

Leaving out of consideration grammatical inflections, the changes which words undergo in form may be arranged as due to the following principles:—

1. The principle of Ease. The chief changes due to this principle may be classified as follows:—

(a) Desire for brevity; shortening a word by leaving out unaccented or unimportant syllables. Compare *paralysis*, *palsy*, *phantasy*, *fancy*.

(b) Assimilation of letters—1, vowels, as in *man*, *men*, *old*, *elder*, etc.; 2, consonants, as *corrupt*.

(c) Dissimilation of letters: To prevent the awkward recurrence of the same sound, one sound is sometimes changed into a more remote one, as *marble*, from French *marbre*.

(d) Indistinct articulation, as *guard* from *ward*.

(e) Prefixing a letter to assist in distinct utterance, as *espy*, *especial*.

(f) Inserting a letter to prevent the disagreeable clash of vowels, or as a strengthening letter, or to affect a transition between two remote sounds, as *redound*, *number*, *gender*, etc.

(g) Adding a letter to the end of words to allow the voice to dwell on it, as *sound*.

(h) Words transferred from one language to another are frequently changed to suit national preferences. This important class of changes is more particularly considered in connection with Grimm's law.

2. The principle of Compensation. This is frequently seen in the lengthening of a vowel sound to make up for the dropping of a consonant, as *goose* from *gans*.

3. The principle of Analogy. This is seen in the formation of such words as *its*, *fore-go*, *dis-like*. Many errors in words have resulted from this principle, such as (a) mistakes of the unlearned who resolve unfamiliar words into words familiar to them; thus, *Char-treux* has been changed into *Charterhouse*; (b) mistakes of the learned, as *island*.

4. The differentiation of vowel sounds, called by the Germans *Ablaut*. This principle is used in the formation of the preterites and perfect participles of strong verbs, as

sing, *sang*, *sung*. Nouns are sometimes formed in the same way, as *bind*, *bound*, *band*, *bond*, *bundle*.

5. The influence of Accent, as seen in the word *counsel*, from the French *conseil*, where the accent is on the last syllable.

6. To mark a difference in meaning, a difference in form is often made, as *cord*, *chord*, *draft*, *draught*.

FRENCH.

EDUCATION DEPARTMENT, ONTARIO.

"Intermediate" Examinations, 1881.

FRENCH.*

(Continued from page 504, Vol. III.)

II.

DE FIVAS: *Introduction*.

Translate:

Maître corbeau, sur un arbre perché,

Tenait en son bec un fromage.

Maître renard, par l'odeur alléché,

Lui tint à peu près ce langage:

Hé! bon jour, monsieur du corbeau!

Que vous êtes joli! que vous me semblez beau!

Sans mentir, si votre ramage

Se rapporte à votre plumage,

Vous êtes le phénix des hôtes de ces bois.

A ces mots, le corbeau ne se sent pas de joie;

Et pour montrer sa belle voix,

Il ouvre un large bec, laisse tomber sa proie.

1. *Le phénix*—Explain the allusion.

2. *Du corbeau*—What does the *du* mean?

3. Quote the conclusion of this fable (in French).

4. *Ouvre*—Parse, and give the principal parts.

III.

GRAMMAR AND COMPOSITION.

1. Write the singular of *bestiaux*, *yeux*; the feminine of *directeur*, *duc*, *esclave*, *chrétien*, *connaisseur*, the French for the possessive pro-

*Translations of and answers to this paper have been courteously sent us by Mr. W. M. Fraser, B.A., U. C. C. These will be found appended.