments as are appropriate, and likely to be most beneficial in assisting him. If the station in which he intends to move requires *great* and *various knowledge*, he will *take care to avoid a premature entrance upon those duties*, the nature of which is difficult and arduous. He will determine to *excel in those attainments* which are *preparatory* to his future duties,—in the *studies usually prescribed by a liberal education;* as superiority in these will generally conduce to similar superiority when he shall eventually take the station for which this labour is intended to qualify him.

25. THE PERFORMANCE OF OUR DUTIES.—Self-knowledge not only impresses upon us the necessity of *understanding* our duties, but of *performing* them *uprightly* and *conscientiously;* that is, with all the exactness which our business, profession, or engagement implies,

and which an enlightened conscience approves. Nothing short of this will satisfy the honourable mind. Such a principle of action may not at first be appreciated. Years, perhaps, may be requisite to establish its claims to confidence; but, sooner or later, unswerving uprightness of conduct will be triumphant.

In order, however, to be *upright, we must be decided.* He who is accustomed to think for himself, to consider a subject in all its bearings, and who, at the same time, possesses control over his passions, is not likely to be diverted from his purpose by any temptation which may come in his way, or any unfounded objection to his plans. He may be slow and deliberate in deciding, but a decision once formed upon *right principles*, will be acted upon.—The *faithful* man will perform not merely the easy, but the *difficult* and *burdensome* duties. He will be true to his engagements, and allow neither ease, nor company, nor amusements, nor difficulties, nor opposition to interfere with the performance of them.

26. As, however, there is nothing to give Reason the perfect control and government of appetite and passion, nor to support and perpetuate an undeviating course of pure and upright conduct, but the influence of *right principles*, it is of the utmost importance that we ascertain the correctness of those principles which we adopt. Now, the *centre of truth*, of *purity*, of *holiness*, is GOD. He is and must be the source of every blessing, and of every good. *That principle* and that only will endure and be influential, which *regards God;* refers to His law, acts as under His eye, and obtains its vigour from a sense of responsibility and of a future judgment. Every deviation from God's revealed Will must be error, and, if persisted in, must necessarily lead to disappointment and misery. To reject Divine Revelation is to reject that which *has always been found to be the only safe guide* through all the chequered scenes of this troublesome life. True, there are several things in Revelation too difficult for our comprehension, just as in Nature there are phenomena the causes and operations of which are totally incomprehensible to the loftiest intellect. But, whatever regards our duty to God and man, the love and practice of truth, justice, holiness, and benevolence, and of speaking and acting fairly, and honourably with one another, is clearly and unmistakably set forth in Holy Scripture.

27. Young and ambitious minds, however, are apt to object to Christianity, because many men, distinguished for their mathematical or scientific attainments, have been adverse to Revelation. It is not difficult to account for such instances. Every one is aware

that an individual may be profoundly clever in one branch of knowledge, and yet be totally ignorant of another; he may, for example, be an excellent *chemist*, without possessing any knowledge of history, geography, &c.; he may be a *profound mathematician*, without having any acquaintance with languages, poetry, eloquence, or any thing beyond his own immediate study. But will any one say that these subjects are less useful, or less important because they are unknown to such an individual? And should we think that man qualified to pronounce upon the truth or falsehood of a proposition which he has *never examined?* Certainly not.—Now, apply these remarks to Religion, and we shall see, that this, like every other subject, requires *examination* before we can ascertain the validity of its claims.

28. There is another and perhaps a *stronger motive* than mere ignorance, which influences many men in rejecting the Truth of Christianity; and that is, the *difficult nature of its requirements*, and the *uncompromising purity of its precepts.* A man naturally dislikes what is opposed to his *practice;* and thus, as Cowper truly says—

> "Errors in the *life* breed errors in the *brain*,
> And these reciprocally those again."

Hence, too, the eagerness in man to depreciate what condemns him, to *distort* and *pervert* the *meanings* of words from their proper signification, and to introduce others more agreeable to his own debased practices. But this shuffling, this perversion will not alter nor escape the consequences. *Conscience*, which might be made the approving Angel of Comfort, will thus become the Accusing Demon of Misery.

29. When, however, the claims of Christianity have been fairly and earnestly investigated, so complete are the evidences in favour of its Divine authority, that full conviction has been produced on the minds of men the most distinguished in the several departments of science. Without enumerating a host of eminent characters who have devoted themselves to the profession of teachers of religion, where shall we find individuals superior, if equal, to Bacon, Newton, Boyle, and Locke; to Leibnitz, Euler, and Baron Haller; to Milton, Hale, Sir W. Jones, Dr. Johnson, and Dr. Adam Smith? These were all *laymen*, firm believers in Christianity, because they had *studied* the subject.

True, and sadly too true, that many things have been said and done, ostensibly for the sake of Christianity, which, however, never sprang from it, but, on the contrary, have been in direct violation of

its principles and its spirit.—To Obtain Noble Ends by Noble Means is, and ever has been, the soul-stirring Principle of Pure Christianity. The evangelization of the world, the subordination of the human heart and intellect to the Will of God, to the manifestation of brotherly affection, and to the fulfilment of earthly Duties, are surely objects worthy the Divine Mission of our Lord, and the labours and sufferings of His Apostles. Though degeneracy of conduct and corruption of doctrine soon manifested themselves among professing Christians; still, wherever the pure Oracles of God were permitted to be read, there the Light of Christianity exhibited its immutable principle of action, to enlighten the dull intellect, to strengthen the wavering resolution, to encourage the struggling spirit to do and maintain, through life, whatever is true, honest, just, pure, lovely, and of good report. (Phil. iv. 8.)

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