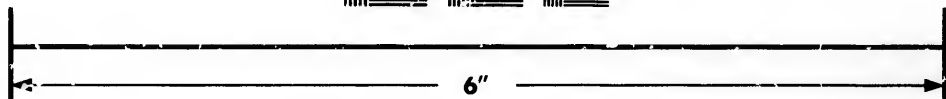
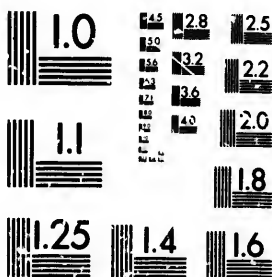


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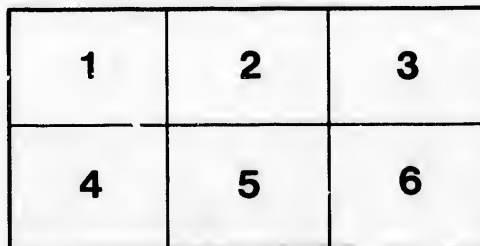
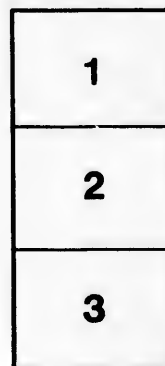
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FOR THE USE OF SCHOOLS.

INCLUDING

COPIOUS EXERCISES FOR PARSING, WITH EXAMPLES; AND AN
EXPLANATION OF THE LEADING PRINCIPLES OF ANALYSIS,
PARAPHRASING, AND PUNCTUATION.

BY

J. A. MACCABE,

Provincial Normal School, Truro, N. S.

Third Edition.

PRESCRIBED BY THE COUNCIL OF PUBLIC INSTRUCTION FOR
USE IN THE PUBLIC SCHOOLS.

HALIFAX, N. S.:
A. & W. MACKINLAY.
1874.

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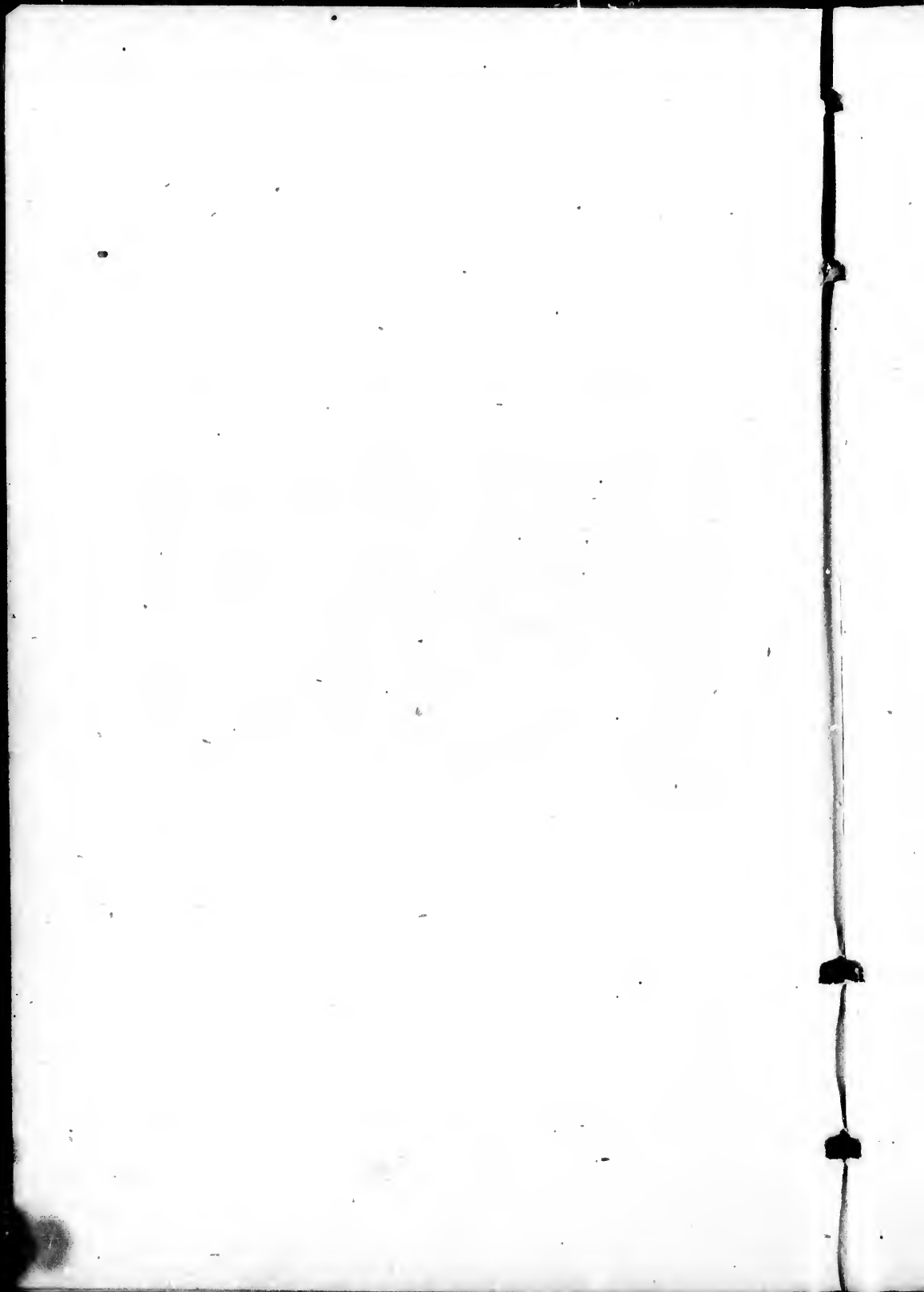
PREFACE TO THE SECOND EDITION.

THE present Edition contains a large amount of matter not found in the first. Practical exercises occur more frequently; and at the request of a large number of teachers, words, phrases, and sentences, involving grammatical errors, have been introduced in various parts of the work, to serve as exercises for correction. More extended examples of parsing and analysis, and a section on Derivation, have been added.

The author would here express his sincere gratification at the success of his little work, now passed through a first edition, and the many flattering notices it has received. He hopes that the improvements contained in the present edition will make it still more useful, and warrant its introduction into all the schools of the Province.

J. A. MACCABE.

NORMAL SCHOOL, TRURO MARCH, 1874.



PREFACE TO THE FIRST EDITION.

THERE are few subjects, if any, upon which so many text books have been written as English Grammar. From 1633, the date of the first issued from the press, down to the present time about two hundred and fifty different treatises on this subject have been published ; and of these, only sixty were written previous to the present century.

It may, then, be asked what necessity exists for another grammar. The author of the present work, must, of course, have presumed that his addition to the number would not be found superfluous. He does not pretend to much originality, but presents the work rather as a compilation. As, hardly anything new can be said about English grammar, he, by preparing the present treatise, does not thereby find fault so much with what is said in other works on the subject, as with the manner in which it is said. He thinks that the definitions in common use do not accurately define the terms they are intended to explain, that the principles as usually laid down in grammars are involved in much obscurity by being stated in unintelligible language, and that erroneous statements are often given as correct theories. He has attempted to give definitions which will convey correct ideas of the things they describe, to set forth old principles in a new and intelligible form ; and where he introduces innovations, in classification, in the use of new terms, or in the meaning which he attaches to old ones, he has endeavoured to be as logical as possible.

A long experience as a teacher of this branch of knowledge leads the author to hope that, he has arrived at a reasonably correct idea of what is practically useful in matter and method. He therefore places the present work before teachers and pupils,

trusting that it will be found worthy to take its place in the Nova Scotia Series of School Books.

The treatise from which selections for this book have, chiefly, been taken, is that by Hunter. The works of Angus, Murray, Crombie, Collier, Morell, and many others, have also been consulted.

The author would here express his thanks to J. B. Calkin, Esq., M. A., Principal of the Normal and Model Schools, for many useful hints in the revision of the work.

He would also thank his publishers for the kind interest they have taken in bringing out the book, and their exertions to have their part of it perfect.

J. A. MACCABE.

NORMAL SCHOOL, TRURO, N. S., 1873.

ENGLISH GRAMMAR.

1. Men make known their thoughts to each other by spoken or written language.
2. Language when spoken is composed of elementary sounds; and when written, of elementary forms called *letters*, which have been invented to represent those sounds.
3. GRAMMAR is the science which teaches us the correct use of the sounds and forms of language.
4. English Grammar teaches us the correct use of the English language in speaking and writing.
5. It is usually divided into four parts: *Orthography*, *Etymology*, *Syntax*, and *Prosody*.

ORTHOGRAPHY.

6. ORTHOGRAPHY treats of the forms and sounds of the letters and the correct method of spelling words.
7. With it is connected *Orthoepy*, or the science of correct pronunciation.
8. The elementary sounds of the English language are about forty.
9. The letters, which, all together, are called the *Alphabet*, are twenty-six.
10. One letter, therefore, must represent two or more sounds.
11. The letters are; *a, b, c, d, e, f, g, h, i, j, k, l, m, n, o, p, q, r, s, t, u, v, w, x, y, z.*
12. The letters are in two forms: *Capital*, and *Small* letters, as *A, a.*

13. Capital or head-letters are used (1) at the beginning of every sentence, (2) of every line of poetry, (3) of the names of persons, places, months, days. (4) The pronoun I and the interjection O should be written with capital letters, as also the first letter of any word of particular importance.

14. The letters are divided into *vowels* and *consonants*.

15. A vowel is a letter, the sound represented by which, is full and perfect and produced by the open mouth.

16. The vowels are *a, e, i, o, u, w, y*.

17. A consonant is a letter which represents a sound more or less imperfect, in consequence of the breath being intercepted by the tongue, lips, or teeth.

18. The consonants are divided into *mutes* and *semi-vowels*.

19. The mutes are those which, when they occur after a vowel, completely stop the vowel sound in articulation.

20. They are *b, p, d, t, k, g, c* hard, and *g* hard.

21. The semi-vowels, when they occur after a vowel, do not stop its sound completely, but allow the voice to escape, though not fully or openly.

22. They are *c* soft, *f, g* soft, *h, j, l, m, n, r, s, v, x, z*.

23. The sounds are the following:

Vowel Sounds.	}	1. The sound of <i>a</i> as in <i>fate</i> .
		2. " " " <i>a</i> " " <i>fat</i> .
		3. " " " <i>a</i> " " <i>far</i> .
		4. " " " <i>a</i> " " <i>fall</i> .
		5. " " " <i>e</i> " " <i>mete</i> .
		6. " " " <i>e</i> " " <i>met</i> .
		7. " " " <i>i</i> " " <i>pine</i> .
		8. " " " <i>i</i> " " <i>pin</i> .
		9. " " " <i>o</i> " " <i>note</i> .
		10. " " " <i>o</i> " " <i>not</i> .
		11. " " " <i>u</i> " " <i>tube</i> .
		12. " " " <i>u</i> " " <i>tub</i> .
		13. " " " <i>u</i> " " <i>rule</i> .
		14. " " " <i>w</i> " " <i>wet</i> .
		15. " " " <i>y</i> " " <i>yet</i> .
		16. " " " <i>ou</i> " " <i>house</i> .
		17. " " " <i>oi</i> " " <i>voice</i> .

beginning a word, *w = oo* rapidly pronounced.

" " " *y = ee* " "

Ending a word, *w = u*

" " " *y =*

Some of the consonant sounds may be given in pairs ; one of each pair expressing what is called a *breath* sound, the other, a *voice* sound. In the following the *breath* sounds are put first.

Consonant Sounds:	18.	The sound of p as in <i>pet</i> .
	19.	" " " b " " <i>bet</i> .
	20.	" " " t " " <i>ten</i> .
	21.	" " " d " " <i>den</i> .
	22.	" " " f " " <i>fine</i> .
	23.	" " " v " " <i>vine</i> .
	24.	" " " th " " <i>thin</i> .
	25.	" " " th " " <i>then</i> .
	26.	" " " k " " <i>cut</i> = <i>ket</i> .
	27.	" " " g " " <i>got</i> ,
	28.	" " " ch " " <i>chest</i> .
	29.	" " " j " " <i>jest</i> .
	30.	" " " s " " <i>seal</i> .
31.	" " " z " " <i>zeal</i> .	
32.	" " " sh " " <i>show</i> .	
33.	" " " z " " <i>azure</i> .	

Consonant Sounds not pairing.

- 34. The sound of l as in *low*.
- 35. " " " m " " *now*.
- 36. " " " n " " *no*.
- 37. " " " r " " *row*.
- 38. " " " ng " " *long*.
- 39. " " " h " " *hot*.
- 40. " " " wh " " *why*.

g is always followed in a word by u, and the qu = kw; as, *queen* = *kween* & = *ke*; as, *tax* = *tak*.

24. A *diphthong* is the union of two vowels into one sound.

25. When the vowel sounds are blended, as in the word *house*, the diphthong is called *proper*.

26. When the sound of only one of the vowels is heard, as in the word *road*, the diphthong is called *improper*.

27. A *triphthong* is the union of three vowels into one sound, as in *beau*.

SYLLABLES.

28. A *syllable* consists of a single sound, or of a number of sounds uttered together by a single impulse of the voice ; as, *a*, *an*, *ant*.

WORDS.

29. A *word* is the spoken or written sign of an idea.

30. In written language, it may consist of one letter only, or of several,—of one syllable, or more than one.

31. A word of one syllable is called a *monosyllable*; as, *noun*.

32. A word of two syllables is called a *dissyllable*; as, *pro-noun*.

33. A word of three syllables is called a *trisyllable*; as, *ad-ject-ive*.

34. A word of more than three syllables is called a *polysyllable*; as, *in-ter-jec-tion*.

EXERCISE I.

Tell the vowels, consonants, diphthongs, triphthongs in the following words, and divide the words into syllables—Deny, mean, mournful, shoe, mountain, misunderstanding, society, ease, eye, adieu, straight, youth, oil, our, beauty, confusion, original, European, language, Russian, repeat, heavy, conquered, followers, William, defeated, nobility, business, taught, tongue, conversation, peasantry, impenetrability, unanimity, guide, review, divisibility, avoidupois, knowledge, young, does, whatever, brought, parliament.

ETYMOLOGY.

35. ETYMOLOGY treats of the origin, classification, and inflexion of words.

36. Words are arranged in *eight* classes (commonly called "Parts of Speech"); namely, *Noun, Adjective, Pronoun, Verb, Adverb, Preposition, Conjunction, Interjection*.

37. *Inflexion* is the change which a word undergoes to express varieties of meaning, or relation with other words.

38. *Inflexion* is now generally used in a wider sense, to mean any property of the noun, adjective, verb, &c., to express

which the word may, or may not change its form. *Person*, which will be explained further on, is called an inflexion of the noun, although to express it, no change takes place in the form of the noun. (See 80).

39. The Parts of Speech are sometimes divided into *declinable* and *indeclinable*. The term *declinable* is applied to those which have inflexion; as, Noun, Adjective, Pronoun, Verb, and sometimes, Adverb; *indeclinable*, to those which have no inflexion; as, Preposition, Conjunction, Interjection.

40. The term *declinable*, however, is here used in a sense somewhat different from its original meaning. (See 111).

NOUN.

41. A *noun* is the *name* of anything; as, *John, London, house, tree, hope.*

42. The things to which we give names may be objects of the external senses; as, *book, pen, man, noise, smoothness, perfume, sweetness, &c.*; or they may be objects merely of the imagination or the intellect; as, *prudence, virtue, courage, excellence, &c.*; but in both cases such names are nouns.

43. Whenever a word, syllable, letter, or symbol of any kind is made the subject of discourse, it must be regarded as a noun; as, "*We* is a pronoun," "*Un* is a prefix," "*A* is a vowel," "*+* is a sign of addition," "*,* is a comma."

44. There are three kinds or *sub-classes* of nouns; *Proper, Common, and Participial.*

45. A *proper* noun is a name given to an individual of a class to distinguish it from the other individuals of the same class; as, *George, Kate, Halifax, the St. Lawrence.*

46. A *Common* noun is a name shared in common by each individual of a class; as, *man, woman, town, river.*

47. A *participial* noun is the name of an action, that name ending in *ing*; as, *walking, reading, writing.*

48. Proper nouns are used as Common nouns, when they have an adjective annexed to them, or when they are used in the plural; as, "Some mute, inglorious *Milton* here may rest"; "*Shakespeares* are not of every day growth," "It would require a *Demosthenes* to stir them up."

49. Proper nouns, however, when appearing under such circumstances, are not always to be considered as common.

50. If the name implies the *qualities* which distinguish an individual, it is to be regarded as common.

51. Thus in the examples given in 49, *Milton*, *Shakespeare* and *Demosthenes* are proper nouns used *figuratively* (See 502, 532, 2) for common nouns, indicating individuals with certain qualities which were possessed by Milton, Shakespeare, and Demosthenes.

52. If the name stands for the individual simply, without reference to qualities, it is to be regarded as proper; as, "He married a *Howard*;" "The four *Georges*;" "Have you seen any of the *Smiths*?"

53. Common nouns are used as proper, when, by personification, or special use, the object named is regarded as an individual not belonging to a class; as, "It is thou, *Liberty*,—thrice sweet and gracious goddess;" The "*Common*," "The *Park*."

54. *The* is used before a singular noun to represent a class; as, "*The oak* is harder than *the elm*." It is prefixed to the names of places or of institutions, to indicate a profession; as, "*Love* rules *the camp*, *the court*, *the grove*."

55. *The*, *a* or *an* is never used in English before the names of virtues, vices, arts or sciences, abstract qualities defined not otherwise particularly, or before terms strictly limited by other definite words, or before titles used as titles, or names as names; as, "Patience is a virtue," "Falsehood is odious," "The eldest son of a duke is called 'Marquis'," "*Thames* is derived from *Tamesis*," (not *The Thames*).

56. Some common nouns are called *Collective*; some, *Abstract* nouns.

57. A *collective* noun expresses a collection of individuals regarded as forming a whole; as, *army*, *multitude*, *fleet*.

58. An *abstract* noun is the name of some attribute considered apart from the object to which it belongs; as, *whiteness*, *hardness*, *sweetness*.

59. The inflexions of nouns are, *Number*, *Person*, *Gender*, *Case*.

EXERCISE II.

Place in one column on slate or paper, the nouns in the following sentences; opposite to each in another column write the word *noun*; and in a third column opposite to each, the sub-class: thus,

Word	Class	Sub-Class
John	noun	proper
man	noun	common
reading	noun	participial

John goes to school with his sister Mary. John carries the

books, slates, pens, and pencils. A map is a picture of the world, or of a part of the world. Charles has broken the pitcher with his whip. Halifax is the capital of Nova Scotia. Listen to nature's teachings. Bees live in hives. We hear nothing of causing the blind to see. Among the bushes and high grass near the water, the swan builds its nest. We see trees, and fields, and houses, and a great sheet of dark water. The nobles of England saw the necessity of redressing the wrongs of the people. Napoleon was now master of Europe. Nova Scotia is a peninsula. My soul may not brook recalling. And the foam of his gasping lay white on the turf. June brings tulips, lilies, roses: fills the children's hands with posies. Not a step can we take in any direction without perceiving the traces of design. One day George said to his sisters Lucy and Fanny. We heard the bellowing of the Mediterranean. No fantastic carvings show. A grateful mind by owing owes not. Therefore, as far from granting he, as I from begging peace. And by opposing end them. Robert returned to England with William, and joined him in an expedition against Scotland. Waste their sweetness on the desert air. He was much happier in giving than in receiving. His was the true goodness of heart. The Atlantic Ocean separates America from Europe and Africa. America was discovered by Columbus, a native of Genoa, in 1492. He was under the patronage of Ferdinand and Isabella of Spain.

NUMBER.

60. *Number* is an inflexion of the noun derived from its denoting one object, or more objects than one.

61. If the noun denotes one object, it is said to be of the *Singular* number; as, *book, box, man*.

62. If the noun denotes more than one, it is said to be of the *Plural* number; as, *books, boxes, men*.

63. The plural is formed from the singular, as a general rule by adding *s*; as, *book, books*.

64. If, however, the termination of the singular has the sound of *s*, or a sound approaching it, as in words ending in *s, sh, x, ch* soft, *z*; *es* must be added to form the plural; as, *gas, gases*; *brush, brushes*; *box, boxes*; *church, churches*; *topaz, topazes*.

65. The reason of this is evident. If *s* only were added, the plural could not be distinguished in conversation from the singular.

66. Nouns ending in *o* or *y* preceded by a consonant, form their plural by adding *es*, the *y* at the same time being changed into *i*; as, *cargo, cargoes*; *lady, ladies*. The following are exceptions in *o*, following the general rule, *bamboo, cento, canto*,

duodecimo, grotto, halo, junto, memento, motto, octavo, portico, quarto, solo, two, tyro, zero. But when *o* or *y* is preceded by a vowel, the plural is formed by simply adding *s*; as, *cameo, cameos; folio, folios; day, days; boy, boys. quy* has *quies*; as, *soliloquy, soliloquies.*

67. Most nouns ending in *f* or *fe* make their plural by changing *f* or *fe* into *ves*; as, *calf, calves; knife, knives.* But *hoof, roof, grief, mischief, handkerchief, relief, muff,* and others follow the general rule. The plural of *staff* should be *staffs*, not *staves*; the singular of *staves* is *stave*.

68. One form of the Anglo Saxon plural ended in *en*. We have still some examples of this in our language (which is derived chiefly from the Anglo Saxon); as, *ox, oxen; man* (and its compounds) *men.* We must, however, say *Mussulmans, Turkomans, Talismans,* as these are not compounds of the English word *man.*

69. Another plural form in the Anglo Saxon ended in *ru* (afterwards *er-re*). Four words formed their plural in this way, *child, lamb, calf, egg.* (This form is now seen in the word *child-r-en*, which, strangely enough, has two plural terminations; the *r* of *ru*, and the *en* mentioned before.

70. Some nouns have two distinct plural forms.

Die has *dies* (for coining) and *dice* (for gaming).

Pea has *peas* (distinct seeds) and *pease* (the species).

Penny has *pennies* (coins) and *pence* (value).

71. Some nouns have the same form for both numbers; as, *deer, sheep.*

72. Some nouns from the nature of the things which they express have no plural; as, *wheat, tea, sugar, water, gold, sloth, pride.* However, some of these are pluralized, to express different kinds or qualities; as, *new teas.*

73. Some nouns have no singular; as, *bellows, scissors, ashes, &c.*

74. The names of sciences ending in *ics*, are often regarded as singular, although with a plural termination; as, *mathematics, optics, &c.* Again, such forms as *horse* and *foot*, meaning horse soldiers and foot soldiers, though singular in form have a plural sense. So also, such expressions as, 10 *stone*, 5 *score*, 20 *sail*, 40 *head.*

75. Proper nouns are generally made plural by adding *s*; as, the *Henrys, the Johnsons.* When the proper name has a title prefixed, the title only should be pluralized; as, the *Misses Johnson.* When the word *two, three, &c.* stands before the title, the latter noun is made plural; as, "the two Miss Scotts."

76. In some peculiar plural forms, we find an apostrophe preceding the *s*; as, "Dot your *i's* and cross your *t's.*" The *9's*, the *+*'s. When other parts of speech are used as nouns, their

plurals are formed regularly; as, "The *ifs* and *buts*," "The *whys* and *wherefores*," "At *sixes* and *sevens*."

77. Some compound words consisting of a noun followed by a descriptive term or phrase, form their plural by adding *s* to the first word; as, *court-martial*, *courts-martial*; *knight-errant*, *knights-errant*; *father-in-law*, *fathers-in-law*. But we say *spoonfuls*, *handfuls*, *mouse-traps*, *mantraps*.

78. Nouns adopted from foreign languages generally retain their original plural form. The following are some of the singular and plural terminations of these words. Latin—singular, *a*, *us*, *um*, *is*, *ix* or *ex*, make respectively in the plural, *ae*, *i* or *era*, *a*, *es*, *ices*. Greek—singular, *is*, *on*, make respectively in the plural *es* or *ides*, *a*.

Thus: *nebula*, *nebulae*; *calculus*, *calculi*; *genus*, *genera*; *memorandum*, *memoranda*; *amanuensis*, *amanuenses*; *appendix*, *appendices*; *oasis*, *oases*; *apsis*, *apsides*; *phenomenon*, *phenomena*.

OTHER LANGUAGES.

	<i>Singular,</i>	<i>Plural.</i>	
French.	{	Beau,	Beaux.
		Madame,	Mesdames.
		Monsieur,	Messieurs.
Italian.	{	Bandit,	Banditti.
		Virtuoso,	Virtuosi.
Hebrew.	{	Cherub,	Cherubim.
		Seraph,	Seraphim.

79. The pupil will note the following. *Alms* is derived from the old French *almesse*, and is strictly speaking singular, and was so used by ancient authors. *Customs*, meaning taxes or duties on imported goods, has no singular, and must be distinguished from the plural of *custom*, habit. *Letters*, meaning literature, has no singular. *Means* is used in both numbers. *Pains*, meaning *care*, is joined with a plural verb. *Gallows* is joined to a singular verb. *News* is generally considered singular.

EXERCISE III.

Form the plural of the following words:—Day, hero, goose, sister-in-law, pailful, half, folio, valley, surf, genus, madness, turf, portico, two, entry, seraph, alumnus, genius, chimney, fresco, m, 50, soliloquy, tornado, postman, son-in-law, memorandum, man-slayer, step-son.

Correct the errors in the following plurals:—Heres, delaies, shelves, elfs, cherubims, stratas, kines, wharfs, cantoes, monies, folioes, twoes, childs, foots, seraphims, vertexes, potatoes, echos, bodys, The Misses Whartons, prooves, dwarves, ts, is, octavoës, flagstaves, loafs.

PERSON.

80. *Person* is an inflexion of the noun derived from its being the name of the person who speaks, of the person or thing spoken to, or of the person or thing spoken of.

81. The person speaking is said to be of the *first person*; but this person is rarely found except in pronouns. Nouns are in the first person, only when in apposition with a pronoun of the first person; as, "*We petty men walk under his huge legs.*"

82. If the noun is the name of a person or thing spoken to, it is said to be of the *second person*; as, "*John, come here;*" "*Must I leave thee, Paradise.*"

83. If the noun is the name of a person or thing spoken of, it is said to be of the *third person*; as "*John came here;*" "*Eve left Paradise.*"

84. *Person* is derived from the Latin *persona*, a mask used in the ancient theatre. By a secondary meaning it was applied to the actor himself. The speaker thus becoming a *person*, the party spoken to was soon termed by Grammarians, the *second person*, and when another was introduced as the subject of their conversation, he was denominated the *third person*. In ancient tragedy, it may be remarked, more than three never appeared on the stage.

GENDER.

85. *Gender* is an inflexion of the noun derived from its being the name of an animal of the male kind, or of an animal of the female kind.

86. Nouns are of two genders, or of no gender.

87. If the noun is the name of a male animal, it is said to be of the *masculine* gender; as, *man, lion*.

88. If the noun is the name of a female animal, it is said to be of the *feminine* gender; as, *woman, lioness*.

89. If the noun is the name of an object which has no sex, it has no gender; as, *book, chair*.

90. Gender, therefore, depends on sex; sex being an attribute of living beings, gender, of the words which are the names of these beings. Where there is no sex, there is no gender.

91. In general, there is nothing in the *form* of a noun to

indicate its gender, except the terminations *ess* and *ix* of the feminine; as, *poet, poetess; executor, executrix.*

92. Gender is sometimes distinguished by having different words in the masculine and feminine; as, *boy, girl; beau, belle.*

93. In some instances distinction of gender is denoted by the addition of a word; as, *man-servant, maid-servant; bridegroom, bride.*

94. The masculine form is often employed in a general way to include both males and females. Thus, although we have the forms *poet* and *poetess, author* and *authoress*, the words *poet* and *author* may include persons of both sexes. It is to be observed, however, that the masculine term is always employed when the office, occupation, profession, &c., and not the sex of the individual, is chiefly to be expressed; and that the feminine term is used in those cases only when discrimination of sex is indispensably necessary. This may be illustrated by the following examples. If I say, "The poets of this age are distinguished more by correctness of taste than by sublimity of conception," I clearly include in the term *poet* both male and female writers of poetry. If I say, "She is the best poetess in this country," I assign her the superiority over those only of her own sex. If I say, "She is the best poet in this country," I assign her the superiority over all other writers of poetry, both male and female.

95. Some nouns, such as *parent, child, friend*, being applicable to either sex, are sometimes improperly said to be of the common gender. If the singular form occurs in a sentence, and if the context enables us to tell its gender, it should be said to be of the gender so made known. If the context gives us no idea of its gender, the expression we should use in speaking of its gender is "masculine or feminine," not common. If the plural form occurs, the context should be used in the same way, and if it will not aid, the noun in the plural may be called common gender. The proper application of the term *common gender* is to plural nouns or pronouns, which convey the idea of both sexes.

96. Some nouns having no gender are often said to be of the masculine or feminine. Thus we say of the *sun*, "*He* is setting;" of a *ship*, "*She* has just come into port." Such words are said to be *personified*. (See 525.)

97. The rule in this case seems to be that, the names of things remarkable for their strength, courage, or majesty, should have the masculine gender assigned to them; thus, *time, death, anger, joy, winter*; and that the names of things remarkable for gentleness, fruitfulness, beauty, the feminine gender; as, the *earth, spring, hope*. (See Collins' Ode to the Passions.)

98. When speaking of Animals, particularly those of inferior size, and sometimes even of infants, we frequently con-

sider them as devoid of sex ; as, "The cat is a bold and daring creature ; and is also cruel to *its* enemy." "The child was lying in *its* cradle."

99. Collective nouns, if they convey the idea of unity, or take the plural form, are considered as having no gender ; as, "The army on *its* approach raised a shout of defiance." But if they convey the idea of plurality without the plural form, they take the gender of the individuals that compose the collection ; as, "The jury could not agree upon *their* verdict."

100. The following are examples of masculines and feminines, the latter being more or less irregular.

Abbot, abbess.	Ogre, ogress.
Bachelor, maid, spinster.	Signor, signora
Chamberlain, chambermaid.	Stag, hind
Czar, czarina.	Steer, heifer.
Don, donna.	Sultan, sultana.
Duke, duchess.	Swain, nymph.
Earl, countess.	Votary, votaress.
Fox, vixen.	Widower, widow.
Friar and monk, nun.	Wizard, witch.
Gaffer, gammer.	Joseph, Josephine.
Hart, roe.	Augustus, Augusta.
Hero, Heroine.	Henry, Henrietta.
Landgrave, lanagravine.	Francis, Frances.
Margrave, margravine.	Julius, Julia or Juliet.

EXERCISE IV.

Name the genders of the following nouns:—Aunt, duke, duchess, wizard, monk, niece, heiress, tigress, roe, goose, hind, peahen, queen, viscount, earl, marquis, empress, witch, sloven, bridegroom, donna, testatrix, ewe-lamb.

Correct the errors in the following sentences:—Among the ladies of the household were a duchess, a chamberlain, a marquis, a vicountess, an earl, a baron, four peers of the realm, a princess, the dauphin, the young czar, a landgrave, and a margravine. He divided the males from the females, placing in one field, the oxen, the ewes, the heifers, the geese ; and in another, the females—the pea-hens, the fillies, the drakes, and the young does.

Write out the feminines of the following words:—Arbiter, czar, don, gaffer, director, duke, prince, earl, dauphin, executor, heir, landgrave, marquis, sultan, peer, viscount, negro, friar, testator, tiger, votary, beau, drake, master, sir, lady.

Write out the masculines of the following words:—Lady, niece, witch, vixen, roe, abbess, infanta, bride, lass, dam, hind, landlady.

CASE.

101. *Case* is an inflexion of the noun derived from the relation which the noun has to some other word in the sentence.

102. If the noun is the subject of a verb, it is said to be in the *nominative* case; as, "*John* is present." If the noun is immediately followed by a participle, and have no *direct* dependence on any other word in the sentence, it is said to be in the *nominative absolute*; as, "*John* being present, we will commence." Finally, if the noun is the name of the person or thing addressed, it is said to be in the *nominative of address*; as, "*John*, why were you not present when we began work?" "*Ye crags and peaks*, I'm with you once again."

103. If the noun is the name of a person or thing represented as possessing something, it is said to be in the *possessive* case, which is usually expressed by writing the noun with an apostrophe and the letter *s* attached; as "*John's* book"; "the *mountain's* brow."

104. The origin of the apostrophe and the letter *s* to mark the possessive case, may be thus explained. In the Anglo-Saxon language, nouns generally formed their plural by adding *as* to the singular. As the language changed, the plural came to be formed by adding *es*, which was also the general case ending of the genitive (possessive) singular: consequently, to distinguish between the two cases, the *e* in the possessive singular was omitted, and an apostrophe used in its place.

105. To avoid concurrent hissing sounds, it is sometimes expedient to mark the possessive singular by an apostrophe only; as, "Moses' rod"; "for conscience' sake." If the plural end in *s*, the same rule is observed in forming its possessive.

106. If the noun is the object of an action or of a relation, it is said to be in the *objective* case; as, "William accompanied *John*"; "William walked with *John*."

107. This case is usually found after a transitive verb, (see 168), or after a preposition. (see 340.)

108. As may have been already seen from the foregoing remarks, nouns have three cases, Nominative, Possessive, and Objective.

109. The nominative and objective are the same in form, and can only be distinguished by the context.

110. The possessive is often resolvable into the objective with the preposition of. Thus, "the king's crown" is equivalent to "the crown of the king." It is usual, however, when inanimate objects are represented as possessors, to use the objective form; thus, to say "the foot of the mountain" rather than "the mountain's foot." Although the possessive form has generally the same meaning as the objective with the preposition, as in the examples here given, this is not always the case. Sometimes the meaning is very different, arising, in part, from the position of the accented noun in the sentence, for example: *Latham's English Language*, is not quite the same as the *English Language of Latham*. The attention is called to the man in the former expression, and to the book, or perhaps to his style, in the latter. *The lives of the Poets of Johnson*, is different both in sense and sound, from *Johnson's Lives of the Poets*; still more does it differ from *Johnson's Poets' Lives*. Compare the *Lord's Day* with the *Day of the Lord*.

111. Ancient grammarians represented the nominative case by a perpendicular line, the others, by oblique lines, forming angles with the upright line. The nominative case was called the *upright case*, from the line chosen to represent it; the others, oblique cases, which being represented by lines *bending* or *falling* away from the perpendicular, repeating the forms of the noun for these cases was called *declension*, and the noun was said to be *declined*. These terms, thus, at first restricted to the noun, were afterwards applied to other parts of speech. Similar remarks may be made with regard to the terms *inflexion* and *inflected*.

112. The nouns *boy, man, city*, are thus declined:

	<i>Singular.</i>			<i>Plural.</i>		
<i>Nom.</i>	Boy	man	city	boys	men	cities
<i>Poss.</i>	Boy's	man's	city's	boys'	men's	cities'
<i>Obj.</i>	Boy	man	city	boys	men	cities

EXERCISE V.

Write the possessive case singular, and where allowable, the possessive case plural, of the following words:—Torch, calf, lynx, echo, father-in-law, courtmartial, lady, goose, life, beau, negro, deer, children, forest, ocean, judge, chance, vice, coach, peeress, Watts, girls, city, oxen, artist, my brother, Augustus, Bolton the carriage-maker, Robert Burns, Catherine Philips, Henry II, Sir William Jones, Demosthenes, the Athenian orator.

Correct errors in the following sentences:—Despairs long sigh and Griefs convulsive sob. A mothers tenderness and a fathers

care are Nature's gifts for man's advantage. The picture of her son's does not much resemble him. Socrates's teachings were in advance of his age. I have not read Horace's epistles. Neither John nor his brother's scholarship was very high. The peace of Westphalia closed the Thirty Years War. The measure gained the king as well as the people's approbation. Moses' rod was turned into a Serpent. For goodness's sake do not go. I expect to visit his brother's John's monument.

PARSING.

Selecting the nouns from the following sentences, fill up on slate or paper a table similar to the subjoined, making the following abbreviations: for *proper*, *prop.*; for *common*, *com.*; for *singular*, *sing.*; for *plural*, *plur.*; for *first*, *second* and *third* the usual abbreviations; for the gender, *masc.*, *fem.*, or *no gen.*; for the cases, *nom.*, *poss.*, *obj.*

Word	Class	Sub-Class	Inflection
man	noun	com.	sing., 3d., masc., nom.
Mary	noun	prop.	sing., 3d., fem., nom.
books	noun	com.	plur., 3d., no gen., nom.

John reads. Mary writes. The ship was lost. The dog, Dash barked. John's book fell. James's slate was broken. Good morning, William. The truth of the matter is not known. She sang a sweet song. Gentlemen, do you believe the story? I carried the parcel. Birds fly. He drove the oxen. The bells of the church ring. Sam broke the top. The river rises in the foot of the mountain. He stops at home. I, John, saw. He did it for conscience's sake. Birds' nests are wonderful structures. Evening's shades came on. Go away James. Men's minds are capable of conceiving great things.

ADJECTIVE.

113. An *Adjective* is a word added to a noun to limit or qualify its meaning; as, a book, *this* book, *each* book, a *new* book, *the good* book.

114. There are three sub-classes of adjectives, *Definitive*, *Attributive*, and *Participial*.

115. *Definitive* adjectives are those which *define* nouns, that is, which refer to the number, position, extent, particularity, or any *limitation* of the object denoted by the noun.

116. The following are examples, *a, an, the; one, two, three, &c.; first, second, third, &c.; former, latter, last; each, every, either, neither; this, that, these, those, yon, yonder; any, all, no, none, few, some, several, much, many, more, most, which, what, whether, such, same, other, own, Nova-Scotian.*

117. The word *whether* is strictly a definitive adjective, denoting *which of the two*, but our present employment of the word requires the two things to be specified separately, by means of the conjunction *or*, in which case it is either a conjunction or definitive adjective. Thus, in the sentence, "*whether* is William's offer or Joseph's better," equivalent to "*whether* offer is better—William's or Joseph's?" *whether* is a conjunction or definitive adjective.

118. An *attributive* adjective is added to a noun, to express an attribute or quality as existing in the object of which the noun is the name; as, "a *sweet* apple."

119. The *participial* adjective is the *present* or the *past participle* of a verb, (See 205) when this participle occurs alone or in immediate connexion with a noun. Thus in the sentence, "he seemed for dignity *composed*," *composed* is an adjective participial, qualifying *he* or the noun for which *he* stands. Again, in the sentence, "thus *repulsed*, our final hope is flat despair," *repulsed* is an adjective participial, qualifying the speaker and others.

120. Such words may, however, be regarded as *participles* forming part of a passive voice, (see 177) the necessary words being understood. In the sentence given above, "he seemed for dignity *composed*," *composed* may be considered as part of a passive voice. Thus, supplying the necessary words, "he seemed as one who *was composed* for dignity." But the simplest way to deal with such words is, to call them adjectives. (See 300).

121. The definitive adjective *a* is, merely, an abbreviation of *an* which is the representative of the Anglo Saxon word meaning *one*; *a* being used when the word following begins with a consonant, or the sound of *w*, or *y*; as, *a* book, *a* plate, *a* wise man, such *a* one, such *a* humor.

122. Words other than proper Adjectives may be used as adjectives to modify objects of thought, losing in such use, their own proper nature. Nouns are frequently used thus; as, "A *mountain* rill," "A *fairly* vision," "Sunset scene." Adverbs and prepositions are sometimes so used; as, "The *under* current," "*Hither* Gaul," "The *then* administration." Verbs and phrases

are used in the same way; as, "The *do-nothing* policy," "An *out-of-the-way* place," "That *never-to-be-sufficiently-commended* course.

123. Sometimes, to form a class, the definitive adjective *the* is prefixed to other adjectives which refer to plural nouns understood; and to form an abstract noun, is prefixed to adjectives which refer to singular nouns; as, "Men call *the proud* happy," "Then the forms of *the departed*," "He is reading Burke on '*The Sublime*.'"

124. The only inflexion which the English adjective admits is called *Comparison*. Of this there are said to be three *degrees*, *Positive*, *Comparative*, and *Superlative*, distinguishing the various degrees in which a quality is possessed by various objects.

125. Adjectives which do not admit of comparison are called *invariable*; those admitting of comparison, *variable*, though this last term is rarely used.

126. In some languages the adjective is inflected like the noun, having number, gender and case. This was so in the Anglo Saxon. The only instance we have of this kind of inflexion in English, is the *number* of the definitive adjectives *this* and *that*, which have, respectively, *these* and *those* in the plural.

127. An adjective in its simple state is said to be in the *positive* degree; as, "a *tall* man," "a *swift* horse."

128. An adjective denoting that the object of which it expresses a quality, possesses a greater degree of that quality than another object, is said to be in the *comparative* degree; as, "John is *taller* than James," "my horse is *swifter* than his."

129. An adjective denoting that the object of which it expresses a quality, possesses the greatest degree of that quality, as compared with several other objects, is said to be in the *superlative* degree; as, "John is the *tallest* boy in the school," "my horse is the *swiftest* in the town."

130. Attributive adjectives only, admit of comparison. Most definitive adjectives are invariable. However, some attributive adjectives are invariable; those that in their simple form express the quality as possessed by the object in the highest degree; as *superior*, *supreme*, *omnipotent*, *universal*, *perfect*, *complete*, &c.; or those which denote figure, shape, or position; as, *square*, *circular*, *straight*, *horizontal*, &c. Usage may be pleaded

in favor of *more* and *most* universal, *more* and *most* perfect, *more* and *most* complete, but good writers generally avoid such expressions. The expressions, *so universal*, *so extreme*, are improper.

131. The comparative and superlative degrees are formed from the positive, by adding *er* and *est* respectively; *r* and *st* if the adjective end in *e*. Thus, pos. tall, compar. taller, super. tallest; pos. wise, compar. wiser, super. wisest.

132. Adjectives of two or more syllables do not form their comparatives and superlatives by adding *er* and *est*; but by prefixing *more* and *most* to the positive; as, pos. studious, compar. more studious, super. most studious. *Less* and *least* also, indicate comparison; as, studious, *less* studious, *least* studious.

133. Adjectives of two syllables ending in *y*, as *happy*, or *le* after a mute, as *noble*, or accented on the last syllable as *polite*, may be compared either way.

134. The termination *ish* added to an adjective causes the adjective to express a degree less than the positive; as reddish, "tending to red"; *rather*, added to the adjective, has the same effect. *Rather* sometimes expresses *too much* of a quality; thus, "*rather red*," may mean *too red*.

135. Combinations of adjectives with certain adverbs express what is called the *superlative of eminence*; as, *very* beautiful, *exceedingly* careful.

136. Some adjectives are irregular in comparison. The following are examples,

<i>Pos.</i>	<i>Compar.</i>	<i>Super.</i>
Good	better	best
Bad or Evil	worse	worst
Little	less or lesser	least
Much or Many	more	most
Near	nearer	nearest or next
Far	farther	farthest
Forth	further	furthest
Late	later or latter	latest or last
Old	older or elder	oldest or eldest

137. Some adjectives form the Superlative by annexing *most* to the positive or comparative; thus,

<i>Pos.</i>	<i>Compar.</i>	<i>Super.</i>
Low	lower	lowest or lowermost
Hind	hinder	hindmost or hindermost
Up	upper	upmost or uppermost
In	inner	inmost or innermost
Out	outer or utter	outmost, utmost, &c., &c.
Fore	former	foremost or first

EXERCISE VI.

Compare the following adjectives. When any one cannot be compared, tell the reason:—Good, wise, new, long, narrow, just, proud, happy, perfect, large, bad, daily, bright, lofty, vast, humble, green, greedy, mighty, honest, cool, superior, hot, many, triangular, wooden, magnanimous, perpendicular.

Correct the errors in the following sentences:—She is a person of the most great abilities. He is the powerfulest man of his company. The knife was the usefulest instrument he had. He soon found an advantageouser connection. The amiablest disposition secures most regard. The farthest distance. The worsor qualities. The laterest editions. The lowerest strata. The fartherest position. The hindest of the flock. Virtue confers the supremest dignity on man. He was the more junior of the sons. I thought him the memorablest of those forgotten ones. He is the remarkablest of mankind. He was the beautifullest, hopefullest of little fellows. The greatest maximum of temperature was ninety-seven degrees. They were the greatest generals of any others in the army. The youngest was the comelyest and amiablest. His more ulterior object was to reach Athens. The dispute was a more minor affair than the blows we inflicted. It was the extremest cold of the season.

PARSING.

Classify the nouns and adjectives in the following sentences according to the subjoined tabular form. For the adjective under the head, inflexion, write the name of the degree of comparison in which it is if it admit of comparison; if not, write the word, *invariable*. Abbreviate as follows: *adj.* for *adjective*, *defin.* for *definitive*, *attr.* for *attributive*, *invar.* for *invariable*, *pos.* for *positive*, *comp.tr.* for *comparative*, *super.* for *superlative*; thus,

A good boy

Word	Class	Sub-Class	Inflexion.
A good boy	adj. adj. noun	defin. attr. com.	invar. pos. sing., 3d., masc., nom.

A man he was to all the country dear. And passing rich on forty pounds a year. The operations of Nature though slow are sure. And in the lowest deep a lower deep. Every object a little while ago glowed with bright light. Some place their bliss in action, some in ease; those call it pleasure, and contentment these. The Supreme Court held its usual session. He is a

superior teacher. It is the most extraordinary story I have ever heard. The British Empire comprises territories in many lands. Each of the angles is a right angle. The most eminent physicians. He obtained a plain answer. I shall never forget the delightful sensation with which I exchanged the dark, smoky, smothering atmosphere of the Highland hut for the refreshing fragrance of the morning air. He had no longer that firm seat. The all-beholding Sun. Like pampered lions from the spoils they came. The shrinking eye still glanced on grim decay. Advancing darkness broods upon the wild horizon. On the twentieth of February. Some of the greatest philosophers have been engaged in the pursuits of active life. There is scarcely a more melancholy sight. All is sour and cheerless. The struggling daylight shows the unmeasured desert wan. As in the hurrying march. Thought and valor mirrored in his eye. How would ye bear, in real pain to lie, despised, neglected, left alone to die? The increasing heat preyed upon his strength. What striking lessons have we not had. The laboring vessels fly. Now came the last and most wonderful sign. Cradled in the field, he was to the last hour the darling of the army. In a former work.

PRONOUN.

138. A *pronoun* is a word used instead of a noun, to prevent the too frequent repetition of the noun; as, "John came yesterday, and *he* will return by the train *which* leaves at noon to-day."

139. As the essence of the pronoun consists in its standing for the noun, no word whose place cannot be supplied by a noun, is a pronoun. This test will get rid of many so-called pronouns.

140. There are two kinds or sub-classes of pronouns, *Personal*, and *Relative*.

141. The *personal* pronouns are those which are put for persons; as, *I, thou, we, she, &c.*

142. The word *it* is usually called a *personal* pronoun, though the name is almost always incorrect, as *it* is more frequently applied to inanimate, than to animate objects. (See 215, 217.)

143. *Relative* pronouns are generally those which relate to some word or phrase mentioned before; as, "The man *who* was here," "The horse *which* was bought."

144. The relative pronouns are *who*, *which*, and *that*. *Who* is put for persons; *which* for lower animals and inanimate things.

145. When the relative pronouns are used in asking questions, they always refer to the *answer to the question*. In such cases they are sometimes called *interrogative pronouns*. In using these pronouns interrogatively, it is to be observed, that *who* and *which* are each applied to persons. This difference, however, is to be observed, that when the pronoun *which* is used interrogatively, and applied to persons, it is generally, if not always, understood that the *character* of the individual who is the subject of the enquiry is in some degree known. *Who* is more indefinite. If I say, "Which is the man?" I mean *of those* now before me or of those who have been described. If I say, "Who is the man that will dare to offend?" it implies that I am entirely a stranger to him, and that I even doubt his existence. "Which is the man?" not only implies his existence, but also that the aggregate of individuals whence the selection is made, is known to me. When we enquire into the character or occupation of any person or thing and not for the individual itself, we employ *what*; as, "What is man that thou art mindful of him?"

146. Relative pronouns have also a conjunctive signification; as, "The man *who* was here yesterday is gone," equivalent to "The man—and he was here yesterday—is gone." "Light is a body which moves with great velocity," equivalent to, "Light is a body—and it moves with great velocity."

147. *But* is often used after a negative clause, apparently for a relative, or its equivalent, and a negative; as,

"No cliff so bare *but* on its steep
Thy favors may be found."

i.e., that on its steep—may not be found.

148. Pronouns being put for nouns, have the same inflexions, *Number, Person, Gender, Case*.

149. The remarks on gender, given when speaking of the noun (See 95) will apply to the pronoun, where the gender is not marked by the *form* of the word.

150. The number, person, and case of the pronouns are seen by the following:

FIRST PERSON.

	<i>Sing.</i>	<i>Plur.</i>
<i>Nom.</i>	I	We
<i>Poss.</i>	My or Mine	Our or Ours
<i>Obj.</i>	Me	Us

SECOND PERSON.

	<i>Sing.</i>	<i>Plur.</i>
<i>Nom.</i>	You or Thou	Ye or You
<i>Poss.</i>	Your or Yours, Thy or Thine	Your or Yours
<i>Obj.</i>	You or Thee	You

THIRD PERSON.

	<i>Sing.</i>	<i>Plur.</i>
	He, She, It	They
	His, her or hers, its	Their or Theirs
	Him, her, it	Them

RELATIVE.

<i>Sing. or Plur.</i>
Who, which, that
Whose, whose, whose
Whom, which, that

151. It is customary for a Sovereign to use the first person plural form instead of the singular, in speaking formally of his or herself. Thus, the Queen at the end of a proclamation, or other official document uses this language: "In testimony whereof, *we* have hereunto set our seal." So reviewers and editors use the plural of the first person. They write as if personating their readers and as their organ, just as the Queen personates the nation. In public worship, the use of the plural in prayer is proper, as the speaker is but the mouthpiece of the assembly; in the discourse or address to the assembly, it is improper, although not uncommon.

152. When the proper plural form of the personal pronoun is used for the singular, *self* is used; as, "You, John, *yourself* are in fault." "Done by *ourself* the king." "While editor of this journal we announce *ourself* as individually responsible for every article that appears."

153. When pronouns are used as nouns they are indeclinable; as, "I don't fear the proudest *he* in Christendom," "Each bush and oak doth know *I AM*."

154. Formerly, *thou* only was used in the singular, *you* in the plural. At present, *you* is used in both numbers, and *thou* is no longer employed except in solemn speech, or to express the familiarity of tenderness or contempt; as, "O *thou* that with surpassing glory crowned, look'st from thy sole dominion like the god of this new world." "No father shall *thy* corpse compose; *thy* dying eyes no tender mother close." "I'll *thou thee*, thou

traitor." The same distinction is to be observed between *ye* and *you* as between *thou* and *you*.

155. *My, thy, her, your, &c.*, cannot be used without the noun; *mine, thine, hers, yours, &c.*, are used alone. *Mine* in such cases is equivalent to *my* and the noun; *thine* to *thy* and the noun. *Mine* and *thine* were formerly used before words beginning with a vowel; as, "Blot out *mine* iniquities," "If *thine* eye offend thee." This usage is now peculiar to poets; as, "Time writes no wrinkle on *thine* azure brow."

156. Sometimes compound personal pronouns are formed by the addition of the nouns *self* and *selves*; they are, *myself, thyself, himself, herself, itself, ourselves, yourselves, yourself, yourselves, themselves*. They are resolvable into a noun and personal pronoun in the possessive case, with the exception of *himself, itself, and themselves*, which are used instead of *his-self, it's-self, and their-selves*. When the adjective *own* intervenes we must employ *his, its, and their*; as, *his own self*. We sometimes, though very seldom, find the compound personal pronouns used as subjects of verbs. Thus, "Which way I fly is heli; *myself* am Hell." Some grammarians hold that in all such cases, the simple pronoun is the real nominative, understood. According to this theory, compound personal pronouns are never used as subjects, except in apposition with simple pronouns; as, "He, himself knows if it be true."

157. *Which* is sometimes used as a definitive adjective; as, "*Which* side do you prefer?"

158. *What* is almost always a definitive adjective. Thus, in the sentence "Consider *what* I say," *what* is an adjective, qualifying the word *thing* understood, which word *thing* is governed by *say* (See 313) and the noun sentence (See 380) "*what* I say" is governed by *consider*.

159. Most grammarians, however, call *what* a "compound relative," which "includes both the antecedent and the relative," and "is equivalent to *the thing which*." Thus, in the sentence given above, they would resolve *what* into *the thing which*, and the sentence then would read "Consider the *thing which* I say;" *thing* being governed by *consider*, and *which* by *say*.

160. *What* is sometimes equivalent to *partly*; thus, "*What* with fatigue, and *what* with fasting, he was exhausted." In such case, *what* is an adverb.

161. The compound relative *whoever* signifies *every* or *any one who*. We have also the similar compounds, *whichever, whatever, whosoever, &c.*

162. The word *as* has come by ellipsis to have occasionally the office of a relative; thus, "Such as were admitted" is an abridgement of "*Such as they who* were admitted." When *as*

is a relative, it generally refers to the word *such*, or *same*, or else some adjective modified by the adverb *as* or *so*; but sometimes *as* is equivalent to *a* or *the thing which*. Thus, "You said the *same* as I did," "As many *as* came were admitted," "The views are different, *as* has been clearly shown;" that is *a thing which has*.

163. *One, other, another*, are definitive adjectives except when they stand for, and are declined like nouns, in which case they are pronouns; as, "One *ough* to know *one's* own mind," "Do unto *others*, as you would wish they should do unto you," "Teach me to feel *another's* woe."

164. The possessive *its* is a form of modern origin; *his*, being, formerly, the possessive case of *it* as well as of *he*. We find it so in Shakespeare, "It is not meet that every nice offence should bear *his* comment."

EXERCISE VII.

*Correct the errors in the following sentences:—*As for meself, I am indifferent which course be taken. He praises hisself. The bock is yourn, not his, nor theirs. By the authority of ourselves, the king. We used the privilege of an editor, and took a free passage for ourselves and our good wife. Their's is a sad case. The effects of an act do not end with it self. They prostrated their selves before the king. The difficulty will cure its self. This lot is ourn; that is hisn. Our's is a great land. It is not her's. We have spoken thus far in this discourse of the external circumstances of this transaction; I now proceed to consider its real nature and character.

PARSING.

Parse the nouns, adjectives and pronouns in the following sentences according to the tabulated form given in Exercises 5 and 6. For instructions regarding the parsing of the pronoun, see those given for the noun in Exercise 5.

I charm thy life from the weapons of strife. From sickness I charm thee. And water shall hear me. Thou shalt live in thy pain. All pay themselves the compliment to think they one day shall not drivel. Thy spirit, Independence, let me share. Nature, I'll court in her sequestered haunts. When joy's bright sun has shed his evening ray. Who can tell the triumphs of the mind? On a rock whose haughty brow frowns o'er old Conway's foaming flood. O'er thee O king! their hundred arms they wave. Reft of a crown, he yet may share the feast. Heard ye the din of battle bray? Be thine despair, and sceptred care; to triumph and to die are mine. I saw a vision in my sleep that gave my spirit strength to sweep adown the gulf of time. First, Fear—his hand, its skill to try, amid the chords bewildered laid.

Hope, enchanted, smiled and waved her golden hair. And longer had she sung. The world recedes—it disappears. To him who in the love of Nature holds communion with her visible forms, she speaks a various language. I venerate the man whose heart is warm. To us who dwell on its surface, the earth is by far the most extensive orb that our eyes can anywhere behold. Some books also may be read by deputy, and extracts of them made by others. It is thou, Liberty, thrice sweet and gracious goddess, whom all in public and in private, worship. What is your present situation there, my Lords? Ye stars which are the poetry of heaven. The fault, dear Brutus, is not in our stars but in ourselves, that we are underlings. I tremble at myself and in myself am lost. Rely on your own judgment, and do whatever you think proper. Cassius, you yourself are much condemned to have an itching palm.

VERB.

165. A *verb* is a word which *asserts*.

Note.—A verb commands, interrogates &c., but it is *assertion* which is most intimately associated with our idea of the verb.

166. A verb may assert that something *performs an action*, or it may assert *without implying action*; as ‘John *struck* the table,’ ‘God *is*,’ ‘He *seems* to be in good health.’

167. From this we have two grand sub-classes of verbs; the one, asserting action, and called either *transitive* or *intransitive*; the other, asserting something that is not action, such as existence purely, or existence in a certain state or condition, and called *inactive*.

168. A *transitive* verb is one expressing or asserting action which passes from the actor to an object. In the sentence, ‘John *struck* the table,’ *struck* is a verb *transitive*, for the reason already given.

169. An *intransitive* verb is one expressing or asserting action which does not pass from the actor, but is confined to himself. In the sentence, ‘John *walks*,’ *walks* is a verb *intransitive*, for the reason already given.

170. Many verbs are used both transitively and intransitively, the context only determining which they are; as, *to grieve*. A person himself grieves, or he may grieve another; that is, cause another to grieve. We may say, ‘He *grieved* his friend, where

the verb is transitive; or, "He *grieves* for his friend, where the verb is intransitive. Some verbs have two forms to express these two senses; as, *rise* and *raise*, *fall* and *fell*, *lie* and *lay*, *sit* and *set*.

171. An *inactive* verb is one which expresses or asserts no action; but expresses or asserts *being*, *state*, or *condition*; as, "I *am*," "he *sleeps*," "he *sits*."

172. The inflexions of the verb are, *Voice*, *Mood*, *Tense*, *Number* and *Person*.

VOICE.

173. *Voice* is an inflexion of the verb derived from its denoting whether the subject is the actor or the object of the action expressed by the verb.

174. If the *subject* is the *actor*, the verb is said to be in the *active* voice. Thus in the sentence given above, "John struck the table," the verb, *struck*, is said to be in the *active* voice, because *John*, the *subject*, is the *actor*.

175. If the *subject* is the *object* of the action expressed by the verb, that verb is said to be in the *passive* voice. Thus, in the sentence "The table was struck by John," which assertion, it will be observed expresses, precisely, the same idea as the other assertion, the verb, *was struck*, is said to be in the *passive* voice, because the subject, *table*, is the *object* of the *action*.

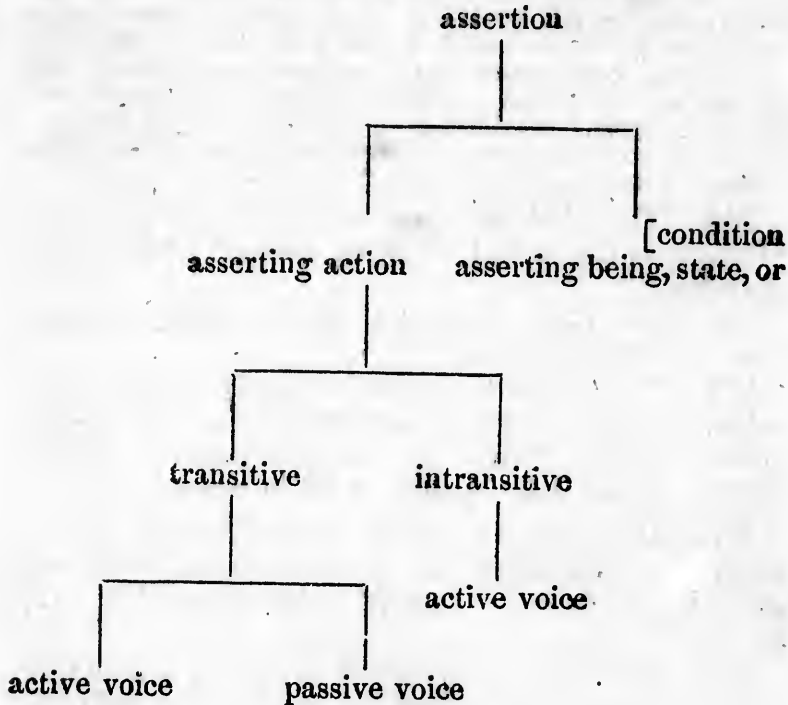
176. From this it will be seen that, properly speaking, no intransitive verb can be in the passive voice, since it has no object.

177. The passive voice is formed by adding the past participle of a *transitive* verb to some part of the verb "to be."

Note.—When the verb is in the active voice, its object is *passive*; that is doing nothing itself but having something done to it. When the verb is in the passive voice, it is really the *nominative* (*object* in act. voice) which is *passive*. This *passive state* of the nominative is indicated by the passive voice of the verb.

178. When it is found that an intransitive verb is used in the passive voice, it will be seen that the part of the verb "to be" has the force of *has*, or that the participle is properly an adjective unconnected with the verb. Thus in the sentence, "He is fallen," *fallen* is, properly speaking, an *adjective*.

179. The following scheme will show at a glance the divisions of the verb as laid down above.



MOOD.

180. *Mood* is an inflexion of the verb, showing the mode or manner in which the action, being, state, or condition asserted by the verb, is expressed.

181. There are said to be *five* moods; *Infinitive*, *Indicative*, *Imperative*, *Potential* and *Subjunctive*.

182. The *Infinitive* mood expresses the action, being, &c., in an indefinite or general way, without respect to *number* or *person*, and is denoted by the sign *to* along with the simple verb; as, "He loves *to study*." Sometimes the sign *to* is understood; as, "I saw him *do it*."

183. The word *to* prefixed to the infinitive is merely its sign substituted for the Anglo Saxon infinitive terminations *an*,

ean, ian. According to Horne Took, the word *to* in this sense, is derived from a Gothic noun, signifying *act, do*. Verbs in English are not distinguished, as in other languages, by a peculiar termination; therefore this word *to*, that is *do*, became necessary to be prefixed instead of the Anglo Saxon termination of the infinitive, in order to distinguish them from nouns, and to invest them with the verbal character. Thus, "To play is pleasant, and boys love to play," is equivalent to "Play is pleasant and boys love play;" *to* distinguishing between the noun and the verb. Compare "He loves *to study*" and "He loves study."

184. The *Indicative* mood asserts simply; as, "Halifax *is* the capital of Nova Scotia." "He *wrote* the letter."

185. The *Indicative* mood is used in asking questions. Thus, "Did he *write* the letter?"

186. The *Imperative* mood is used for commanding, exhorting, entreating, or permitting; as, "Go, preach to the coward"; "Keep the commandments"; "Give us this day our daily bread"; "Go in peace."

187. The *Potential* mood implies power, liberty, possibility, will, obligation; as, "I *can sing*," "He *may go*," "It *may be so*," "I *would be left* to myself," "He *must go*."

188. The *Subjunctive* mood expresses a doubt, or leaves a question undecided; as, "If he *be* guilty, [a thing I doubt, or will not affirm, or cannot admit] he belies his whole life."

189. *If* is the usual sign of the subjunctive mood, but all verbs preceded by that sign are not in that mood. The following sentence, in which the verb *is* is in the indicative mood, compared with the sentence last given, will show the difference between the subjunctive and indicative moods. If he *is* not guilty, [a thing I do not question] you will be able to prove it at the trial." The following expressions are not, therefore strictly correct, the meaning being affirmative—nothing doubtful or undecided. "Although she *be* abundantly grateful to all her protectors, I observe your name most often in her mouth." "The paper, although it *be* written with spirit, would have scarce cleared a shilling." But the following are correct: "If thou *be* the Son of God, cast thyself down," "If I *be* in difficulty I will ask your aid."

TENSE.

190. *Tense* is an inflexion of the verb, denoting the *time* of the action, being, state, or condition, asserted by the verb.

191. *Tense*, as it expresses time, must, properly speaking, have only three distinctions; *Present*, *Past*, *Future*.

192. It is usual, however, to make *six* distinctions; *Present*, *Past*, *Perfect*, *Pluperfect*, (more correctly *Prior-Perfect*), *First Future*, and *Second Future*.

193. The *Present Tense* expresses, simply, *time present*; as, "I write," "I walk."

194. The *Past Tense* expresses *time past*; as, "I wrote," "I walked."

195. The *Perfect Tense* expresses, not only that an action, being, &c., is past, but also expresses that the action, &c., was completed *1st* before the assertion was made respecting it; as, "I have written the letter." In making this assertion, I am supposed to make it the moment after finishing the writing.

196. The sign of the *Perfect Tense* is *have*, *has*, or *hath*.

197. This tense is also used to express a past action whose consequences extend to the present time; as, "I have neglected my duty, and am therefore unhappy." It is also used in making an assertion regarding authors whose works are in existence, though they themselves may be long since dead; as, "Cicero has written orations."

198. The *Pluperfect Prior-Perfect* Tense expresses, not only that an action, being, state, &c., is past, but that it was finished before another point of past time; as, "I had posted the letter before the mail was closed."

199. The sign of this tense is *had* or *hadst*.

200. The *First Future Tense* expresses that the action, being, state, &c., asserted by the verb, will take place in the future; either mentioning the exact time or not; as, "The sun will rise tomorrow," "I shall see them again."

201. The sign of this tense is *shall* or *will*, *shalt* or *wilt*.

202. The *Second Future*, or as it is sometimes

called the *Future Perfect*, expresses that the action, &c. will take place in the future, but before another future action; as, "I *shall have posted* the letter before the mail closes."

203. The sign of this tense is *shall have* or *will have*, *shalt have* or *will have*.

NUMBER AND PERSON.

204. Verbs are said to have the same *number* and *person* as their subjects. These inflexions properly belong to the subject, which is a noun or pronoun, and not to the verb, which simply signifies action.

PARTICIPLES.

205. A *Participle's* a part of the verb deriving its name from its *participating* in the properties of the verb and the adjective. The remarks made when speaking of participial adjectives, (See 119) may be referred to here.

206. There are three participles in each voice.

Active

Passive

- | | | |
|-------------------|---------------|------------------------|
| 1. <i>Present</i> | Striking | Struck or Being struck |
| 2. <i>Past</i> | Struck | Been struck |
| 3. <i>Perfect</i> | Having struck | Having been struck |

207. The participle in the active voice, ending in *ing*, and not connected with any part of the verb *to be*, will be either a noun or an adjective; as, "And hears no sound *save his own dashing*" (noun); "Surrendering up thine individual being, thou shalt go to mix with the elements." (adj.)

208. The past participle, not connected with *have* or *be*, can be an adjective only. (See examples under 120).

REGULAR, IRREGULAR, AUXILIARY, DEFECTIVE, AND IMPERSONAL VERBS.

209. Verbs are said to be *regular*, when they form their past tense, and past participle by the addition of *ed* (*d* if the verb end *e*) to the present; as,

<i>Present</i>	<i>Past</i>	<i>Past Participle</i>
Favor	favor ^d	favor ^d
Save	sav ^d	sav ^d

210. Verbs are said to be *Irregular*, when they do not form their past tense and past participle in this way; as,

<i>Present</i>	<i>Past</i>	<i>Past Participle</i>
Write	wrote	written

211. Irregular verbs are sometimes called *strong* verbs; regular verbs, *weak*. The reason for this is plain: irregular verbs form their past tense *from themselves*, by some internal change in the letters which compose the word; the regular verbs require aid *from without*, an additional letter or letters.

212. *Auxiliary* verbs are those verbs which are placed before certain parts of principal verbs to express those voices, moods, tenses, &c. which, in other languages, are expressed by terminations. They are *be, do, have, shall, will, let, may, can, must*. Of these the first *six* are also used as principal verbs.

213. *Ought* is sometimes called an auxiliary, but as it does not occasion the suppression of the infinitive sign *to*, it is not properly an auxiliary.

214. *Defective* verbs are those which have only a few forms. All the auxiliaries, except *be, do, have*, are defective. To these must be added, *quoth* for *said*, *yclept* for *called*.

215. *Impersonal* verbs are those which take *it* as their nominative; the *it* referring to nothing in particular; as, "It rains," "It snows."

216. *Meseems* and *methinks* are old impersonal verbs still in use.

217. The word *it* is sometimes employed as a grammatical object to a transitive verb, when nothing definite is represented by that pronoun; as, "Come, and trip *it* as you go." "He carries *it* with a high hand." "He lords *it*." *It* is also made a subject representing a noun or a pronoun in any number, person, or gender; as "It is *I*," "It is *they*," "It is *she*," "It is *James*."

218. The following is a list of the Irregular verbs.

<i>Present</i>	<i>Past</i>	<i>Past part.</i>
Abide	abode	abode
Am	was	been
Awake	awoke, awaked	awaked

<i>Present</i>	<i>Past</i>	<i>Past part.</i>
Bear, <i>for-</i>	bore, bare	borne, born
Beat	beat	beat, beaten
Begin	began	begun
Bend, <i>un-</i>	bent, bended	bent, bended
Bereave	bereft, bereaved	bereft, bereaved
Beseech	besought	besought
Bid, <i>for-</i>	bid, bade	bid, bidden
Bind, <i>un-, re-</i>	bound	bound
Bite	bit	bit, bitten
Bleed	bled	bled
Blow	blew	blown
Break	brok e	broken
Breed	bred	bred
Bring	brought	brought
Build, <i>re-</i>	built	built
Burn	burnt, burned	burnt, burned
Burst	burst	burst
Buy	bought	bought
Cast, <i>re-</i>	cast	cast
Catch	caught	caught
Chide	chid	chid, chidden
Choose	chose	chosen
Cleave (to split)*	clove, cleft	cloven, cleft
Cling	clung	clung
Clothe	clad, clothed	clad, clothed
Come <i>be-, over-</i>	came	come
Cost	cost	cost
Creep	crept	crept
Crow	crew, crowed	crowed
Cut	cut	cut
Dare (to venture)†	durst	dared
Deal	dealt, dealed	dealt, dealed
Dig	dug, digged	digged, dug
Do, <i>un-, over-, out-</i>	did	done
Draw, <i>with-</i>	drew	drawn
Drink	drank, drunk	drunk
Drive	drove	driven
Dwell	dwelt, dwelled	dwelt, dwelled
Eat	ate	eaten
Fall, <i>be-</i>	fell	fallen
Feed	fed	fed
Feel	felt	felt
Fight	fought	fought
Find	found	found

* *Cleave*, to adhere, is regular; *clave*, is an old form of its past tense.

† *Dare*, to challenge, is regular.

<i>Present</i>	<i>Past</i>	<i>Past Part.</i>
Flee	fled	fled
Fling	flung	flung
Fly	flew	flown
Forsake	forsook	forsaken
Freeze	froze	frozen
Get, <i>be-, for-</i>	got	got, gotten
Gild, <i>re-</i>	gilt, gilded	gilt, gilded
Gird, <i>be-, un-</i>	girt, girded	girt, girded
Give, <i>for-</i>	gave	given
Go, <i>under-, fore-*</i>	went	gone
Grave, <i>en-</i>	graved	graven, graved
Grind	ground	ground
Grow, <i>over-</i>	grew	grown
Hang, † <i>over-</i>	hung	hung
Have	had	had
Hear, <i>over-</i>	heard	heard
Hew	hewed	hewn, hewed
Hide	hid	hid, hidden
Hit	hit	hit
Hold, <i>be-, with-, up-</i>	held	held, holden
Hurt	hurt	hurt
Keep	kept	kept
Kneel	knelt, kneeled	knelt, kneeled
Knit	knit, knitted	knit, knitted
Know, <i>fore-</i>	knew	known
Lade, <i>un-, over-</i>	laded	laden
Lay, <i>in-, mis-</i>	laid	laid
Lead, <i>mis-</i>	led	led
Leave	left	left
Lend	lent	lent
Let	let	let
Lie (to rest) †	lay	lain
Light	lit, lighted	lit, lighted
Lose	lost	lost
Make	made	made
Mean	meant	meant
Meet	met	met
Mow	mowed	mown, mowed
Pay, <i>re-, pre-</i>	paid	paid
Pen (to inclose)	pent	pent
Put	put	put
Quit	quit, quitted	quit, quitted
Read	read	read
Rend	rent	rent

* *Forego* has no past tense. † *Hang*, to take away life by hanging, is regular. † *Lie*, to tell an untruth, is regular.

<i>Present</i>	<i>Past</i>	<i>Past Part.</i>
Rid	rid	rid
Ride	rode	ridden, rode
Ring	rang, rung	rung
Rise, <i>a-, up-</i>	rose	risen
Rive	rived	riven
Run, <i>out-, fore-</i>	ran	run
Saw	sawed	sawn, sawed
Say, <i>un-, gain-</i>	said	said
See, <i>fore-</i>	saw	seen
Seek	sought	sought
Seethe	sod, seethed	sodden, seethed
Seil	sold	sold
Send	sent	sent
Set, <i>be-, up-</i>	set	set
Shake	shook	shaken
Shape, <i>mis-</i>	shaped	shapen, shaped
Shave	shaved	shaven, shaved
Shear	sheared	shorn, sheared
Shed	shed	shed
Shine, <i>out-,</i>	shone, shined	shone, shined
Shoe	shod	shod
Shoot, <i>over-</i>	shot	shot
Show or shew, <i>fore-</i>	showed, shewed	shown, shewn
Shred	shred	shred
Shrink	shrank, shrunk	shrunk
Shut	shut	shut
Sing	sang, sung	sung
Sink	sank, sunk	sunk
Sit	sat	sat
Slay	slew	slain
Sleep	slept	slept
Slide	slid	slidden
Sling	slang, slung	slung
Slink	slunk	slunk
Slit	slit, slitted	slit, slitted
Smite	smote	smitten
Sow	sowed	sown, sowed
Speak, <i>be-</i>	spoke	spoken
Speed	sped	sped
Spend, <i>mis-</i>	spent	spent
Spill	spilt, spilled	spilt, spilled
Spin	span, spun	spun
Spit	spit, spat	spit, spitten
Split	split	split
Spread, <i>over-, be-</i>	spread	spread
Spring	sprang, sprung	sprung
Stand, <i>with-, under-</i>	stood	stood

<i>Present</i>	<i>Past</i>	<i>Past Part.</i>
Stay	staid, stayed	staid, stayed
Steal	stole	stolen
Stick	stuck	stuck
Sting	stung	stung
Stride, <i>be-</i>	strode	stridden
Strike	struck	struck
String	strung	strung
Strive	strove	striven
Strow <i>or</i> strew <i>be-</i>	strowed, strewed	strown, strowed &c.
Swear, <i>for-</i>	swore	sworn
Sweat	sweat, sweated	sweat, sweated
Sweep	swept	swept
Swell	swelled	swollen, swelled
Swim	swam, swum	swum
Swing	swung	swung
Take, <i>mis-, be-, &c.</i>	took	taken
Teach	taught	taught
Tear	tore	torn
Tell, <i>fore-</i>	told	told
Think	thought	thought
Thrive	throve, thrived	thriven
Throw, <i>over-</i>	threw	thrown
Thrust	thrust	thrust
Tread	trod	trodden
Wax	waxed	waxen, waxed
Wear	wore	worn
Weave	wove	woven
Weep	wept	wept
Wet	wet, wetted	wet, wetted
Whet	whet, whetted	whet, whetted
Win	won	won
Wind, <i>un-</i>	wound	wound
Work	wrought, worked	wrought, worked
Wring	wrung	wrung
Write	wrote	written

CONJUGATION.

219. The *Conjugation* of a verb means either the enumeration of the three principal parts of the verb, the Present Tense, the Past Tense, and the Past Participle; or an enumeration of all the parts of the verb through all moods and all tenses.

220. In the following tables are specimens of the conjugation of a verb.

BE

[The pupil can prefix the pronoun corresponding in person, to each part of the verb as given below (See 150). In the case of the Subjunctive, put *if* before the pronoun and verb.]

	<i>Indicative.</i>	<i>Potential.</i>	<i>Subjunctive.</i>	<i>Imperative</i>	<i>Infinitive</i>
Present	S. 1st Pers. Am, 2nd Pers. are or art, 3rd Pers. is P. Are (through all persons)	S. May † be, may be or mayest be, may be P. May be (through all persons)	S. Be (through all persons) P. Be (through all persons)	S. 2nd Be P. 2nd Be	to be
Past	S. Was, were or wast, was P. Were (through all persons)	S. Might † be, might be or mightest be, might be P. Might be (through all persons)	S. Were (thro. all persons) P. Were (thro. all persons)		
Perfect	S. Have been, have been or hadst been, has been P. Have been (through all persons)	S. May have been, may have been or mayest have been, may have been P. May have been (through all pers.)			to have been
Pluperfect	S. Had been, had been or hadst been, had been P. Had been (through all persons)	S. Might have been, might have been or mightest have been, might have been P. Might have been (thro. all persons)			
First Future	S. Shall be, shall be or shalt be, shall be P. Shall* be (through all persons)				
Second Future	S. Shall have been, shall have been or shalt have been, shall have been P. Shall have been (thro. all persons)				

PARTICIPLES.

*Present, Being.**Past, Been.**Perfect, Having been** or *will*† or *can* ‡ *could, would, or should.*

HAVE

	<i>Indicative.</i>	<i>Potential.</i>	<i>Subjunctive.</i>	<i>Imperative</i>	<i>Infinitive</i>
Present	S. 1st Pers. Have, 2nd Pers. have or hast, 3rd Pers. hath or has P. Have (through all persons)	S. May † have, &c. P. May have, &c.	S. Have (thro. all persons) P. Have (thro. all persons)	S. 2nd, Have P. 2nd, Have	to have
Past	S. Had, had or hadst, had P. Had (through all persons)	S. Might † have, &c. P. Might have, &c.	S. Had (through all persons) P. Had (through all persons)		
Perfect	S. Have had, have had or hast had, has had P. Have had (through all persons)	S. May have had, &c. P. May have had, &c.			to have had
Pluperfect	S. Had had, &c. P. Had had, &c.	S. Might have had, &c. P. Might have had, &c.			
First Future	S. Shall have, &c. P. Shall* have, &c.				
Second Future	S. Shall have had, &c. P. Shall have had, &c.				

PARTICIPLES.

Past, Had *Perfect, Having had*

† or can † could, would or should.

Present, Having

* or will

† or can † could, would, or should.

* or will

DO

	<i>Indicative.</i>	<i>Potential.</i>	<i>Subjunctive.</i>	<i>Imperative</i>	<i>Infinitive</i>
Present	S. 1st Pers. Do, 2nd Pers. do or dost, 3rd Pers. doth or does P. Do (through all persons)	S. May † do, &c. P. May do, &c.	S. Do (through all persons) P. Do (through all persons)	S. 2nd, Do P. 2nd, Do	to do
Past	S. Did, did or didst, did P. Did (through all persons)	S. Might † do, &c. P. Might do, &c.	S. Did (through all persons) P. Did (through all persons)		
Perfect	S. Have done, &c. P. Have done, &c.	S. May have done, &c. P. May have done, &c.			to have done
Pluperfect	S. Had done, &c. P. Had done, &c.	S. Might have done, &c. P. Might have done, &c.			
First Future	S. Shall * do, &c. P. Shall do, &c.				
Second Future	S. Shall have done, &c. P. Shall have done, &c.				

PARTICIPLES.

*Past, Done**Perfect, Having done*

* or will

† or can †

‡ could, would, or should

* or will

† or can † could, would, or should

ETYMOLOGY.

48

MOVE (Active Voice).

	Indicative.	Potential.	Subjunctive.	Imperative	Infinitive
Present	S. 1st Pers. Move, 2nd Pers. move or movest, 3rd Pers. moves or moveth P. Move (through all persons)	S. May † move, may move or mayest move, may move P. May move (through all persons)	S. Move (thro. all persons) P. Move (thro. all persons)	S. 2nd; Move P. 2nd, Move	to move
Past	S. Moved; movedst, moved P. Moved (through all persons)	S. Might † move, might move or mightest move, might move P. Might move (through all persons)	S. Moved (thro. all persons) P. Moved (thro. all persons)		
Perfect	S. Have moved, have moved or hast moved, has moved P. Have moved (through all persons)	S. May have moved, may have moved or mayest have moved, may have moved P. May have moved (through all pers.)			to have moved
Pluperfect	S. Had moved, had moved or hadst moved, had moved P. Had moved (through all persons)	S. Might have moved, might have moved or mightest have moved, might have moved P. Might have moved (thro. all pers.)			
First Future	S. Shall * move, shall move or shalt move, shall move P. Shall move (through all persons)				
Second Future	S. Shall have moved, shall have moved or shalt have moved, shall have moved P. Shall have moved (thro. all pers.)				

PARTICIPLES.

Perfect, Having moved

Past, Moved

† or can. † could, would or should.

Present, Moving

* or will.

MOVE (Passive Voice),[This conjugation is formed by adding the past participle of *move* to the parts of "Be" as given in page 42.]

	<i>Indicative.</i>	<i>Potential.</i>	<i>Subjunctive.</i>	<i>Imperative</i>	<i>Infinitive</i>
Present	S. Am moved, &c. P. Are moved, &c.	S. May † be moved, &c. P. May be moved, &c.	S. Be moved, &c. P. Be moved, &c.	S. 2nd, Be moved, P. 2nd, Be moved	to be moved
Past	S. Was moved, &c. P. Were moved, &c.	S. Might ‡ be moved, &c. P. Might be moved, &c.	S. Were moved, &c. P. Were moved, &c.		
Perfect	S. Have been moved, &c. P. Have been moved, &c.	S. May have been moved, &c. P. May have been moved, &c.			to have been moved
Pluperfect	S. Had been moved, &c. P. Had been moved, &c.	S. Might have been moved, &c. P. Might have been moved, &c.			
First Future	S. Shall * be moved, &c. P. Shall be moved, &c.				
Second Future	S. Shall have been moved, &c. P. Shall have been moved, &c.				

PARTICIPLES.*Present, Moved or Being Moved**Past, Been Moved**Perfect, Having been Moved** or *will*† or *can*‡ *could, would, or should*

221. The tenses in the potential mood have not the signification their names denote. The following explanation will serve to show something of their real meaning.

Present necessity is denoted by the verb *must*.

I must	Thou must	He must	} write.
We must	Ye must	They must	

This verb having only one tense, namely, the present, *past* necessity is expressed thus,

I must have	Thou must have	He must have	} written.
We must have	Ye must have	They must have	

Present Liberty.

I may	Thou mayest	He may	} write.
We may	Ye may	They may	

Past Liberty.

I might	Thou mightest	He might	} write.
We might	Ye might	They might	

Or

I might have	Thou mightest have, &c.	} written.
We might have	Ye might have, &c.	

Present Ability.

I can	Thou canst	He can	} write.
We can	Ye can	They can	

Past Ability.

I could	Thou couldst	He could	} write.
We could	Ye could	They could	

Or

I could have	Thou couldst have, &c.	} written.
We could have	Ye could have, &c.	

222. Though *might*, *could*, *would*, *should*, are past tenses, they are frequently employed to denote present time; but in such examples care must be taken that consistency of tense be preserved, and that the subsequent be expressed in the same tense as the antecedent verb. Thus, I say, "I may go if I choose," where the liberty and inclination are each expressed as present; or, "I might go if I chose," where, though present time be implied, the liberty is expressed by the past tense, and the inclination is denoted by the same tense.

Could, the past tense of the verb *can*, expressing past power or ability, is, like *might*, frequently employed to denote present time.

} or can
} could, would, or should

Of their denoting past time the following may serve as examples, "Can you work that problem now?" "No; but once I could." "May you speak your sentiments freely? No; but once I might."

Might and *could*, being frequently used in conjunction with other verbs, to express present time, past liberty and ability are generally expressed by such phraseology as this, "I might have written," "I could have written."

Present Duty or Obligation.

I ought	Thou oughtest	He ought	}	to write.
We ought	Ye ought	They ought		

Past Duty.

I ought	Thou oughtest	He ought	}	to have written.
We ought	Ye ought	They ought		

223. *Shall* and *will* are not used promiscuously. In the first person, *shall* is future, and *will* is emphatic; while in the second and third persons, the reverse is the case. A regard to the origin of the word will afford an explanation to the rule, and a help to the memory. "I shall," in Anglo Saxon, meant "I owe." "Thou shalt not" is equivalent to—"thou oughtest not." Hence the future idea of *shall*. Since duty implies futurity, "I shall warn him" means, properly, "I owe (it) to warn him."

224. *Will* implies intention or design. It therefore expresses greater emphasis in the first person than in the other persons, because we have greater control over our own than over their actions. On the other hand, "thou shalt," in the nature of the case, becomes more emphatic and imperative than "thou wilt."

225. The following is the oft-quoted rule of Dr. Wallis:

In the first person, simply SHALL foretells;
 In WILL a threat or else a promise dwells;
 SHALL in the second and third does threat;
 WILL simply then foretells the future feat.

226. Johnson's explanation of the difference in meaning between these two verbs is so perspicuous, that I shall here transcribe his words. *I shall love*: "it will be so that I must love," "I am resolved to love." *Shall I love?* "will it be permitted me to love?" "will it be that I must love?" *Thou shalt love*. "I command thee to love;" "it is permitted thee to love;" "it will be, that thou must love." *Shalt thou love?* "will it be, that thou must love?" "will it be permitted thee to love?" *He shall love*: "it will be, that he must love;" "it is commanded that he love." *Shall he love?* "is it permitted him

to love?" The plural persons follow the signification of the singular.

I will come: "I am willing to come," "I am determined to come." *Thou wilt come*: "it must be, that thou must come," importing necessity; or, "it shall be that thou shalt come," importing choice. *Wilt thou come?* "hast thou determined to come?" importing choice. *He will come*: "he is resolved to come; or "it must be, that he must come," importing choice or necessity.

227. In addition to these directions for the use of *shall* and *will*, it is to be observed, that, when the second and third persons are represented as the subjects of their own expressions, or their own thoughts, *shall* foretells, as in the first person, thus, "he says he shall be a loser by this bargain;" "do you suppose you shall go?" "He hoped he should recover," and "he hoped he would recover" are expressions of different import. In the former, the two pronouns necessarily refer to the same person; in the latter, they do not.

EXERCISE VIII.

Correct the following examples by giving and explaining the right use of *SHALL* and *WILL*:—I will receive a letter when my brother comes. If they make the changes, I do not think I will like them. Will we have a good time, if we go? Perhaps you shall find that purse. I will be unhappy if you do not come. I will be afraid if it is dark. Surely goodness and mercy shall follow me, and I will dwell in the house of the Lord for ever. I resolve that he will return with me. I will be obliged to you. I will be punished. What sorrow will I have to endure? The moon shall shed her light on the scene. Will I write? He is resolved that many will go. If we examine the subject, we will perceive the error. I will suffer from poverty; nobody shall help me. When shall you go with me? Where will I leave you?

PROGRESSIVE AND EMPHATIC FORMS.

228. The forms "I am persuading," "I was persuading," are called, respectively, the *progressive* or *imperfect* present and past tenses, because they denote continuance, or incomplete tenses.

Note. The participle in *ing* can be joined to "be" through all moods and tenses with a different shade of meaning. But the better way in all such cases is to call the participle an adjective.

229. The forms "I do permit," "I did permit" are used instead of the simple present and past tenses "I

permit," "I permitted" in order to make the assertion *emphatic*.

230. In an interrogative or a negative sentence, however, *do* or *did* is not necessarily emphatic; "Do you know?" and "We do not know" may be even less emphatic than "Know ye," and "We know not."

EXERCISE IX.

Parse the nouns, adjectives, pronouns, and verbs in the following sentences according to the tabulated form given below. In parsing the verb, in the column for the sub-class, place *transitive*, *intransitive* or *inactive*, as the case may require; and in the same column, *regular* or *irregular*. In the column headed "Inflection" place the name of the *voice*, *mood*, *tense*, *number* and *person*, and in the order here given. For the various sub-classes use the following abbreviations, *trans.*, *intrans.*, *inact.*; *reg.*, *irreg.*; for the voices, *act.*, *pass.*; for the moods, *infin.*, *indic.*, *imper.*, *poten.*, *subjunct.*; for the tenses, *pres.*, *perf.*, *pluperf.*, *1st fut.*, *2nd fut.*, and for the number and person those already given.

"The boy who studied his lesson."

Word	Class	Sub-Class	Inflection
The	adj.	defin.	invar.
boy	noun	com.	sing. 3d. masc. nom.
who	pron.	rel.	sing. 3d. masc. nom.
studied	verb	trans. reg.	act. indic. past, sing. 3d.
his	pron.	pers.	sing. 3d. masc. poss.
lesson	noun	com.	sing. 3d. masc. obj.

He had a fever when he was in Spain. Well, do it, and be brief. The quality of mercy is not strained. And when you saw his chariot appear. Have ye chosen this place after the toil of battle to repose your wearied limbs? The way was long, the wind was cold; the minstrel was infirm and old. See yonder hallowed fane. His valiant peers were placed around. Still would her touch the strain prolong. What am I? The turf shall be my fragrant shrine. His name has perished from the earth. And so I dare to hope. I cannot paint what then I was. Roll on! thou deep and dark blue ocean, roll. Higher still and higher from the earth thou springest. And soon again shall music swell the breeze. Where rumor of oppression and deceit might never reach me more. If their lungs receive our air, that moment they are free. Respecting man, whatever wrong we call, may, must be right as relative to all. Methought I heard Horatio say tomorrow. I cannot, my Lords, I will not,

join in congratulation on misfortune and disgrace. Shall it be said that you endeavor to evade the laws? Were I to raise you to a great act, I should not recur to the history of other nations. In the arts that polish life you will be for many years inferior to some other parts of Europe. They became places of refuge. I have had occasion to say something on the matter. That soldier had stood on the battle field. Stop, for thy tread is on an empire's dust. Surrendering up thine individual being, shalt thou go to mix forever with the elements. The gay will laugh when thou art gone. Yet they shall leave their mirth and shall come and make their bed with thee. What could be less than to afford him praise? Hadst thou the same free will and power to stand? And that must end us. Who bade the sun clothe you with rainbows? If a fault it be in bard to deem himself inspired, 'tis one which hath had many followers. I would have made my monument in Rome. I expect to go. The snow began to fall. The pupil brought me his exercise. We came to listen. Bring him to me. May you prosper. The weary traveller retired to sleep. Copy this letter. They had themselves to blame. Are you sick? If it rain. If it rains. We have waited for you. Every one must recollect the tragical story of Eanmet. You must have passed him. My mother hath gone from her cares to rest. Had they seen the notice! Stop! my step might break his rest. The little maid must have her will. Be it enacted. The reward ought to have come to you. I am convinced. He himself was accustomed to it. They are coming. Try to be caught. Yon lazy fellow hates to be working. Having been roused by the noise, I hastened to the door.

ADVERB.

231. An *adverb* is a word which qualifies a verb, an adjective, or another adverb; as, "He reads *well*," "I am *truly* sorry," "He acted *very* wisely."

232. Now this qualification may be one of

- (1) *Manner*; as, *eloquently, frequently, sweetly, well, how, thus, &c.* Adverbs of *Manner* are usually formed by adding *ly* to the corresponding adjective. Adverbs of this class are sometimes compared, because *manner* or *quality*, as in adjectives, admits of degrees.
- (2) *Degree*; as, *too, entirely, scarcely, nearly, hardly, almost, equally, even.*
- (3) *Number*; as, *once, twice.*
- (4) *Order*; as, *secondly, finally, lastly.*

- (5) *Time*; as, *now, soon, then, when, often*, and such phrases as, *at once, at length*. *Soon* and *often* are compared.
- (6) *Affirmation* or *Negation*; as, *yes, no, yea, nay, not at all*.
- (7) *Place*; as, *here, there, where, hence, whence*. Some adverbs of place are formed by prefixing *a* to a noun or adjective; as, *askore, afloat, afar*.

233. It will be seen by examining the meaning of some of the adverbs given above, that they are compendious forms, equivalent to phrases expressing *manner, time, &c.* Thus, *eloquently* means in *an eloquent manner*; *then, at that time*.

234. An adverb occasionally seems to modify a noun; as "He was *truly* man." *Man*, here, has an adjective meaning. It is equivalent to *human*.

235. Many adverbs have a conjunctive signification together with their natural signification. We observe this in the analysis of sentences, (See 384) where the adverbs introduce subordinate clauses; "My father gets up *when* the sun rises."

236. Sometimes adjectives are used as adverbs; as, "And thus the God-like angel answered *mild*."

PREPOSITION.

237. A *preposition* is a word which expresses the relation of a noun or pronoun to some other word; as, "He went *to* Halifax."

238. Prepositions are generally placed before nouns, pronouns, adjectives used as nouns, verbs used as nouns, noun phrases, or noun sentences; hence the name.

239. One great use of prepositions, in English, is to express those relations of the noun which in other languages are chiefly marked by terminations.

240. Nearly all the prepositions were first used to express relations of place; as, *over, under, behind, &c.* But even when otherwise used they still have a *figurative* allusion to place; as "over night," "ruler *over* thousands," "John is *behind* James in his studies," "He served *under* Nelson."

241. Many of the prepositions take the place of adverbs, as, "All were fain to stay *within*; silent, or speaking little." But in almost all cases a noun is understood.

242. A few participles such as *saving, touching, respecting, &c.*, are sometimes used as prepositions. *Minus, less, plus, more, per, by, versus, towards* or *against, and via, by the way of, are generally parsed as prepositions. Sans, without, is found in Shakspeare.*

CONJUNCTION.

243. A *conjunction* joins one word, phrase, or clause to another : as, "two *and* two are four ;" "To be *or* not to be, that is the question." "The sun rose *and* cast his rays around."

244. When conjunctions connect clauses, they connect two or more assertions of equal importance, or they connect sub-ordinate clauses with principal ones.

245. This has given rise to a distinction of conjunctions into *co-ordinative* and *sub-ordinative*.

246. *Co-ordinative* conjunctions unite co-ordinate statements, or join in construction co-ordinate words ; as, "God made the world, *and* he preserves it." "John *and* James are brothers."

247. *Sub-ordinative* conjunctions are those which unite sub-ordinate clauses to principal ones. Some of these are pure conjunctions ; many of them have an adverbial signification also ; as, "The crop is heavy *because* the land is good," "He returned *whence* he came."

248. Many of the conjunctions go in pairs, and may therefore be called *correlative* ; as, *Although or though—yet* ; *Both—and* ; *Either—or* ; *Neither—nor* ; *So—as* ; *Whether—or, &c.*

249. *For*, equivalent to *because*, is a conjunction. *But*, equivalent to *only*, is an adverb ; equivalent to *except*, a preposition ; as, "All *but* him had fled."

250. The conjunction *than* sometimes performs the office of a preposition. It should never be allowed to have this office, unless in the expression, *than whom*, which nothing but inveterate custom has sanctioned.

INTERJECTION.

251. An interjection is an abrupt expression of thought or emotion ; as, *C! Ah! Alas! &c.*

252. Any part of speech uttered by itself to express a sudden feeling may be called an interjection.

EXERCISE X.

Parse the adverbs, prepositions and conjunctions in the following sentences :—Ill fared it then with Roderick Dhu. Did you get the book ? Yes. Speak out. On she came with a cloud of

canvas. On went Gelert too. Look in now and then. The ship was about to be wrecked. Can you go now? No. Where are you going? He went immediately. He has long been ill. The Review comes out quarterly. I had not heard of that. Although it rained so heavily yet he came. Not only the boys, but the girls also, came. He is always very happy to see us. The captain has just been finding the latitude by the meridian altitude of the sun. I said I will call again before eight o'clock. The church was on the hill; and his house was in the valley, just below the hill.

SYNTAX.

253. *Syntax* treats of the arrangement and relation of words in sentences.

254. Words take their places in sentences either by agreeing in certain respects with other words; or by controlling them; or by depending on them.

255. Here we have two species of relation; called *Concord* or *Agreement*, and *Government*.

256. A *sentence* is an assemblage, expressed or understood, of words, in which there is an assertion made about something. (See 165.)

257. The essence of a sentence consists in its *asserting*. There can be no sentence where there is no assertion. (See 165.)

258. A phrase is an assemblage of words grammatically constructed, but making no assertion; as, "*Having finished the letter, he posted it.*"

259. A *clause* is a sentence, forming part of a sentence; as, "You told me that he posted the letter," in which expression there are two sentences or clauses, "you told me," and "he posted the letter," taken together forming one whole sentence.

260. In every sentence there is something of which we speak, and something which we assert regarding it.

261. A sentence therefore consists of *two* principal parts; what we speak about, called the *Subject*; and what we say of this Subject, called the *Predicate*.

262. Thus, in the sentence "Snow melts," *Snow* is the *subject*, and *melts* is the *predicate*. In the sentence "John struck the table," *John* is the *subject*, and *struck the table* the *predicate*. However, the predicate, *struck*

the table, is considered to be divided into two parts; *struck*, the verb or *simple predicate*, and *the table* the *object* or *completion*. Another division of a sentence would, therefore, be; the *Subject*, the *Simple predicate* or *Verb*, and the *Object*.

263. Sentences are of *four* kinds: *Simple, Complex Pure Compound, Mixed Compound*.

264. A *Simple* sentence contains but one subject and one finite verb; as, "Snow melts."

265. A *Complex* sentence contains one principal assertion, with one or more sub-ordinate assertions; as, "The man, *who is prudent*, looks to the future;"

266. A *Pure Compound* sentence contains assertions which are all of equal importance; as, "He came; he saw; he conquered."

267. A *Mixed Compound* sentence contains at least two principal assertions, and at least one sub-ordinate; as, "The state of the world is such, and so much depends on action, that everything seems to say aloud to every man, 'Do something, do it, do it.'"

RULE I.

268. A noun or pronoun in the nominative case is generally the subject of a finite verb; as, "*Guilt* is the source of sorrow." "*He* walked to town."

RULE II.

269. A verb agrees with its subject in number and person; as, "*Guilt is* the source of sorrow." "*He walked* to town." *

270. Two or more singular nouns or pronouns joined by the conjunction *and*, when forming the subject of a finite verb, require the plural form of the verb, except when the definitive adjective *each* or *every* comes before them; as, "John, James, and Joseph *are* brothers." "He and she *have* come." "Every man, woman and child *was* killed."

271. When, however, two nouns describe one and the same subject, or a subject regarded as one, the verb should be singular; as, "Flesh and blood *hath* not revealed it unto thee." "The son and heir of Mr. Smith *was* here."

* *You* always takes the plural form of the verb.

272. Two or more singular nouns or pronouns joined by the conjunction *or* or *nor* and forming the subject of a finite verb, require the singular form of that verb; as, "John or James *is* to do it." "He or she *is* to come."

273. The conjunctive phrase, *as well as*, has the same effect as *or* or *nor*.

274. When a collective noun is the subject, the verb will be singular or plural according as unity or plurality of idea is intended to be expressed; as, "Our *party is* the most numerous." "Our *party are* not agreed upon that point."

275. If pronouns of different persons, joined by *and*, form the subject of a finite verb, the verb is said to be of the first person in preference to the second, and of the second person in preference to the third; as, "I and thou *are* come; *we* will not remain long." "Thou and he *are* the persons; *you* cannot deny it."

276. If there be two subjects, the one affirmative, the other negative, the verb agrees with the affirmative; as, "You, not I *were* there." "He, and not you, *is* chargeable with that fault." "Our own heart, and not other men's opinions, *forms* our true honor." "Not a loud voice, but strong proofs *bring* conviction."

277. When singular pronouns, or a noun and a pronoun, of different persons, are connected by *or* or *nor*, the verb agrees in person with that noun or pronoun which is placed nearest to it; as, "I, or thou *art* to blame;" "Thou, or I *am* in fault;" "I, or thou, or he *is* the author of it;" "George or I *am* the person." But it would be better to say, "Either I am to blame, or thou art," &c.

278. When *or* or *nor* occurs between a singular noun or pronoun, and a plural one, the verb agrees in number with the plural noun or pronoun, which should, if possible, be placed next to the verb; as, "Neither poverty nor riches *were* injurious to him;" "He or they *were* offended by it."

279. When a verb in the infinitive mood, a sentence, or part of a sentence is the subject, the verb must be singular, as, "To err *is* human," "That you have wronged me *doth* appear in this," "His being at enmity with Cæsar *was* the cause of perpetual discord."

280. If the subject has a plural form, but is regarded as one thing, the verb is singular; as, "The 'Pleasures of Memory' was published in 1792, and became at once popular."

281. Sometimes when the subjects follow the verb, the verb agrees with the first, and is understood of the rest; as, "Therein *consists* the force, and use, and nature of language."

"Ah then and there *was* hurrying to and fro,
And gathering tears, and tremblings of distress,
And cheeks all pale."

282. The relative pronoun is subject of the verb, if no other subject come between it and the verb; as, "He *who speaks* little is prudent." The relative pronoun when it is the object of a transitive verb always precedes it; as, "The man *whom* I saw yesterday has gone."

283. The most natural position of the subject is before the verb, but in some cases it is placed after the verb.

- (1) In imperative or interrogative sentences; as, "Go, *thou* and do likewise;" "Have you any reason for saying so?"
- (2) When the verb is preceded by the adverbs *here, there, then, thence, hence, thus, &c*; as, "There went out to meet him, *Jerusalem* and all *Judea*."
- (3) In poetry, or for the sake of emphasis; as, "Now came still *evening* on;" "Great is *Diana* of the Ephesians."

284. The subject of a verb answers to a question formed by putting *who* or *what* before the verb; as, "John struck the table." "Who struck?" *John*, (subj.) The object answers to a question formed by putting *whom* or *what* after the verb; as, "John struck the table." "John struck *what*?" "The *table*, (obj.)"

285. The subject of a verb may be,

- (1) A noun—*John* reads.
- (2) A pronoun—*He* reads.
- (3) An adjective—*Many* are called.
- (4) An infinitive verb—*To be* is the question.
- (5) A phrase—*Seeking for wealth* ruined him.
- (6) A sentence—*That you have wronged me* doth appear in this.

286. The object may consist of a similar variety.*

RULE III.

287. A noun or pronoun in the possessive case is governed by the word denoting the thing possessed; as, "*John's book* is on the table." "*His book* is on the table."

288. When a noun defined by an accessory phrase is to be put in the possessive case, the sign of the possessive is often reserved to the last word of the complex expression; as, "James the Second's reign;" "Smith the bookseller's shop."

289. When nouns connected by a conjunction are to be put

*The object generally comes after the verb; but sometimes, especially in poetry, it precedes the verb:—"And all the air a solemn *stillness* holds."

in the possessive case, the sign of the possessive should be added to each, or only to the last, according as they are to be respectively or conjointly attributed to the governing noun; as, "Beaumont and Fletcher's plays;" "Love's and Friendship's Smile;" "John and James's teacher is a good linguist;" "John's teacher and James's are both good linguists."

290. To avoid harshness or inelegance, possession is sometimes better expressed by *of* with an objective case; Thus, "The soldiers of Leonidas were as brave as himself" is more elegant than "Leonidas's soldiers were, &c." So also when a combination of possessives would sound harshly or awkwardly, we should rather employ a similar substitute for some of the possessives; thus, "The property of Charles's father" sounds more agreeably than "Charles's father's property."

291. A noun and pronoun applied to the same person or thing should not both be used as subjects of the same verb, except for the sake of emphasis. Thus, it is incorrect to say "For the deck *it* was their field of fame;" but correct to say "The Lord, *He* is God."

292. When words intervene between nouns represented as possessing something, or when separate possession is to be expressed, the sign of the possessive is put to each; as, "Scotland's as well as England's power depends on her manufactures."

RULE IV.

293. Two nouns or a noun and a pronoun, coming together signifying the same thing, agree in case, and are said to be in *apposition*; as, "*Paul, the Apostle*, wrote epistles," "I dare not be ungrateful to *him* my earliest *friend*."

294. A noun is sometimes in apposition to a whole sentence; as, "He allowed me the use of his library, a *kindness* I shall never forget."

295. The preposition often occurs between nouns that are in their essential nature appositives; as, "The peninsula *of* Nova Scotia," "The task *of* speaking for two hours."

296. Nouns and pronouns in apposition are always in the same case, though not necessarily in the same number; as "We have turned, *every one* to his own way." "The *kings* of Judah and Israel sat, *each* upon his throne."

RULE V

297. Adjectives qualify nouns and pronouns, noun

phrases and clauses; as, "*The good man is happy;*" "*That man is the tallest in the crowd.*"

298. Definitive adjectives which have the inflexion of number, must agree in number with the nouns to which they are added; as, *this book, these books; that book, those books.*

299. When *this* and *that* are contrasted, *this* refers to the latter or nearer, *that* to the former or more distant object; as, "In Europe are Britain and Russia; *this* is the larger, but *that* the wealthier country."

300. Participial adjectives always qualify the word which would be the subject of the verb of which they form a part if the phrase in which they occur is formed into a sentence; as, "*Taking his son with him, he went to Europe,*" in which, *he* would be the subject of *took*, (*He took his son with him*) consequently *taking* qualifies *he*.

301. *Each* is applied to one of *two* or *any larger number*. *Every* seems to convey the idea of a *larger number*, and is applied to one of this larger number. *Either* means one of *two* only, but sometimes has the force of *each*; as, "on *either* side stood the tree of life." *Neither* means *not one of two*.

302. *One another* should not be applied to two objects, nor *each other* to more than two; as, "Verse and prose, on some occasions, run into *each other* (not *one another*), like light and shade. "Mankind have always been butchering *one another*," (not *each other*).

303. When we are comparing *two* things, the comparative, and not the superlative should be used. Thus it is incorrect to say, "Of the two, he is the *tallest*." We should use *taller* in such a case. The superlative is used, only when *more than two* are compared with each other. The comparative should be used only when its object as one part is compared with another part or with other parts. The superlative should be used only when its object as a part is compared with the whole. Consequently, *other, else*, or a similar word must sometimes be inserted to prevent the leading term of the comparison, from being compared with itself. Thus, "That tree overtops all the trees in the forest," (overtops itself—add *other* before *trees*). "He thinks he knows more than anybody," (more than himself—add *else* after *anybody*.) "There is no situation so good anywhere." "Jacob loved Joseph more than all his children." Again, the sentence, "The fairest of her daughters, *Eve*," is incorrect, because as the superlative is used to compare an object as a part, with the whole, *Eve* in this case would be part of the class *daughters*.

304. When several adjectives qualifying one noun refer to the *same* person or thing, the definitive adjective is used before the first only; as, "An amiable and intelligent friend is

invaluable." "The brave and accomplished officer *has* published a faithful account of the campaign."

305. When the adjectives refer to *different* persons or things, the definitive adjective is used before each of them; as, "An amiable and an intelligent friend *are* worthy of regard." The ecclesiastical and the secular authority *were* exerted in favour of the measure.

306. Double comparatives and superlatives should be avoided; as, "The office could not have been given to a more worthier man." "He is the most amiablest of men." We find correct writers, however, use *lesser*, and, Shakespeare, "This was the *most unkindest* cut of all." "Poetic licence" is all that can be said in favor of the latter.

307. When two nouns, both meaning the *same* person or thing, follow a comparative, the adjective is omitted before the second; as, "He is a better statesman than soldier (meaning that the *same* individual is better in one capacity, that of a statesman, than he is in another, that of a soldier). But if the nouns mean different persons, or things, the adjective must be used with both, as, "He is a better statesman than a soldier," (speaking of two persons, the one *he*, being a *better statesman*, than the other, a soldier is).

308. When several nouns are in apposition to another noun, the adjective is used with the first only; as, "Cæsar, the Consul and Dictator, was killed by Brutus." Here *Consul* and *Dictator* are in apposition to Cæsar, both meaning the same person. The adjective is used with the first only. But if the nouns refer to *different* persons, the adjective must be repeated; as, "Cincinnatus, the Dictator, and the Master of the Horse marched against the enemy." Here, *Dictator* and *Master of the Horse* are two different persons, the adjective is, therefore, used before both. If *the* had been omitted before *Master*, it would have meant that Cincinnatus filled two offices, that of Dictator, and that of Master of the Horse.

RULE VI.

309. Pronouns agree with the nouns for which they stand in gender, number and person; as, "John succeeds in *his* studies because *he* is diligent;" "Mary succeeds in *her* studies because *she* is diligent;" "John and James succeed in *their* studies because *they* are diligent;" "The *corn* looks well; *it* has grown in good soil;" "The *man who* was here;" "The *horse which* was bought; The *seed which* was sown."

310. *That* as a relative pronoun is used in the following cases,

- (1) To avoid the too-frequent repetition of *who* or *which*; as, "Happy is the man *who* findeth wisdom, and the man *that* getteth understanding." "Who, *that* saw the accident, could fail to sympathize with the sufferers?"
- (2) When there are two things spoken of, one requiring *who*, the other *which*; as, "The old man and his *ass that* we read of in the fable."
- (3) After the adjective *same*, or after an adjective in the superlative degree; as, "He is the *same* man *that* we saw yesterday." "Solomon was the *wisest* man *that* ever lived."

311. Occasionally a pronoun refers to a sentence; as, "Surely God is in this place, and I knew *it* not." "Homer is remarkably concise, *which* renders him lively and agreeable."

312. When *as* has the force of a relative, the verb following it agrees in Number, &c., with the noun to which *as* seems to refer; as, "His statements were *as follow*." "His statement was *as follows*."

RULE VII.

313. Transitive verbs govern nouns and pronouns, noun phrases and clauses, in the objective case; as, "John *wrote* the letter;" "He *sent it* by post;" "I *will see that he does it*."

314. When a verb is followed by two words in the objective case, which are neither in apposition, nor connected by a conjunction, one of them is governed by a preposition understood; as, "I paid *(to)* him the money." Many grammarians hold that both objectives are governed by the verb. Thus, "Ask him *his opinion*." "The saints proclaim *thee king*."

315. Participles of transitive verbs follow the same rule. Participial nouns, although governed in the objective case, still retain the governing power of the verb from which they are derived; as, "He injured himself in *injuring* them." Here *injuring* is a participial noun governed by *in* and governing *them*. Participial adjectives also, govern the objective case; as, "Taking his son with him, he went to Europe." Here, *taking* is an adjective qualifying *he* and governing *son*.

316. Verbs that are usually intransitive, are sometimes employed transitively; as, "They *laughed him* to scorn." "He *lived down* all opposition."

317. Many verbs are transitive in one signification, and intransitive in another; as, "Here I *rest*," "Here I *rest* my hopes;" "She *sings* beautifully," "She *sings* soprano." In the sentences, "Here I *rest*," and "She *sings* beautifully," an object *may* be supplied to the verbs *rest* and *sings*, but as that object is not *necessarily* implied, it is better to consider them intransitive.

318. A kindred noun often supplies the object of such verbs; as, "He *lived* a blameless *life*."

319. A verb not transitive by itself may, sometimes, when united with a following preposition, be equivalent to a transitive verb; and we shall find peculiar passive forms arising out of this equivalence. The verb *smile*, for example, is never transitive; we cannot smile any object; but we may smile *at* or *on* an object; we can say "Fortune *smiled on* him;" and the joint effect of this verb and preposition is evidently that of a transitive verb. Therefore, although we cannot say "He *was smiled* by fortune," because *to smile* is a verb intransitive, yet we can say "He *was smiled on* by fortune," because *to smile on* is equivalent to a verb transitive.

320. When the participle in *ing* takes an article, or some other modifying word, before it, it must be followed by a preposition; as, "The *storming of* Badajoz cost many thousand lives."

321. When the insertion of the word *of* produces harshness or ambiguity, other forms of expression must be chosen; as, "The worst effect of it is, *the fixing on* your mind *of* a habit of indecision." This sentence is harsh. Better thus, "The worst effect of it is, that it *fixes on* the mind a habit, &c." Again, the sentence, "The reading of our author pleases me," may mean either that our reading a certain author pleases us, or that the author's own manner of reading pleases us (more correctly the latter). The first sense will be better expressed by rejecting both *the* and *of*; thus, "Reading our author pleases me." The second sense will be better expressed by using the possessive phrase; thus, "Our author's reading pleases us."

RULE VIII.

322. The verb *to be* has the same case after it as that which next precedes it; as, "I am *he*;" "You believed *it* to be *him*."

323. When the verb *to be* stands between the nominatives, one singular and the other plural, it agrees with the one before it, unless the other stands nearer, or seems more naturally the subject of it; as, "The *food* of the Mongols *is* chiefly milk,

cheese, and flesh." "Lying lips are an abomination to the Lord."

324. Verbs of *calling, appointing, considering, seeming, appearing, making, becoming*, follow the same rule; as, "He became a great man."

325. The verb in the passive voice should always have for its subject, the object of the transitive verb from which it is derived; as,—*Active voice*, "They offered him this command;" *Passive*, "This command was offered him"—not "He was offered this command." The following sentences are, consequently incorrect: "He was paid a large sum for his services;" "He valued the favor when he was granted it;" "He was shown the picture gallery."

RULE IX.

326. One verb governs another that follows it or depends upon it in the infinitive mood; as, "John loves to study."

327. The infinitive is sometimes governed by a noun, adjective or preposition; as, "His anxiety to improve was very laudable;" "He was anxious to improve;" "He was about to go."

328. When a word governing the infinitive implies reference to the future, we should not employ what is called the perfect infinitive. Thus, it is wrong to say "I expected to have gone;" "His intention to have been one of the party." We should say "I expected to go." "His intention to be."

329. The present infinitive denotes time contemporary with that of the governing verb, or subsequent to it; the perfect infinitive, time antecedent to that of the governing verb; as, "I intend to write," "He promised to pay," "He seemed to have studied the classics."

330. An infinitive or participial phrase sometimes appears so loosely connected with a sentence as to deserve the name of an abstract phrase; "To confess the truth, I did not see him;" "Speaking generally, I am as well prepared as he is." However, both these phrases may be considered adjective ones, qualifying *I*.

331. *To*, the sign of the infinitive mood, is not expressed after the words *bid, dare, need, make, see, hear, feel, let*, and some others.

RULE X.

332. Adverbs qualify verbs, adjectives, or other adverbs; as, "She sings sweetly;" "I am truly sorry;" "He speaks very eloquently."

333. Adverbs in some instances relate to verbs understood, and may be parsed by supplying the verb, or else by considering the adverb as an interjection; as, "He went, *certainly*, but not soon enough;" that is, "It is *certainly* known that." *Perhaps* is parsed in a similar way.

334. It is commonly recommended that adjectives should not be used as adverbs, nor adverbs as adjectives. When it is intended to express the quality of the object as seen in any act, or after the act, rather than the quality of the act itself, the adjective should be used; as, "It looks *beautiful*," "It sounds *grand*." So, "He spoke *distinctly*."

335. In poetry, however, the use of an adjective for an adverb is very common; thus Milton speaks of "The angels winning *cheap* the high repute."

336. It is recommended that *from* should not be used with the adverbs *hence*, *thence* and *whence*; as, "*Whence* comest thou?" (not *from* whence). However, we often see the expressions, *from hence*, *from thence*, *from whence*. Some grammarians would parse the words, *hence*, *thence*, and *whence*, in such cases, as nouns.

337. The word *no* should not be used with reference to a verb, *not* is the proper one; as, "Tell me whether you will go or *no*" (should be *not*).

RULE XI.

338. Prepositions show the relation between words; as, "He sailed *from* Halifax *to* Liverpool."

339. The natural place of the preposition is between the words it relates to each other. This, however, is not always its position. For example, in the sentence "Jamaica was taken from the Spaniards by the English;" *from* shows the relation between *taken* and *Spaniards*; *by*, *taken* and *English*.

RULE XII.

340. Prepositions govern the objective case; as, "The plague raged *in* London, *during* the reign of the Second Charles." "I sent *to* him, *for* it."

341. Certain words must be followed by particular prepositions; as, "I confide *in* (not *to*, *on*, or *through*) your promise."

342. Generally, derivatives (see App. 3.) are followed by the same prepositions as their roots; as, rely *upon*, reliance *upon*. But there are some exceptions. We say, for example, *dependent on*, but *independent of*; *derogate from*, but *derogatory to*.

343. The following list contains examples of such combinations:—

Abhorrence of	Endowed, Endued, with
Abound in	Enjoin upon
Abridge of	Exception to
Accede to	Exclusive of
Accord (<i>intrans</i>) with (<i>trans</i>) to	Fall under, from, upon
Accuse of, by	Fawn upon, on
Acquiesce in	Foreign, Opposite, to
Adapt to	Frown at, on
Adequate to	Greedy after, of
Admonish, Remind, Warn, of	Ignorant of
Affinity to, between	Inculcate on, upon
Agreeable to	Independent of
Alienate from	Initiate into, in
Ambitious of	Inseparable from
Antipathy to, against	Intent upon, on
Attend (<i>listen</i>) to, (<i>wait</i>) upon	Inured to
Averse from, to	Militate against
Avert from	Mistrustful of
Bestow upon, on	(<i>overwhelmed</i>) with, by
Boast of	Prejudice against
Blush at	Prejudicial to
Call upon, on	Proud, Glad, of
Clear of, from	Pursuance of
Compatible with (<i>verse</i>), with	Pursuant to
Confer (<i>bestow</i>) on, upon (<i>con-</i>	Recreant from
Confide in	Reflect upon, on
Conformable, Congenial, to	Rejoice, Grieve, at
Consonant to, with	Relevant, Indifferent, to
Convince of	Rely upon, on
Correspond with, to	Replete with
Deficient in	Repine at
Depend upon, on	Significant of
Derogate from	Smile at, upon, on
Derogatory to	Sympathize with
Devolve on, upon	Taste of, for
Differ with, from	Thirst for, after
Different from, Similar to	Triumph over
Diminution of	True to
Discouragement to	Trust in, to
Dissent from, Assent to	Versed in
Distinguished from	Wait upon, on, at, for
Enamoured of	Want, Deficiency, of
Endeared to	Worthy, Guilty, of

RULE XIII.

344. Conjunctions connect words, phrases, and clauses ; as, "*John and James were there ;*" "*To be or not to be, that is the question ;*" "*Time flies and death approaches.*"

RULE XIV.

345. Conjunctions connect the same moods and tenses of verbs and the same cases of nouns and pronouns ; as, "*He may go or stay,*" that is, "*may stay ;*" "*He had written and sealed the letter before noon,*" that is, "*had sealed ;*" "*He and she are known to me ;*" "*Him and her I know.*"

346. Conjunctions do not always connect the same tenses ; as, "*It is and was and shall be.*"

RULE XV.

347. Interjections have no government ; but in phrases they are followed by the objective case of the pronoun of the first person, and by the nominative case of the pronoun of the second ; as, "*Ah ! me ;*" "*Ah ! thou unfortunate man ;*" "*O ye hypocrites.*"

348. An objective case after an interjection is governed by a preposition understood ; as, "*Ah me,*" is equivalent to "*alas for me ;*" "*Wo is me*" to "*wo is to me.*"

349. O ! is used for wishing, exclaiming, or addressing. Oh ! expresses pain, sorrow, or surprise.

RULE XVI.

350. Two negatives in the English language destroy each other, or are equivalent to an affirmative ; as, "*Nor did they not perceive him,*" that is, "*they did perceive him ;*" "*I cannot drink no more.*"

RULE XVII.

351. The Past Tense should not be used for the Past Participle, nor should the Past Participle be used for the Past Tense. Thus, the following are incorrect, "*The river is froze ;*" "*The window is broke ;*" "*I had went.*" It should be *frozen, broken, gone.*

It is also incorrect to say "I *done*," "I *seen*." It should be *did* and *saw*.

RULE XVIII.

352. In the use of words or phrases which in point of time relate to each other, the order and consistency of time should be observed; as, "The Lord *hath given* and the Lord *hath taken away*." *Hath given* should be *gave*. "And he that *was* dead sat up and began to speak." *Was* should be *had been*. "After I left, he went away," should be, "After I had left."

The following remarks and rules have reference more particularly to composition.

353. The logical order of the principal elements of the Sentence is, first, the subject with its attributes; next, the verb; and, last, the completion and extension of the verb, if any; as, "The sun shines." "To acquaint us with ourselves may be one use of the precept;" "That his care for his works closed at their publication is hardly credible." To this general rule there are many exceptions, as other principles come in to modify the application of it. The rule should be observed, however, unless in a clear case of exception; and especially should not be departed from when clearness forbids.

(a.) In interrogation, the verb, or a part of it, or the interrogative word or phrase in the predicate, is placed first; as, "*Are* you ready?" "*Can* you perform the work?" "*Will* you be permitted to go?" "What a careless, easy manner has our friend." "How often is the work of years thus lost for ever."

(b.) A verb in the imperative mood is followed by the subject; as, "Be ye perfect."

(c.) Conditional clauses without conjunctions take the subject after the verb; as, "Could they have been contented with moderate gains, they might not have failed in this business." "Had they been wiser, they would have escaped the loss."

(d.) For emphatic distinction, and in passionate expression, the predicate, or part of the predicate, may be placed first; as, "Fallen, fallen, fallen, is Babylon the great." "Great is Diana of the Ephesians." "Upon us, then, devolves the duty."

NOTE.—To soften the repulsiveness of an inversion of the logical order of the assertive sentence, when emphasis or passion does not prompt it, the words *there* and *it* are used to introduce the sentence. They are mere expletives when so used, having no particular meaning, and only serve to indicate a departure from the regular order of construction. (See 217.) "*There is a pleasure in the pathless woods.*" "*It is I.*"

(e.) The order may be inverted to show a reference to the preceding sentence; as, "This was at first resolved, if we were wise."

(f.) The logical order, once more, yields to the demands for consistency; as in the sentence, "Silver and gold have I none," emphasis having inverted the order by placing the object of the action first; the subject and the verb also in consistency change places, *have I* instead of *I have*.

(g.) Finally, in poetry there are much wider departures from the logical order than in prose. This arises from the necessities of the metre, form, &c.

RULE XIX.

354. It is generally improper to omit the subject of the verb, unless the verb is in the imperative mood, or closely connected with another verb relating to the same subject. Thus:—

He was a man had no influence. There is no man knows better how to make money. Am sorry to hear of your misfortune; but hope you will recover.

RULE XX.

355. Words should not be pluralised when the sense does not require it. Thus:—

Few persons are contented with their lots. Let us drive on and get our suppers at the next house. He

went a long ways from home. They then took their leaves. I will go anywheres you like.

RULE XXI.

356. Nouns and pronouns should be so used as not to leave the case ambiguous. Pronouns should be so used that it may not be doubtful for what they stand. Thus :—

The settler here the savage slew. (Which slew the other?) Pyrrhus the Romans shall I say subdue. And thus the son the fervent sire addressed. You well the children knew. Poetry has a measure as well as music. If the lañ should leave his father he would die. Religion will afford us pleasure when others leave us. John told James that his horse had run away. They flew to arms, and attacked Northumberland's horse, whom they slew.

RULE XXII.

357. It is improper to mix different kinds of pronouns in the same construction. Thus :—

Know thyself, and do your duty. Ere you remark another's fault, bid thine own conscience look within. But what we saw last and which pleased us most was the farce.

RULE XXIII.

358. Do not make transitive verbs intransitive, by inserting a needless preposition. Thus :—

Pharoal and his host pursued after them. We had just entered into the house. I will consider of the matter. His salary will not allow of such extravagance.

RULE XXIV.

359. Avoid needless passive forms, and the passive forms of intransitive verbs. Thus :—

He is possessed of great talents. We are agreed on this. What is become of him? The tumult is entirely ceased. The greater part of the forces were retired into winter quarters.

RULE XXV.

360. It is generally improper to use different forms of the verb in the same construction. Thus:—

Did you not borrow it, and promised to return it soon? To profess regard, and acting differently, discovers a base mind. Spelling is easier than to parse. To say he is relieved is saying he is dismissed.

361. There are many words whose classification is different in different circumstances. The number of such words is ever increasing. The following are amongst the most important.

- A :** adjective ; " A book," " A great many," " A hundred voices," (in the last two examples applied to the aggregate).
- AN :** preposition ; " He went *a* hunting."
adjective ; " *An* apple."
conjunction ; " Nay *an* thou dalliest, then I am thy foe." (See Appendix, 20).
- ABOUT :** preposition ; " He is ambitious *about* reputation."
adverb ; " How it came *about*, I am unable to tell."
- ABOVE :** preposition ; " The Sun was just *above* the horizon."
adverb ; " Look *above*," (may be regarded as a *prep.* with object understood).
adjective ; " The *above* discourse," (reprobated, but found in good writers).
- ADIEU :** interjection ; " *Adieu, adieu*, my native land."
noun ; " He bade *adieu* to his friends."
- AFTER :** preposition ; " I will come *after* dinner."
adverb ; " He came soon *after*." (See remark under the adverb *above*).
- AGAIN :** adjective ; " His *after* fate no more was heard."
adverb ; " Call *again*."
- ALIKE :** conjunction ; " *Again*, it may be remarked, &c."
adjective ; " They are *alike* "
adverb ; " They please *alike*."
- ALL :** adjective ; " *All* places," " *all* this," " *all* ye," " wealth, pleasure and honor must *all* be given up."
noun ; " Our little *all*," " take him for *all in all*."
(noun phrase).
- ANY :** adverb ; " Cheeks *all* pale."
adjective ; " *Any* person."
- AS :** adverb ; " Are you *any* better ?"
adverb ; " He is *as* proud as poor," (deg.) " And as he plucked his cursed steel away," (time) " The field was *as* they left it." (Conjunctive adverb—See 235.)
" *As yet*," (adv. phr.)

- AS :** *conjunction*; "As the rain has ceased I will take a walk." "As if," (conj. phr.)
pronoun rel.; (See 162, 312.)
- AYE :** *adverb*; "All this ? aye more."
noun; "The ayes have it."
- BEFORE :** *preposition*; "Is that a dagger which I see before me ?"
adverb; "I knew him before." (See remark under adverb above.) "I was there before he left." (Conjunctive adv.—See 235).
- BELOW :** *preposition*; "His answering was below the average."
adverb; "He went below." (See remark under adverb above.)
noun; "He came from below."
- BESIDE OR**
BESIDES : *preposition*; "That is beside the mark." "And besides this, there was another success."
adverb; "All the world besides." (See adverb above).
- BEST :** *adjective*; "He took the best means."
adverb; "He best can tell."
noun; "He did his best." "At best it is but rhyme." (In the last two sentences, best may be considered as an *adj.* qualifying a noun understood.)
- BETTER :** *adjective*; "A better man."
adverb; "I could have better spared."
noun; "To get the better of." "For better or worse."
verb; "I will better the instruction."
- BOTH :** *adjective*; "Both hands." "We both." "Both the one and the other cause, &c."
conjunction; "She is both amiable and intelligent."
 "I both sent and wrote."
- BUT :** *conjunction*; "He came but did not remain long."
preposition; "He lost all but honor."
adverb; "Man is but as summer's grass." "He can but refuse."
- BY :** *preposition*; "That pass by me as the idle wind."
adverb; "He laid it by." (See remark under adverb above.)
- CLOSE :** *verb*; "Close the door."
noun; "At the close of the day."
adjective; "The close season."
adverb; "Close on his heels." (The last two are, in reality, from pronunciation, different words from the first two.)
- DEEP :** *adjective*; "In deep distress."
noun; "Deep called on deep."

- ELSE :** *adjective* ; " Any one *else* ."
adverb ; " How *else* can I do it ?" " He has not returned, *else* he would write to us."
 (Conjunctive adv.—See 235.)
- ENOUGH :** *adverb* ; " I am well *enough* ."
adjective ; " Now it is Rome indeed and room *enough* ."
noun ; " He has *enough* ."
- EXCEPT :** *conjunction* ; " *Except* he study hard, he will not succeed."
verb ; " If we *except* a few, the pupils were attentive."
preposition ; " In nothing *except** honesty was he rich."
- FAIR ;** *noun* ; " A *fair* was held on Monday."
adjective ; " A *fair* day."
adverb ; " He bids *fair* to succeed."
- FAR :** *adjective* ; " He came from a *far* country." " A *far-off* land."
adverb ; " It is *far* better." " Thus *far* in to the land have we marched."
- FAREWELL :** *interjection* ; " *Farewell!* my friends."
noun ; " A long *farewell* to all my greatness."
adjective ; " A *farewell* address."
- FAST :** *noun* ; " Proclaim a *fast* ."
adjective ; " A *fast* horse." " Tie the knot *fast* ."
adverb ; " He read too *fast* ."
 " He was *fast* asleep."
- FIRST :** *adjective* ; " In the *first* place."
adverb ; " *First*, Fear her hand its skill to try."
- FOR :** *preposition* ; " Bought *for* Cash."
conjunction ; " *For* I can raise no money by vile means."
- FULL :** *adjective* ; " He spoke from a *full* heart."
adverb ; " *Full* many a flower is born to blush unseen." " And that they know *full* well."
- HALF :** *adjective* ; " We want no *half* measures."
noun ; " *Half* of the day was misspent."
adverb ; " He was taken up *half* dead."
- HARD :** *adjective* ; " It is a *hard* saying."
adverb ; " It will go *hard* with me." " He worked *hard* ."
 " He lives *hard* by."
- HIGH :** *adjective* ; " A *high* mountain."
noun ; " God from on *high* looks down upon us."
adverb ; " He aimed too *high* ."

* We often find *save* in a position similar to this. Properly, *save* and *except* in such positions are verbs in the imperative mood.

- HOWEVER** : *adverb*; "However small it may be."
conjunction; "However, it may not be so bad as reported."
- ILL** : *adjective*; "How oft the sight of means to do ill deeds, makes *ill* deeds done."
adverb; "Ill blows the wind that profits nobody."
noun; "Better bear the *ills* we have, &c."
- LATE** : *adjective*; "The *late* Governor of Nova Scotia."
adverb; "Of *late* years"
adverb; "He worked *late*." "We heard no news of *late*." (Properly an *adj.* qualifying a noun understood.)
- LIKE** , *verb*; "I *like* such sentiments."
noun; "We shall never look upon his *like* again."
adverb; "He dressed *like* his brother."
adjective; "A *like* result." "Like quantities with *like* signs."
- LITTLE** : *adjective*; "A *little* boy."
adverb; "It is *little* better than a daub."
- LONG** : *adjective*; "A *long* time ago."
adverb; "And *longer* had she sung."
verb; "I *long* to see the place again."
noun; "The short and the *long* of it."
- LOW** : *adjective*; "He was in *low* spirits."
adverb; "He spoke so *low* that we could not hear him."
- MORE** : *adjective*; "More work."
adverb; "More happy." "He sleeps no *more*."
noun; "To get *more*," (properly an *adjective*.)
- MUCH** : *adjective*; "He had *much* difficulty."
adverb; "It is *much* better."
noun; "To whom *much* is given, &c." (Properly an *adjective*.)
- NAY** : *adverb*; "Nay, do not weep."
noun; "He could not say *nay* to the proposal."
noun; "The *nays* have it."
- NO** : *adjective*; "No sound of labor vexed the quiet air."
adverb; "I can feel *no* longer." "Will you come? *No*."
- NOW** : *noun or adverb*; "Now is the acceptable time."
conjunction; "Now Barabbas was a robber."
- OFF** : *adverb*; "He went *off* this morning."
preposition; "They got *off* the track."
adjective; "The *off* side." "The *off* horse." (Colloquial.)
- ON** : *preposition*; "On a rock."
adverb; "Mammon led them *on*."

- ONCE : *adverb*; "He spoke but *once*."
 noun; "Do it just this *once*."
- ONLY : *adjective*; "The *only* course." "He *only* can do
 the work."
 adverb; "He is cautious *only*, not fearful."
 " What he said was *only* to commend
 my prudence."
- OVER : *preposition*; "*O*ver the sea."
 adverb; "All is *over*."
- RIGHT : *adjective*; "He is the *right* man."
 noun; "God and my *right*."
 adverb; "*Right* well he knew it." "I *only* speak
 right on." "All is going *right*."
- SHORT : *adjective*; "*Short* days."
 adverb; "He stopped *short*."
 noun; "The *short* and the *long* of it."
- SINCE : *conjunction*; "Since we are to part, let us part in
 peace."
 preposition; "Since that time I have seen him but
 once."
 adverb; "A short time *since*."
- So : *adverb*; "So work the honey-bees."
 conjunction; "His speech was very wearisome, so I
 came away."
- THAT : *adjective*; "That sun."
 pronoun; "Solomon was the wisest man *that* ever
 lived."
 conjunction; "That he was in error, appeared at *once*."
- THEN : *adverb*; "Then came still evening on."
 conjunction; "I am *then* to conclude that you will go."
 adjective; "The *then* administration."
- UP : *adverb*; "He came *up* to the house."
 noun; "The *ups* and *downs* of life."
- WHILE : *adverb*; "He came *while* I was there."
 conjunction; "While I am prepared to admit some of
 the arguments, I cannot assent to all."
 verb; "To *while* away a dull hour."
 noun; "It is not worth *while*."
- WORSE : *adjective*; "There could be no *worse* employment."
 noun; "For better or *worse*."
- WORTH : *noun*; "Worth makes the man."
 adjective; "The book is *worth* a dollar." (Prep.)
 verb; "Woe *worth* the chase, woe *worth* the
 day." (Betide).
- YET : *conjunction*; "Yet though destruction sweep thoes
 fertile plains, rise fellow men, &c."
 adverb; "He was *yet* alive."
- YONDER : *adjective*; "Yonder hallowed fane."
 adverb; "He lives *yonder*."

EXERCISE XI.

The pupil will parse *in full*, according to the specimens given below, a sentence selected from any book.

“The whistling of the wind through the rigging sounded like funeral wailings.”

Word.	Class.	Sub-Class.	Inflection.	Relation.	Rule.
The	adj.	defn.	invar.	qual. <i>whistling</i>	Adjectives qualify nouns
whistling	noun	participial	sing. 3d. no gen. nom.	subject of <i>sounded</i>	{ A noun or pron. in the nom. case is general- ly, &c
of	prep.			showing rel. between <i>whistling</i> and <i>wind</i>	Prep. show relation, &c
the	adj.	defn.	invar.	qual. <i>wind</i>	Adj. qual. &c
wind	noun	com.	sing. 3d. no gen. obj.	gov. by <i>of</i>	Prep. gov. &c
through	prep.			showing rel. between <i>whistling</i> and <i>rigging</i>	Prep. show rel. &c
the	adj.	defn.	invar.	qual. <i>rigging</i>	Adj. qual. &c
rigging	noun	com. or part.	sing. 3d. no gen. obj.	gov. by <i>through</i>	Prep. gov. &c
sounded	verb	intrans. reg.	act. indic., past, sing. 3d.	agreeing with <i>whistling</i>	A verb agrees &c
like	adv.	manner		qual. <i>sounded</i>	Adv. qual. &c.
funeral	adj.	attr.	invar.	qual. <i>wailings</i>	Adj. qual. &c
wailings	noun	part.	plur. 3d, no gen. obj.	gov. by <i>to</i> (underst'd)	Prep. gov. &c.

“ Many a crime deemed innocent on earth is registered in heaven.”

Word.	Class.	Sub-Class.	Inflection.	Relation.	Rule.
Many	adj.	defin.	pos. or invar.	qual. <i>crime</i>	Adj. qual. & c
a	adj.	defin.	invar.	qual. <i>crime</i>	Adj. qual. & c
crime	noun	com.	sing. 3d, no gen. nom.	subj. of <i>is registered</i>	A noun or pron. in nom. case & c
deemed	adj.	part.	invar.	qual. <i>crime</i>	Adj. qual. & c
innocent	adj.	attr.	pos.	qual. <i>crime</i>	Adj. qual. & c
on	prep.			showing relation between <i>innocent</i> and <i>earth</i>	Prep. show relation & c
earth	noun	com.	sing. 3d, no gen., obj.	gov. by <i>on</i>	Prep. gov. & c
is registered	verb	trans. reg.	pass. indic., pres. sing. 3d	agr. with <i>crime</i>	A verb agrees & c
in	prep.			showing relation between <i>is registered</i> and <i>heaven</i>	Prep. show relation & c
heaven	noun	com.	sing. 3d. no gen., obj.	gov. by <i>in</i>	Prep. gov. & c

" I now see the old man coming, but, alas, he is too feeble to walk quickly."

Word.	Class.	Sub-Class.	Inflection.	Relation.	Rule.
I	pron.	pers.	sing. 3d, masc. or fem. nom.	{ put for speaker subj. of <i>see</i>	{ Pronouns agree &c A noun or pronoun in the nom. &c
now	adv.	time		qual. <i>see</i>	Adv. qual. &c
see	verb	trans. irreg.	act. indic., pres. sing. 1st.	agr. with <i>I</i>	A verb agrees &c
the	adj.	defini.	invar.	qual. <i>man</i>	Adj. qual. &c
old	adj.	attr.	pos.	qual. <i>man</i>	Adj. qual. &c
man	noun	com.	sing. 3d, masc. obj.	gov. by <i>see</i>	Trans. verbs gov. &c
coming	adj.	part.		qual. <i>man</i>	Adj. qual. &c
but	conj.	co-ord.		joining <i>I see</i> &c with <i>he</i> <i>is</i> &c	{ Conj. connect words and sentences
alas	interj.				
he	pron.	pers.	sing. 3d, masc. nom.	{ put for <i>man</i> subj. of <i>is</i>	{ Pronouns agree &c A noun or pronoun &c
is	verb	inact. irreg.	no voice, indic., pres. sing. 3d	agr. with <i>he</i>	A verb agrees &c
too	adv.	degree.		qual. <i>feeble</i>	Adverbs qual. &c
feeble	adj.	attr.	pos.	qual. <i>man</i>	Adj. qual. &c
to walk	verb	intrans. reg.	act. infin. pres.	gov. by <i>feeble</i>	{ A verb in the infin. mood is gov. &c
quickly	adv.	manner.		qual. <i>walk</i>	Adverbs qual. &c

The following passage is from Satan's address to the Sun, taken from Milton's "Paradise Lost."

"Lifted up so high,
I disdained subjection, and thought one step higher
Would set me highest, and in a moment quit
The debt immense of endless gratitude—
So burdensome; still paying, still to owe!
Forgetful what from Him I still received;
And understood not that a grateful mind
By owing owes not, but still pays, at once
Indebted and discharged; what burden then?"

Word.	Class.	Sub-Class.	Inflection.	Relation.	Rule.
Lifted	adj.	part,		qual. <i>I.</i>	Adj. qual. nouns & pron. &c.
up	adv.	place	invar.	qual. <i>lifted</i> ,	Adv. qual. adj. &c.
so	adv.	degree		qual. <i>high</i> .	Adv. q. al. adv. &c.
high	adv. or adj.	place or deg.	pos,	qual. <i>lifted</i> .	Adv. qual. adj. &c.
I	pron.	pers.	sing. 1st. masc. nom.	qual. <i>place</i> *(und.)	Adj. qual. nouns, &c. { Pron. agr. &c. A noun or pron. in nom. case &c.
disdained	verb.	trans. reg.	act. indic.. past, sing. 1st.	{ put for <i>Satan</i> . subj. of <i>disdained</i> .	A verb agr. ⁷ &c.

*Lifted up to so high & place of position.

Word.	Class.	Sub-Class.	Inflection.	Relation.	Rule.
subjection	noun	com.	sing. 3d, no gen., obj.	gov. by <i>disdained</i> , connecting <i>disdained</i> and <i>thought</i> .	Trans. verbs. gov. &c. Conj. connect &c.
and	conj.	co-ord.		agr. with <i>I</i> .	A verb agr. &c.
thought	verb	trans. *irreg.	act. indic., past, sing. 1st.	qual. <i>step</i> .	Adj. qual. nouns.
one	adj.	defin.	invar.	subj. of <i>would set</i> .	A noun or pron. in nom. case, &c.
step	noun.	com.	sing., 3d, no gen., nom.	qual. <i>step</i> .	Adj. qual. nouns &c.
higher	adj.	attr.	compar.	agr. with <i>step</i> .	A verb agr. &c.
would set	verb.	trans. irreg.	act. poten., past, sing. 3d.	{ put for <i>Satan</i> gov. by <i>would set</i>	{ Pron. agr. &c. Trans. verbs. gov. &c.
me	pron.	pers.	sing. 1st, masc., obj.	qual. <i>me</i> .	Adj. qual. nouns &c.
highest	adj.	attr.	super.	or	
and	conj.	co-ord.		qual. <i>place</i> †(und.)	Adj. qual. nouns &c.
in	prep.			con. <i>would set</i> and <i>would</i> <i>quit</i> .	Conj. con. &c.
a	adj.	defin.	invar.	rel. <i>quit</i> and <i>moment</i> .	Prep. show rel. &c.
				qual. <i>moment</i> .	Adj. qual. &c.

* The object of *thought* is the sentence "one step, &c., would set," &c. † Would set me in the highest place.

unsannned verb. trans. reg. act. mutc. past, sing. 1st. agr. with I. A verb agr. &c.

*Lifted up to so high a place or position.

Word.	Class.	Sub-Class.	Inflection	Relation.	Rule.
moment	noun,	com.	sing 3d, no gen., obj.	gov. by <i>in</i> ,	Prep. gov. &c.
(would) quit	verb.	trans irreg.	act. poten., past, sing. 3d.	agr. with <i>step</i> .	{ A verb agr. &c. Conj. con. same words, &c.
the	adj.	defin.	invar.	qual. <i>debt</i> .	Adj. qual. &c.
debt	noun,	com.	sing. 3d, no gen., obj.	gov. by <i>quit</i> .	Trans. verbs &c.
immense	adj.	attr.	invar.	qual. <i>debt</i> .	Adj. qual. nouns &c.
of	prep.			rel. <i>debt</i> and <i>gratitude</i> .	Prep. show rel. &c.
endless	adj.	attr.	invar.	qual. <i>gratitude</i> .	Adj. qual. nouns &c.
gratitude	noun,	com.	sing. 3d, no gen., obj.	gov. by <i>of</i> .	Prep. gov. nouns &c.
so	adv.	deg.		qual. <i>burdensome</i> .	Adv. qual. adj. &c.
burdensome	adj.	attr.	pps.	qual. <i>debt</i> .	Adj. qual. nouns &c.
still	adv.	time.		qual. <i>paying</i> .	Adv. qual. adj. &c.
paying	adj.	part.		qual. <i>I</i> . †(und.)	Adj. qual. nouns & pron. &c.
still	adv.	time.		qual. <i>to owe</i> .	Adv. qual. verbs, adj. &c.
to owe	verb.	trans. reg.	act. infin., pres.	{ used as an adj. qual. <i>I</i> .	Adj. qual. nouns & pron. &c.

* "quit" is here used for "cancel" or some other such word; † A debt which I was still (constantly) paying, and still owing.

quit" is here used for "cancel," or some other such word. † A debt which I was still (constantly) paying, and still owing.

Word.	Class.	Sub-Class.	Inflexion.	Relation.	Rule.
forgetful	adj.	attr.	pos.	qual. <i>I.</i>	Adj. qual. &c.
what	adj.	defin.	invar.	qual. <i>things</i> † (und.)	Adj. qual. &c.
from	prep.			rel. <i>received</i> and <i>him</i> .	Prep. show rel. &c.
him	pron.	pers.	sing. 3d, masc., obj.	{ put for <i>God</i> , { gov. by <i>from</i> .	{ Pron. agr. &c. { Prep. gov. &c.
I	pron.	pers.	sing. 1st, masc., nom.	{ put for <i>Satan</i> , { subj. of <i>received</i> .	{ Pron. agr. &c. { A noun or pron. in nom. { case, &c.
still	adv.	time.		qual. <i>received</i> .	Adv. qual. verbs &c.
received	verb.	trans. reg.	act., indic., past, sing. 1st.	agr. with <i>I</i> .	A verb agr. &c.
and	conj.	co-ord.		con. <i>understood</i> with previous verbs (<i>thought</i> , &c)	Conj. con. &c.
understood	verb.	trans. irreg.	act., indic., past, sing. 1st.	agr. with <i>I</i> .	A verb agr. &c.
not	adv.	negative		qual. <i>understood</i> ,	Adv. qual. verbs &c.
that	conj.	sub-ord.		{ con. <i>owes</i> with <i>under-</i> { <i>stood</i> (introducing a { sub-or. clause.)	Conj. con. &c.
a	adj.	defin.	invar.	qual. <i>mind</i> .	Adj. qual. &c.
grateful	adj.	attr.	pos.	" "	" "

† *Things*, obj. gov. by *received*; "what from him I still received," gov. by *of* und.—forgetful of, &c.

Word.	Class.	Sub-Class.	Inflexion.	Relation.	Rule.
mind	noun.	com.	sing., 3d, no gen., nom.	subj. of <i>owes</i> .	A noun or pron. in nom. &c.
by	prep.			rel. <i>owes</i> and <i>owing</i> .	Prep. show rel. &c.
owing	noun.	part.	sing. 3d. no gen., obj.	gov. by <i>by</i> .	Prep. gov. &c.
owes	verb.	intrans. reg.	act., indic., pres., sing. 3d.	agr. with <i>mind</i> .	A verb agr. &c.
not	adv.	neg.		qual. <i>owes</i> .	Adv. qual. verbs &c.
but	conj.	co-ord.		con. <i>owes</i> and <i>pays</i> .	Conj. con. &c.
still	adv.	time.		qual. <i>pays</i> .	Adv. qual. verbs &c.
pays	verb.	trans. irreg.	act., indic. pres. sing. 3d.	agr. with <i>mind</i> .	A verb agr. &c.
(at once)	adv. (phr.)	time.		qual. <i>indebted</i> and <i>discharged</i> .	Adv. qual. adj. &c.
indebted	adj.	part.		qual. <i>mind</i> .*	Adj. qual. nouns, &c.
and	conj.	co-ord.	pos.	con. <i>indebted</i> and <i>discharged</i> .	Conj. con. &c.
discharged	adj.	part.		qual. <i>mind</i> .	Adj. qual. nouns &c.
what	adj.	defini.	invar.	qual. <i>burden</i> .	Adj. qual. &c.
burden	noun.	com.	sing. 3d, no gen. nom.	after <i>was</i> †(und.)	The verb "to be," &c.

* Being at once (at one and the same time) an *indebted mind* and a *discharged mind*. † What burden then was this gratitude?

* Being at once (at one and the same time) an *indebted mind* and a *discharged mind*.
 † What burden then was this gratitude?

The following passage also is from 'Milton's *Paradise Lost*.'

"To whom thus Eve, with perfect beauty adorned :—
 'My author and disposer, what thou bidd'st,
 Unargued I obey : so God ordains—
 God is my law; thou, mine : to know no more
 Is woman's happiest knowledge, and her praise !"

Word.	Class.	Sub-Class.	Inflection.	Relation.	Rule.
To	prep.				Prep. show rel. &c.
whom	pron.	rel.		rel. <i>whom</i> and <i>spoke</i> *(und.)	{ Pron. agr. &c. { Prep. gov. obj. &c.
thus	adv.	manner	sing. 3d. masc. obj.	{ put for <i>Adam</i> { gov. by <i>to</i>	Adv. qual. verbs, &c.
Eve	noun.	prep.	sing. 3d. fem. nom.	qual. <i>spoke</i> (und.)	A noun or pron. in nom. &c.
with	prep.			subj. of <i>spoke</i> (und.)	Prep. show rel. &c.
perfect	adj.	attr.	invar.	qual. <i>beauty</i>	Adj. qual. nouns, &c.
beauty	noun.	com.	sing. 3d. no gen. obj.	gov. by <i>with</i>	Prep. gov. &c.
adorned	adj.	part.	pos.	qual. <i>Eve</i>	Adj. qual. nouns &c.
my	pron.	pers.	sing. 1st. fem. poss.	{ put for <i>Eve</i> { gov. by <i>author</i>	{ Pron. agr. &c. { A noun or pron. in poss. &c.

* To whom, thus, Eve spoke.

Word.	Class.	Sub-Class.	Inflection.	Relation.	Rule.
author	noun.	com.	sing. 2nd. masc. nom.	"of address"	Conj. con. &c.
and	conj.	co-ord.		con. <i>author</i> and <i>disposer</i>	
disposer	noun.	com.	sing. 2nd. masc. nom.	"of address"	
what	adj.	defin.	invar.	qual. <i>things</i> (und.)	Adj. qual. nouns &c.
thou	pron.	pers.	sing. 2nd. masc. nom.	{ put for <i>Adam</i>	{ Pron. agr. &c.
biddest	verb.	*trans. irreg.	act. indic. pres. sing. 2nd.	{ subj. of <i>biddest</i>	{ A noun or pron. in nom. &c.
unargued	adj.	part.		agr. with <i>thou</i>	A verb agr. &c.
I	pron.	pers.	sing. 1st. fem. nom.	qual. <i>things</i> (und.)	Adj. qual. nouns &c.
obey	verb.	trans. reg.	act. indic. pres. sing. 1st.	{ put for <i>Eve</i>	{ Pron. agr. &c.
so	adv.	manner.		{ subj. of <i>obey</i>	{ A noun or pron in nom. &c.
God	noun.	prop.	sing. 3rd. masc. nom.	agr. with <i>I</i>	A verb agr. &c.
ordains	verb.	trans. reg.	act. indic. pres. sing. 3rd.	qual. <i>ordains</i>	Adv. qual. &c.
God	noun.	prop.	sing. 3rd. masc. acc.	subj. of <i>ordains</i>	A noun or pron. in nom. case.
is	verb.	inact. irreg.	no voice, indic. pres., sing. 3d	agr. with <i>God</i>	A verb agr. &c.
+hy	pron.	pers.	sing. 2nd. masc. poss.	subj. of <i>is</i>	A noun or pron. in nom. &c.
				agr. with <i>God</i>	A verb agr. &c.
				{ put for <i>Adam</i>	{ Pron. agr. &c.
				{ gov. by <i>law</i>	{ A noun or pron. in poss. &c.

* The obj. of *biddest* is *things*. Biddest is here equal to *recommendest*, *doest place* or *set before me*.

† The object of *obey* is the sentence "what thou biddest."

* The obj. of *biddest* is *things*. Biddest is here equal to *recommendest*, dost place or set before me.
 † The subject of *vvey* is the *denounce* "what thou biddest."

Word.	Class.	Sub-Class.	Inflexion.	Relation.	Rule.
law	noun.	com.	sing. 3rd, no gen. nom.	after <i>is</i>	The verb "to be" &c.
thou	pron.	pers.	sing. 2nd, masc. nom.	{ put for <i>Adam</i> { subj. of <i>art</i> (und.)	{ Pron. agr. &c. { A noun or pron. in nom. &c.
mine	pron.	pers.	sing. 1st, fem. poss.	{ put for <i>Eve</i> { gov. by <i>law</i>	{ Pron. agr. &c. { A noun or pron. in poss. &c.
to know	verb.	trans. irreg.	act., infin. pres.	used as a noun, subj. of <i>is</i>	A noun or pron. in nom. &c.
no	adj.	defin.	in-var.	qual. <i>more</i>	Adj. qual. nouns, &c.
more	noun or	com.	sing. 3rd, no gen., obj.	gov. by <i>know</i>	Trans. verbs gov., &c.
is	adj.	defin.	invar.	qual. <i>things</i> (und.)	Adj. qual. nouns, &c.
woman's	verb.	inact. irreg.	no voice, indic. pres. sing. 3d.	agr. with <i>to know</i>	A verb agr. &c.
happiest	noun.	com.	sing. 3rd, fem. poss.	gov. by <i>knowledge</i>	A noun or pron. in poss. &c.
knowledge	adj.	attr.	super.	qual. <i>knowledge</i>	Adj. qual. nouns &c.
and	noun.	com.	sing. 3rd, no gen., nom.	after <i>is</i>	The verb "to be" &c.
her	conj.	co-ord.		con. <i>knowledge</i> and <i>praise</i>	Conj. con. &c.
praise	pers.	pers.	sing. 3rd, fem. poss.	{ put for <i>woman</i> { gov. by <i>praise</i>	{ Pron. agr. &c. { A noun or pron. in poss. &c.
	noun.	com.	sing. 3rd, no gen., nom.	after <i>is</i>	The verb "to be," &c.

EXERCISE XII.

The pupil will correct the errors in the following sentences, giving in each case the particular part of the rule of syntax employed in correction.

RULES I. II.

Children requires instruction. The streets is very dirty. His friends has forsaken him. The valiant never tastes of death but once. Not one in a hundred either read or speak with propriety. I always learns my lessons before I goes to school. He can do it as well as me. Thou ought to overcome evil with good. We was glad to hear it. He reads better than me. Them are the best apples. Here be them that perceive it. Has the articles been sent away? He is taller than me, but I am taller than her. Was you refused a hearing? Was you there. John and me went together. Him and James staid at home. Who were present on the occasion? Him and me. Who saw the eclipse? Us. The horse and carriage was sold. Frugality and industry is the handmaid of fortune. We ought always to act as justice and honor requires. Each hour and moment are to be improved. Every bayonet and every sword glisten in the sunlight. Neither precept nor discipline are so forcible as example. John or James are to do it. Neither the scholar nor the master were present. Either disposition or power were wanting. No treaty and no signature are able to bind them. John as well as James were present. The regiment was tall. The company were large. The assemblage were numerous. The council was not agreed on that point. The number of soldiers in arms were more than two thousand. The legislature have adjourned. The fleet were seen sailing up the channel. The people is sometimes punished for the guilt or ignorance of their rulers. John or I is to go. James or the servants has done it. Either thou or he deservest to be punished. I or thou am the person who must engage in that business. She or I am lost. I or William am in fault. He or they is in fault. Neither poverty nor riches was injurious to him. The man or his counsellors is to be censured. Whom did he think was absent? Whom three hours since were wrecked upon this shore. Whom do you suppose was the first we saw there?

RULE III.

I will meet you at Mason's the apothecary's. John's, James's, and Henry's conduct incurred the master's displeasure. Smith's and Crowe's store is at the corner. My daughter's husband's sister is married to my son's wife's brother. Do you use Webster or Worcester's Dictionary? My banks they are furnished with bees. Whatever is most attractive, it is sure to please best.

Prosperity, as truly asserted by Seneca, it very much obstructs the knowledge of ourselves. The cares of this world they often choke the seeds of virtue.

RULE IV.

He spoke of Solomon, he who was the wisest of men. I am going to see my friends in the country, they that we visited last summer. I have seen my cousin, she who is a year older than my brother John. Let us worship God, He who created and sustains us.

RULE V. (and Sec. 55.)

I have been reading this two hours. The weather has been very fine this two or three days. Those sort of remarks are uncalled for. Them boys are very idle. Give me them books. Take away them things. What's them? Them are my sentiments. I bought three ton of hay. How do you like these kind of chains? Learn the sixth and seventh page. Much persons were present. The pleasure attends benevolence. A mercy is God's attribute. The prosperity in a nation endangers the good morals. I will walk in the ways of the righteousness. The rich and poor are alike mortal. The noble and peasant were equally concerned. The old and young may alike profit by the instruction. The desires may be classed as twofold: the animal and rational. The eldest of her two sons is going to school. Which do you like best? tea or coffee. Of two evils choose the least. This is the best plan of the two. John is the eldest, but James is the tallest of the two boys. The latter of the three.

RULE VI.

Virtue forces her way through obscurity; and sooner or later it is sure to be rewarded. His form had not yet lost all her original brightness. The plaintiff's Counsel, now had a hard task imposed on it. They which seek wisdom will certainly find her. I love the boy which is diligent. The man of which he complains is honest. France, who was in alliance with England, sent an army. Was it thou or the wind, who shut the door? They are exactly like so many puppets who are moved by wires. He has a soul who cannot be influenced by such motives. The horse and rider which we saw fell in battle. Who is the man who dares to make these charges? Pitt was the pillar who upheld the State? The court who gives currency to manners, ought to be exemplary. He cannot see one in prosperity without envying them. John and James are faithful to his studies. The committee were divided in its sentiments. One or the other will take their time. My brother and I, together with two cousins, were at their respective tasks. Each man of the country came with arms in their hands. Everybody is bound to do dili-

gently all the good they can. By discussing each particular in their order, we shall better understand the subject. As for wealth and the goods of this world, he has it all in contempt. The regiment was much reduced in their numbers. When a bird is caught, they of course try to escape. Let every pen, every book, and every slate be put in their places. She fell to laughing, like one out of their right mind. John and James were punished for his bad conduct. Thou and James and John may divide the apples among them. You and your playmates must learn their lessons.

RULE VII.

He invited my brother and I into his garden. Do you know who you are speaking to? He who committed the offence, you should correct, not I who am innocent. To poor I, there is not much hope remaining. I commend him for justifying his self. He that is idle reprove sharply. Let thou and I imitate his example. By the exercising our judgment it is improved. A wise man will avoid showing of any excellence in trifles. A wise man will avoid the showing any excellence in trifles. Great benefit may be derived from reading of good books. He is not disturbed by dashing of the waves. I shall conclude by the recommending a practice for which every one has sufficient abilities. By observing of this rule you will avoid mistakes. The making ourselves clearly understood, is the chief end of speech.

RULE VIII.

It is me. I thought that it was him. Let him be who he may. He so much resembled my brother that I took it to be he. It could not have been him. Was it him or her? It wasn't me but him. It was them that did it. If I were him, I would not act so. Whom did he tell you it was?

RULE IX.

He appeared to me to have been a man of letters. I expected to have received an answer to my letter. You appear to me to have been justified. It was a pleasure to have received his approbation. It would have afforded me still greater pleasure to receive his approbation at an earlier period, but to receive it at all, is a gratification to me.

RULE X.

Thomas has acted very proper. Our wealth was near finished. The people are miserable poor. The task was the easier performed from the cheerfulness with which he engaged in it. No person could behave nobler than he did on that occasion. We all wish a soon and happy termination to the war. He

acted agreeable to the dictates of prudence. Such genius is exceeding rare. You behave very bad. Apples are more plenty than peaches. From whence arose the misunderstanding? From thence proceeded all these misfortunes. He is like to be an exceeding useful member of society. Twelve o'clock is the soonest time at which I can go.

RULE XII.

John thinks himself above thou and I. With who do you live? Does that boy know who he speaks to. Associate not with those who none can speak well of. Who was it from, and what was it about? He spoke of Solomon, he who was the wisest of men. For poor I, there is not much hope remaining.

RULE XIV.

What would he say if he were to come and saw me idle? Did I not tell thee and besought thee to do better? Professing regard and to act differently, discover a base mind. My brother and him are tolerable grammarians. On that occasion he could not have done more, nor offer less. Whatever others do, let you and I act wisely. You and me have enjoyed many a pleasant walk together. If he prefer a virtuous life and is sincere in his profession, he will succeed. Neither you nor them can answer properly. It is so clear as I need not explain it. Neither despise or oppose what you do not understand. A metaphor is nothing else but a short comparison.

RULE XVI.

I don't see nobody. He will never be no better. I cannot walk no farther. I cannot by no means permit you to do it. He says he cannot give no more.

RULE XVII.

I done so. They done the best they could. The sun has rose. I never seen it. I am wore out. He might have went. They begun wrong. They come home long ago. I had drove the cattle to pasture. The bird has forsook its nest. He growed very much. He has spoke but once. Five were took prisoners. The river had sank below the ordinary level. He had mistook the way.

RULE XVIII.

Be that as it will, he cannot justify his conduct. His sickness was so great that I often feared he would have died before our arrival. He would have assisted one of his friends if he could do it without injuring the other, but as that could not have been done, he avoided all interference.

ANALYSIS OF SENTENCES.

362. It has been shown (See 260, 261) that no sentence is complete which does not include a *subject* and a *predicate*.

363. The simplest sentence consists of two words, the one a subject and the other a predicate; as, *dogs bark*. The subject of the sentence is *dogs*; the predicate, *bark*.

364. In sentences like the following—*the dogs are barking*; *the moon is bright*; *the stars are shining*, the words *are* and *is* are called *copulas*, but this distinction is not really necessary. Every sentence may be regarded as containing simply a subject and predicate; the subject being what we speak about; the predicate what we say of it; as in the sentence given above.

365. The various kinds of subject have been explained under Syntax. (See 285.)

SUBJECT.

366. In the sentence *boys run*, let us ask the question, What are we speaking about? *Ans.*—Boys. *Boys* is therefore the subject.

367. In the sentence *little boys run*, what are we talking about? Not about *boys generally*, but about *little boys*. This expression, we see, contains two ideas; the idea given by the word *boys*, and the *qualifying* idea, that of their being *little*. The word *boys* is, then, called the *simple* or *grammatical* subject; the word *little* is called the *enlargement*; both together forming what is called, the *whole, entire, enlarged, or logical* subject.

368. The *enlargement* is; therefore, some qualifying word or expression, added to the grammatical subject, so as to give greater distinctness to its meaning, and called an *adjunct*.

369. The enlargement of the subject may be;

- (1) An adjective—The *little* boy speaks the truth.
- (2) A participial phrase—The boy, *being a good boy*, speaks the truth.

- (3) A noun in poss. case—The *farmer's* boy speaks the truth.
- (4) Preposition and its object—the boy *of excellen habits* speaks the truth.
- (5) A noun in apposition—The boy, *the son of virtuous parents*, speaks the truth.

Note.—The whole or any number of these may unite to form an enlarged subject ; as, “The farmer's little boy, in the school, being a good boy, the son of virtuous parents, speaks the truth.”

PREDICATE.

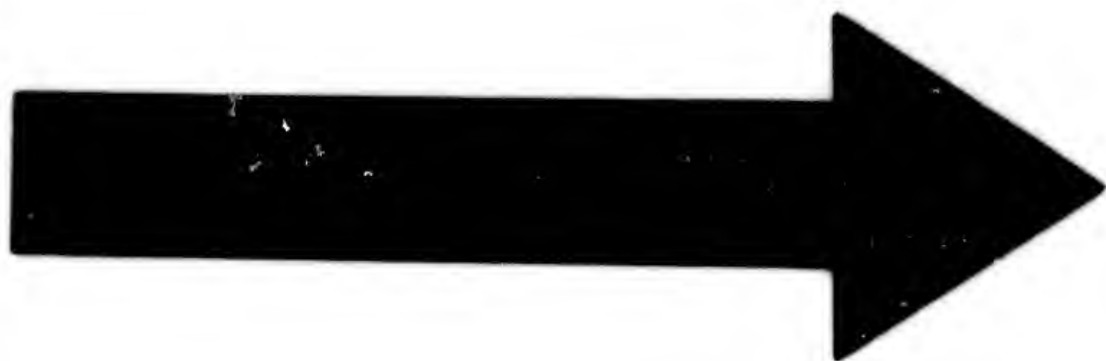
370. The Predicate may consist of an intransitive verb only ; as, *the boy runs*.

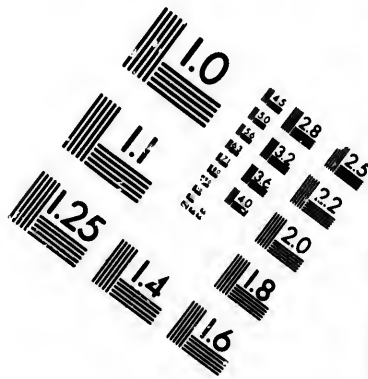
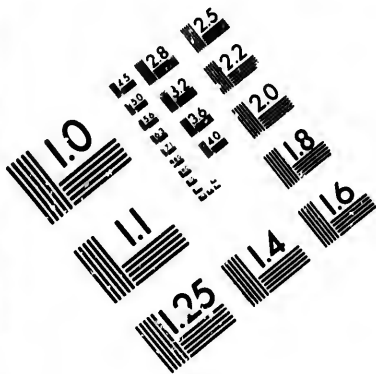
371. If the Predicate contains a transitive verb, it is plain that an object is wanted to complete the sense, which object may be a noun, pronoun &c., (See 286) simply, or with adjuncts ; the whole forming what is called the *completion*.

372. The adjuncts of the object may be any of those which we have seen attached to the subject. However, it is not usual, in Analysis, to break up the completion into object and enlargement.

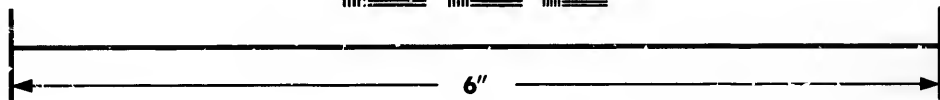
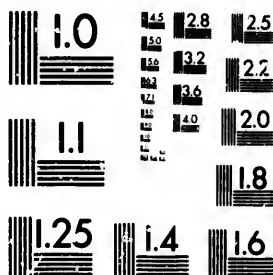
373. Many verbs take what is called an *indirect object*. This is an object, which, although not governed in the objective case by the verb, is still required to complete the sense ; and without which the sentence would appear wanting. Thus in the sentence “The judge declared *the prisoner to be innocent* ;” *the prisoner* is the *direct* object, and *to be innocent*, the *indirect*, as it *indirectly* completes the verb *declared*. Again in the sentence “They made *Edward king* ;” *Edward* is the *direct* and *king* the *indirect* object. This is a peculiarity of the verb *make*. And in the sentence “He gave a *large dowry to his daughter*,” a *large dowry* is the *direct*, to *his daughter*, the *indirect* object. This is called the *dative complement*.

374. “The Predicate, in addition to being completed by an object, may also be more accurately defined by enumerating any of the circumstances of, time, place, manner, &c., which tend to render our idea of the action more explicit and distinct. These we term—*Extensions of the predicate*.”





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375. These extensions may be any words or phrases, adverbial or prepositional that will express circumstances of time, place, manner, cause and effect (subdivided into ground or reason, condition, concession, purpose, material, and consequence.)

Thus :—

TIME : Subdivided into

point of time ; as, " I saw him *this morning*." (When.)

duration " ; as, " He reigned *ten years*." (How long.)

repetition " ; as, " He visits us *daily*." (How often.)

PLACE : Subdivided into

rest in a place ; as, " He put his hat *on his head*." (Where.)

motion to " ; as, " He went *to school*." (Whither.)

motion from " ; as, " He came *from town*." (Whence.)

MANNER : Subdivided into

manner simply ; as, " He speaks *eloquently*." (How.)

degree ; as, " He speaks *little*."

measure ; as, " The book cost *a shilling*."

agent ; as, " He was defeated by the *rebels*."

instrument ; as, " He stabbed him with a *dagger*."

accompanying circumstances ; as, " He came with a *large retinue*."

CAUSE AND EFFECT : Subdivided into

ground or reason ; as, " He died *of grief*."

condition ; as, " *With care*, he may recover."

concession ; as, " We failed, *in spite of our exertion*."

material ; as, " Houses are built *of wood*."

purpose ; as, " The Sun was made *to give light and heat*."

consequence ; (Rare in simple sentences.)

376. The substance of most of the following directions for analysing simple sentences is given by Morell :

- (1) Pick out the verb and put it under the head *simple predicate*.
- (2) Remember, that as the participle and infinitive mood are the *non-asserting* parts of the verb, neither of them can form a predicate.
- (3) Find the grammatical subject by the rule laid down before for this matter (See 284) and place that subject under the head *simple subject*.

- (4) Find the enlargement or enlargements of the subject, and place them in the proper column.
- (5) Find the objects, direct and indirect, and place them accordingly.
- (6) Find any expressions that qualify the verb or simple predicate, and place them in the extension.
- (7) Remember that nothing goes in the extension, which cannot be referred to the verb or simple predicate. It often happens that a verb in the infinitive mood is the object. If an adverb occurs in a sentence of this kind, see whether it belong to the principal verb or not; if it does, place it under the head *extension*, but not otherwise. For example, in the sentence, "He appeared to walk *slowly*," *slowly* goes with the *completion*, because it modifies *walk*, not *appeared*.

EXERCISE XIII.

Analyze the following sentences according to the tabulated form given below,

"Some of the greatest philosophers, in all ages, have followed the pursuits of active life."

SUBJECT.		PREDICATE.		
<i>Enlargement</i>	<i>Simple Subj.</i>	<i>Simple Pred.</i>	<i>Completion</i>	<i>Extension</i>
Some, of the greatest philosophers	philosophers (understood)	have followed	the pursuits of active life	in all ages (time)

All in the valley of death rode the six hundred. Thus repulsed, our final hope is flat despair. We must exasperate the Almighty Victor to spend all his rage. He from Heaven's height all these our motions vain sees. To suffer, as to do, our strength is equal. They parted, heavy and sorrowful. I here fetched a deep sigh. He would not allow me into the room because of the

sick man. The glutton lives to eat. The wise man eats to live. Though deep, yet clear. Thanks to God for mountains. Now came the last and most wonderful sign. Cradled in the field, he was to the last hour the darling of the army. It is natural for every man to wish for distinction. We should labor to fulfil the purposes of our being. The wild quadrupeds were driven from their accustomed haunts. I am blamed without reason. We shall have finished before your arrival. Three years she grew in sun and shower. The child was playing with some beads. Halifax is in Nova Scotia. Up the hill he heaves a high round stone. With much difficulty we brought our ships to land. His poetry I prefer for these two reasons. He came from home. By sheer steel and sheer courage, the soldiers were winning their way. Twice fell his eye. I should be much for open war, O peers. Man marks the earth with ruin. You have condemned Lucius Pella for taking bribes here of the Sardians

COMPLEX AND COMPOUND SENTENCES.

377. Although every sentence contains one subject and one predicate, yet a sentence may include secondary or accessory sentences or clauses, and each such clause will necessarily contain its own subject and predicate.

378. A distinction must therefore be made between *simple* sentences and those which are not simple.

379. Take for example the two following sentences,

(a) *The man tells me that it will rain.*

(b) *The sky is dark and the weather threatens.*

Each contains two complete sentences, but in (a) they are much more dependent on one another than in (b). In (a) the second clause is *subordinate* to the first, being, in fact, necessary to the completion of the sentiment intended to be conveyed. In (b) the second clause is co-ordinate with the first, and is not needed for the completion of its sense. We call (a) *Complex*, (b) *Pure Compound*. These terms have been already explained. (See 265, 266, 267.)

NOUN SENTENCE.

380. The second sentence in (a) is called a *noun sentence*, because it "occupies the place and follows the

construction of a noun." It is, in fact, the object of *tells*: The man tells what? (Question to find out the object of the verb) "it will rain." The noun sentence may be the subject of a verb; thus, "*That you have wronged me* doth appear in this." What doth appear? (Question to find out subject of the verb) "that you have wronged me." The noun sentence may be in apposition to a noun or pronoun; thus, "My *excuse* is, *I was delayed*." "*It is certain that he will not come*." The noun sentence may form a predicate with the verb "to be;" thus, "My hope is, *that I shall succeed*." The noun sentence may be the object of a preposition; thus, "He spoke of *what I saw*." It will be observed that all these positions which the noun sentence has been made to occupy, are natural positions for a noun.*

381. The noun sentence is very often introduced by the conjunction *that*.

EXERCISE XIV.

Give, according to the tabulated form on next page, the *general* and *particular* analysis of the following complex sentences containing sub-ordinate *noun* sentences. *Note*—That *general* analysis means the breaking up of a Complex or Compound sentence into the clauses of which it is composed; and *particular* analysis means the breaking up of these clauses into their several parts.

*It may be easily seen that the noun clause will not make sense of itself. Used alone, it tells at once it is only a fragment, thus showing its subordinate position. The principal clause makes sense of itself, thus showing that it holds the chief position in the whole sentence. This fact may be used with advantage in distinguishing what clauses are principal, and what are sub-ordinate, as it holds for the adjective, and adverbial clauses also.

"He never told me that he was going away."

Sentence	Kind of Sentence	ENTIRE SUBJ.		ENTIRE PREDICATE.		
		Enlargement	Simple Subj.	Simple Pred.	Completion	Extension
(a) He never	Prin. sent.		He	told	sent. b (dir.)	never
told me						
(b) (that) he	to b				me (indir.)	(time)
was going	noun sent.					away
away	sub. or. to		he	was going		(place)
	a					

He replied that such symptoms could only have one meaning. Why he did it is unknown to me. Say to the widow, I grieve, and can but grieve for her. Whether he goes or stays interests me not. I did mark how he did shake. 'Tis true, this god did shake. Methought that I had broken from the tower. I could not see why it happened so. How! will you tell me you have done this? Heaven and earth will witness that we are innocent. I perceive you feel the dint of pity. That there is a power above us, all Nature cries aloud through all her works. 'Tis not enough no harshness gives offence. Of man's miraculous mistakes, this bears the palm :--That all men are about to live. He should know that time must conquer. You think, no doubt, he

sits and muses. That he never will is sure. Have you heard the saying, "Man was made to mourn." It is not meet that we should leave thee thus, alone. It is easy to show that there is a positive gratification resulting from the study of the Sciences. It may be you shall burst out into light and glory at the last. The difficulty was that he did not understand the language. The fact is, the position grows more dangerous every day.

ADJECTIVE SENTENCE.

382. The *adjective sentence* is so called, because, "in reference to the principal sentence it occupies the place and follows the construction of an adjective." As an adjective qualifies a noun or pronoun, the adjective sentence will always be found to do the same. In the sentence "Yon sun, *that sets upon the sea*, we follow in his flight," we have two assertions; "We follow yon sun in his flight;" and "that sets upon the sea." This last sentence tells us something, some quality, about the *sun*, a noun, and is consequently an adjective sentence. Again, in the sentence "It blesseth him that gives," we have two assertions, "It blesseth him" and "that gives." This last sentence tells us something about *him*, a pronoun, and, is consequently an adjective sentence. The assertions can be destroyed, and they become, simply, adjectives. Thus, "Yon *setting-upon-the-sea* sun, we follow &c. "It blesseth a *giving* him." Such expressions do not sound as idiomatic, but they show the adjective nature of these sentences.*

383. An adjective sentence is often introduced by a relative pronoun.

EXERCISE XV.

Analyze the following, containing adjective sub-ordinate clauses, as in Exercise 14.

Mountains interposed make enemies of nations, who had else like kindred drops, been mingled in one. I venerate the man whose heart is warm. I have often wished to revisit the place where I was born. Who, that saw the accident, could fail to sympathize with the sufferers. They that sow in tears, shall reap in joy. Who steals my purse steals trash. They that are whole need not a physician. This spirit shall return to Him who gave its heavenly spark. O thou! that, with surpassing glory crowned, look'st from thy sole dominion. Our sweetest songs

* See note under page 95, reading *adjective* for *noun*

are those that tell of saddest thought. Teach me half the gladness that thy brain must know. The sequel of to-day unsolders all the goodliest fellowship of famous Knights whereof this world holds record. I perish by this people which I made. Happy are they, my son, who shall learn from thy example not to despair. With three steps I compass thy grave, O thou who wast so great before. There are changes which may happen in a single instant of time. Silent is the tongue to whose accents we surrendered up the soul. These are ties which, though light as air, yet are as strong as links of iron. That principle, which tells him, that resistance to power usurped is not merely a duty which he owes to himself and to his neighbor, but a duty which he owes to God.

ADVERBIAL SENTENCE.

384. This sentence, "in reference to the principal sentence, occupies the place, and follows the construction of an adverb." It expresses the time, place, manner, reason, purpose &c. of the action expressed by the verb or simple predicate of the principal sentence. Thus, in the sentence "When Jesus was twelve years of age, he went into the temple with his brethren," we have two sentences, "Jesus went into the temple" and "when he was twelve years of age." This last is an adverbial sub-ordinate sentence of *time*, because it tells us the time at which the principal action of *going* took place. Again, in the sentence, "The ostrich is unable to fly, because it has not wings in proportion to its body," the last clause "because it has not wings &c." is the *ground* or *reason* of the truth of the first assertion. It is called, therefore, an adverbial sub-ordinate sentence, of *ground* or *reason*, to the principal sentence.*

385. Of adverbial subordinate clauses there are four principal kinds—clauses of *time*, of *place*, of *manner*, of *cause and effect*.

386. Adverbial subordinate clauses of *time* are subdivided into three classes—clauses expressive of *point of time* (answering to the question, *when?*); as, I came *when the sun o'er that beach was declining*: *duration of time* (answering to the question, *how long?*); as, I watched *while he slept*: *repetition* (answering to the question, *how often?*); as, I drove *whenever the weather was fine*.

387. Adverbial subordinate clauses of *place* are subdivided into three classes—clauses expressive of *rest in a place* (answering to the question, *where?*); as, Near yonder copse, *where once the*

* See note under page 95, reading *adverbial* for *noun*.

garden smiled, the modest mansion rose: motion to (answering to the question, whither?); as, He goes whither he is led: motion from (answering to the question, whence?) He comes whence he resides. (Rare).

388. Adverbial subordinate clauses of *manner* are subdivided into two classes—clauses expressive of *manner* simply (answering to the question, *how?*); as, *He ended as he had begun: manner by comparison*; as, *A bird flies swifter than a horse can run.* A third class is sometimes given—*degree*; as, *In summer it sometimes thunders, so that the very windows rattle.* The subordinate clause here may be considered one of *consequence*.

389. Adverbial subordinate clauses of *cause and effect* are subdivided into *five* classes—clauses of *condition*; as, *If ruins were there they had ceased to blaze: concession*; as, *Though we seldom follow advice we are ready enough to ask it: ground or reason*; as, *The boy cannot write because he has injured his hand: purpose*; as, *I came that I might accompany him home: consequence*; as, *I was so pleased with the place that I resolved to visit it again.*

EXERCISE XVI.

Analyze the following sentences, containing adverbial subordinate clauses, according to the tabulated form given under Exercise 14.

The field was as they left it. If ruins were there they had ceased to blaze. If blood were shed, the ground no more betrays. Where Britain's power is felt, mankind may feel her mercy too. Would I describe a preacher—such as Paul, were he on earth, would hear, approve, and own,—Paul should, himself, direct me. Though he was rich, yet, for our sake he became poor. We read, that we may learn. The night was so dark that he missed his way. I saw from the beach when the morning was shining, a bark move over the waters. He did not come because he missed the train. This was at first resolved, if we were wise, against so great a foe contending. I had rather be a dog, and bay the moon, than such a Roman. Hear me for I will speak. I am armed so strong in honesty that they pass by me as the idle wind. Do what you will, dishonor shall be humor. Now thou hast seen me, art thou satisfied. Stop them, Ventidius, or I shall blush to death. Though I mentioned a gift, I had nought to give. I read the scroll because it is the king's. If he spared not them, tremble and be amazed at thy escape, lest he spare not thee. Though he became poor, he continued honest. We should have gone, had it not rained heavily. Though Milton is most distinguished for his sublimity, there is much of the beautiful, the tender, the pleasing, in many parts of his work. Blessed are the merciful for they shall obtain mercy. Wherefore should not strength and might there fail where virtue fails. It is now three years since I last saw him.

EXERCISE XVII.

Analyze a sentence from any book according to specimens given below.

Though justice be thy plea, consider this,
That, in the course of justice, none of us
Should see salvation.

COMPLETE SENTENCE.

SENTENCE.	KIND OF SENTENCE.	ENTIRE SUBJECT.		ENTIRE PREDICATE.		
		Enlargement.	Simple Subject.	Simple Predicate.	Completion.	Extension.
(a) (Though) justice be thy plea	adv. sent. sub-or. to <i>b</i> (concession)		justice]	be thy plea		
(b) consider this	Principal sentence to <i>a</i> and <i>c</i>		thou or you (understood)	consider	this (fact)	in the course of justice (ground or reason)
(c) (that) in the course of justice, none of us should see salvation.	noun sent. sub-or. to <i>b</i>	of us	none	should see	salvation	

"Now fades the glimmering landscape on the sight,
And all the air a solemn stillness holds."

PURE COMPOUND.

SENTENCE.	KIND OF SENTENCE.	SUBJECT.		PREDICATE.		
		Enlargement.	Simple Subject.	Simple Predicate.	Completion.	Extension.
(a) Now fades the glimmering landscape on the sight	Principal sentence	the glimmering	landscape	fades		now (time) on the sight (place)
(b) (and) all the air a solemn stillness holds.	Principal sentence co-ord. with a	all, the	air	holds	a solemn stillness	

“As the wolves that headlong go
 On the stately buffalo,
 Though with fiery eyes, and angry roar,
 And hoofs that stamp, and horns that gore,
 He tramples on earth or tosses on high
 The foremost who rush on his strength but to die;
 Thus against the wall they went,
 Thus the first were backward bent;
 Even as they fell, in files they lay,
 Like the mower's grass at the close of day.”

MIXED COMPOUND.

SENTENCE.	KIND OF SENTENCE.	SUBJECT.		PREDICATE.		
		Enlargement.	Simple Sub.	Simple Pred.	Completion.	Extension.
(a) As the wolves, thus against the walls they went	prin. sent. to b		they	went		as the wolves (manner) thus (manner) against the wall (place)
(b) that headlong go on the stately buffalo	adj. sent. sub-or. to a. qual. <i>wolves</i> prin. to c. & d.		that	go		headlong (manner) on the stately buffalo (place)
(c) (though) with fiery eyes and angry roar, and hoofs, he tramples on earth the foremost.	adv. sent. sub-or. to b (concession.) prin. to e. & g.		he	tramples	the foremost	on earth (place) with hoofs (instr) with fiery eyes &c. (adv. cir.)

(d) (though) with fiery eyes &c., and horns he tosses on high &c.	adv. sent. sub-or. to <i>b</i> , co-ord with <i>e</i> (<i>concession</i>) prin to <i>f</i> . § <i>g</i> .	he	tosses	the foremost	on high (place) with horns (instr) with fiery eyes &c. (ac. ctr.)
(e) that stamp	adj. sent. sub-or. to <i>c</i> . qual. <i>hoofs</i>	that	stamp		
(f) that gore	adj. sent. sub-or. to <i>d</i> . qual. <i>horns</i>	that	gore		
(g) who rush on his strength but to die	adj. sent. sub-or. to <i>c</i> . & <i>d</i> . qual. <i>foremost</i>	who	rush		on his strength (place) but to die (consequence)
(h) thus the first were backward bent	prin. sent. co-or. with <i>a</i> .	first	were bent		thus (manner) backward (place)
(i) (even as) they fell	adv. sent. sub-or. to <i>j</i> . (<i>time</i> or <i>place</i>)	they	fell		
(j) in files they lay like the mower's grass at the close of day	prin. sent. co-ord. with <i>a</i> . & <i>h</i> .	they	lay		in files like the mower's grass &c. (manner) or in files (manner) like the &c. (manner)

"She thanked me,
And bade me, if I had a friend that loved her,
I should but teach him how to tell my story,
And that would woo her."

MIXED COMPOUND.

SENTENCE.	KIND OF SENTENCE.	SUBJECT.		PREDICATE.		
		Enlargement.	Simple Subject.	Simple Predicates.	Completion.	Extension.
(a) She thanked me	Prin. sent.		she	thanked	me	
(b) bade me	Prin. sent. to <i>c</i> & <i>e</i> co-ord. with <i>a</i>		she (understood)	bade	me	
(c) (if) I had a friend	adv. sent. sub-or. to <i>e</i> , prin. to <i>d</i> (condition)		I	had	a friend	
(d) that loved her	adj. sent. sub-or. to <i>r</i>		that	loved	her	
(e) I should but teach him how to tell my story	noun sent. sub-or. to <i>b</i> , prin. sent. to <i>f</i>		I	should teach	how to tell my story (dir.) him (indir.)	but (degree)
(f) (and) that would woo her	adv. sent. sub-or. to <i>e</i> (consequence)		that	would woo	her	

(and) that would woo her to e (consequence) | that | would woo | her

That he is mad, 'tis true: 'tis true, 'tis pity;
And pity 'tis, 'tis true.

MIXED COMPOUND.

Paraphrase:—That he is mad is true; that it is a pity, is true; and that it is true is a pity.

SENTENCE.	KIND OF SENTENCE.	SUBJECT.		PREDICATE.	
		Enlargement.	Simple subject.	Simple Predicate.	Completion. Extension.
(a) (that) he is mad	noun sent. sub-or. to b.		he	is mad	
(b) 'tis true	prin. sent. to a.		it	is true	
(c) 'tis true	prin. sent. to d. co-ord. with b.		it	is true	
(d) 'tis pity	noun sent. sub-or. to c.		it	is pity	
(e) (and) pity 'tis	prin. sent. to f. co-ord. with b. & c.		it	is pity	
(f) 'tis true	noun sent. sub-or. to c.		it	is true	

He who reigns within himself, and rules
 Passions, desires, and fears, is more a king,
 Which every wise and virtuous man attains:
 And who attains not, ill aspires to rule
 Cities of men, or headstrong multitudes.

MIXED COMPOUND.

SENTENCE.	KIND OF SENTENCE.	SUBJECT.		PREDICATE.		
		Enlargement.	Simple Sub.	Simple Predicate.	Completion.	Extension.
(a) he is more a king	prin. sent. to b. & c.		he	is a king		more (deg) within him- self (place)
(b) who reigns within himself	adj. sent. sub-or. to a, qual. <i>he</i>		who	reigns		
(c) (and) rules passions, desires, and fears	adj. sent sub-or. to a. qual. <i>he</i>		who (und)	rules	passions, de- sires and fears	
(d) which every wise and virtuous man attains	prin sent. co-ord. with a.	every wise and virtuous	man	attains	(to) which (indir)	
(e) (and) who attains not	adj. sent. sub-or. to f qual. <i>he</i> (und.)		who	attains not		
(f) ill aspires to rule cities of men and headstrong multitudes	prin. sent. to e co-ord. with a & d		he (und)	aspires	to rule, &c. (indir)	ill (manner)

But that thou shouldst my firmness therefore doubt
 To God or thee, because we have a foe
 May tempt it, I expected not to hear.

COMPLEX.

SENTENCE.	KIND OF SENTENCE.	SUBJECT.		PREDICATE.		
		Enlargement.	Simple subject.	Simple predicate.	Completion.	Extension.
(a) (that) thou shouldst my firmness to God or thee, therefore doubt	noun sent. sub-or. to <i>d.</i> prin. to <i>b.</i>		thou	shouldst doubt	my firmness to God or thee	therefore (reason)
(b) (because) we have a foe	adv. sent. sub-or. to <i>a</i> (reason) prin. to <i>c.</i>		we	have	a foe	
(c) may tempt it	adj. sent. sub-or. to <i>b.</i> qual. <i>loc.</i>		who (under.)	may tempt	it	
(d) I expected not to hear	prin. sent. to <i>a.</i>		I	expected not	to hear	

EXERCISE XVIII.

SENTENCES FOR ANALYSIS.

1. Still, in the vale, the village bells ring round.
2. List! war-peals thunder on the battle-field.
3. Slacken not sail yet at inlet or island.
4. How often have I paused at every charm;—
The sheltered cot, the cultivated farm,
The never failing brook, the busy mill,
The decent church that topped the neighboring hill.
5. He advanced towards the light, and, finding that it proceeded from the cottage of a hermit, he called humbly at the door and obtained admission.
6. We rise in the morning of youth, full of vigor, and full of expectation.
7. Pursuing these ideas, I sat down close by my table, and leaning my head upon my hand, I began to figure to myself the miseries of confinement.
8. The Sacred Services in which the Soul
Adores with awe the Power whence she sprung,
May well the culture of the tongue demand.
9. The messenger of God will whisper, peace.
10. Room for the leper! room.
11. The voice was like the master-tone of a rich instrument—most strangely sweet.
12. But Linden showed another sight,
When the drum beat at dead of night,
Commanding fires of death to light
The darkness of her scenery.
13. He stood—fleet, army, treasure, gone—
Alone and in despair!
While wave and wind swept ruthless on,
For they were monarchs there.
14. The clouds are divided in heaven; over the green hill, flies the inconstant sun; red, through the stony vale comes down the stream of the hill.
15. A breath of wind tears it from its stem, and it lights on the stream of water which passes underneath.

16. We have already stated our doubts whether direct pecuniary aid, had it been offered, would have been accepted, or could have proved very effectual.

17. Awake! 'tis the terror of war.

18. The stir—the tramp—the bugle call—he heard their tumults grow.

19. I see before me the Gladiator lie;
He leans upon his hand; his manly brow
Consents to death but conquers agony.

20. No man suffers by bad fortune, but he who has been deceived by good.

21. A pale light, like that of the rising moon, quivered on the horizon.

22. He heard the sound, and could almost tell
The sullen words of the sentinel,
As his measured steps on the stone below
Clanked, as he paced it to and fro.

23. For Fame is there to say who bleeds;
And Honor's eye on daring deeds.

24. O thou that my boyhood's guide didst take fond joy to be.

25. There was a man,
A Roman soldier, for some daring deed
That trespassed on the laws, in dungeon low
Chained down.

26. Grand, gloomy, and peculiar, he sat upon the throne, a sceptred hermit, wrapped in the solitude of his own originality.

27. Without dividing, he destroyed party; without corrupting, he made a venal age unanimous.

28. A character so exalted, so strenuous, so various, so authoritative, astonished a corrupt age.

29. Crafty men contemn studies, simple men admire them, and wise men use them.

30. To spend too much time in studies, is sloth; to use them too much for ornament, is affectation; to make judgment wholly by their rules, is the humor of a scholar.

31. And Ardennes waves above them her green leaves,
Dewy with nature's tear-drops; as they pass,
Grieving—if aught inanimate e'er grieves—
Over the unreturning brave.

32. Suppose a man gets all the world, what is it that he gets?

33. If I were an American, as I am an Englishman, while a foreign troop was landed in my country, I never would lay down my arms;—never, never, never.

34. I come now to speak upon what indeed I would have gladly avoided, had I not been particularly pointed at for the part I have taken.

35. I trust that, at length, the time is come, when parliament will no longer bear to be told that slave owners are the best lawgivers on slavery.

36. Of the Three Hundred, grant but three
To make a new Thermopylæ.

37. Thrice is he armed who hath his quarrel just.

38. Is this a dagger which I see before me,
The handle toward my hand?

39. All is gentle: nought
Stirs rudely; but, congenial with the night
Whatever walks, is gliding like a spirit.

40. Alas, poor country,
Almost afraid to know itself;—it cannot
Be called our mother, but our grave.

41. I have but one lamp by which my feet are guided, and that is the lamp of experience.

42. Although I am neither his counsel, nor desire to have anything to do with his guilt or innocence; yet in the defence of my client, I am driven to state matter which may be considered by many as unnecessary.

43. Is there amongst you any one friend to freedom?

44. Be't their comfort
We're coming thither.

45. Power dwelleth not in sound, and fame hath garlands
Brighter than diadems.

46. I would invoke those who fill the seats of justice, and all who minister at her altar, that they execute the wholesome and necessary severity of the law.

47. I have admitted, they must necessarily be always the same, because they were founded in what was eternal truth.

48. I must own, I have such an indifferent opinion of the vulgar, that I am ever led to suspect that merit which raises their shout.

49. Here he paused for a while that he might consider whether it were longer safe to forsake the known and common track.

50. I that denied thee gold, will give my heart;
Strike as thou didst at Cæsar; for I know
When thou didst hate him worst, thou lovedst him better
Than ever thou lovedst Cassius.

ANALYSIS OR PARAPHRASE OF POETRY.

390. *Poetry* is not prose arranged after a certain measure, and sometimes terminating line by line in the same sounds; but it possesses phrases and idioms, as well as thoughts, which are peculiar to itself and do not belong, properly speaking, to prose.

391. By *paraphrasing* poetry, we mean divesting it of whatever should be peculiar to poetry, whether in idiom or words, and expressing the same sentences at greater length and in the plainer and less impassioned language of prose.

392. *Prose*, likewise, may be more or less poetical, more or less figurative, more or less adorned, and by paraphrasing it, we mean stripping it of its poetical or figurative character, and so presenting it in a homelier, plainer, fuller dress.

393. To paraphrase well, we must enter fully into the writer's mind, clearly embrace his sentiments, see plainly and appreciate the beauty and force of every metaphor, simile, and even epithet employed, and then, when the mind has become fully penetrated with the author's meaning, remould the whole in our own minds, and rejecting all words, ideas, figures, and epithets that are inappropriate to prose, restore the full sentiments in a new form.

394. The following passage is from Milton.

Our supreme foe in time may much remit
 His anger; and perhaps, thus far removed,
 Not mind us not offending, satisfied
 With what is punished; whence these raging fires
 Will slacken, if his breath stir not their flames.
 Our purer essence then will overcome
 This noxious vapor; or, inured, not feel,
 Or changed at length and to the place conformed
 In temper and in nature, will receive
 Familiar the fierce heat, and void of pain;
 This horror will grow mild, this darkness light;
 Besides what hope the never-ending flight
 Of future days may bring, what chance, what change
 Worth waiting; since our present lot appears
 For happy though but ill, for ill not worst,
 If we procure not to ourselves more woe.

The paraphrase is as follows:

Our Sovereign foe may, in time, greatly mitigate his anger and, perhaps, ceasing to heed us at so remote a distance, if we avoid giving him offence, may become satisfied with the amount of punishment inflicted, and then these fires will abate their fierceness, when his breath ceases to excite their flames. The purer essence of our nature will then overpower the hurtful influence of their vapor; or, through being inured, grow insensible of it, or may become eventually so changed and so adapted to the situation, in temper and constitution, as to sustain the fierce heat with familiar indifference, and without actual pain; this stern aspect of things will become mild; this darkness will grow light; and, moreover, the never-ending prospect of futurity may bring us some hope, some opportunity, some alteration that is worth waiting for; since, though our present state is positively ill, or the reverse of happy, yet it is by no means ill in the degree called worst, so long as we are careful not to bring upon ourselves additional calamity."

395. By *paraphrasing* we mean something more than merely *rendering into prose*. We are at liberty to expatiate and to make the original clear by expansion.

PROSODY.

✓ 396. Prosody treats of *metre* or *rhythm*.

397. *Metre* or *rhythm*, in its widest sense, is "the recurrence at certain regular intervals, of syllables similarly affected."

398. The syllables may be affected in their *quantities*, as in classic metres; in their *sounds*, either *initial*, as in Anglo Saxon and sometimes in old English, or *final* as in our common rhyme; or in their *accents only*, as in all English blank verse.

✓ 399. *Metre*, as far as the English tongue is concerned, is that kind of composition in which accented syllables recur at certain regular intervals; as,

"The way was long, the wind was cold"

1 2 3 4 5 6 7 8

400. *Prose* is that kind of composition in which the accented syllables recur at no particular interval; as,

"To pass our time in the study of the sciences, has, in all ages, been reckoned one of the most dignified and happy of human occupations."

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16

17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34

35 36 37 38 39 40

401. *Poetry* is written in *metre*, and may be *rhyme* or *blank verse*.

402. The term, *rhyme*, is applied to lines which terminate in the same sound.

403. To form a perfect rhyme, three things are essential:—

(1) That the vowel sound and the letters following it be the same.

(2) That the letters preceding the vowel be different

(3) That the rhyming syllables be accented alike.

Thus; *brave. save; tenderly, slenderly.*

404. Two lines rhyming together make a *couplet*, also called a *distich*. Three lines rhyming together make a *triplet*.

405. The term *Blank Verse* is applied to poetry which does not rhyme.

406. A *verse* is properly a *line* of poetry.

407. A *hemistich* is *half* or other portion of a *verse*.

408. A *stanza* is a group of rhyming lines.

409. A *strophe* in the ancient theatre was that part of the song or dance around the altar which was performed by *turning* from the right to the left. It was followed by the *antistrophe* in the contrary direction. Hence, in many lyric (See 478) poems we see the former of two stanzas called the *strophe* and the latter the *antistrophe*. For example, Collins's "Ode to Mercy."

410. An accented syllable taken with the syllable or syllables before it or after it which are not accented, constitutes a *measure* or *foot*.

411. *Feet* are so called, because it is by their aid that the voice, as it were, steps along through the verse in a measured pace.

412. A *measure* or *foot* may vary in its size, that is, in the number of syllables it contains. It may comprise either two or three syllables, but all lines in poetry may be divided into some such feet. The number of accented syllables in a line determines the number of feet.

413. The feet of which English verse is chiefly composed are of *five* kinds: two, dissyllabic; three, tri-syllabic.

414. *Dissyllabic feet*.

(1) Iambus; unaccented, accented; \cup — ; as

\cup —
control.

(2) Trochee; accented, unaccented; — \cup ; as,

— \cup
measure.

415. A third kind of dissyllabic foot sometimes occurs; the Spondee, two accented syllables. But it is rarely found, and then, only intermingled with the other kinds of feet.

416. *Tri-syllabic feet.*

(1) Dactyl; accented, unaccented, unaccented

— — —; as, beautiful.

(2) Anapæst; unaccented, unaccented, accented;

— — —; as, refugee.

(3) Amphibrach; unaccented, accented, unac-

cented; — — —; as, preserver.

NOTE.—Dr. Latham has adopted a new system of marking accented and unaccented syllables in scanning. In a dissyllabic foot, the accented syllable is marked by the letter *a*; the unaccented, by *x*.

Thus, control—measure. In tri-syllabic feet, *s* marks the unaccented syllable. Thus, beautiful—refugee—preserver.

417. All English verse is reducible to these five kinds, each taking its name from the foot which prevails: *Iambic*, *Trochaic*, *Dactylic*, *Anapæstic*, and *Amphibrachic*—monometer (one foot), dimeter (two feet), trimeter (three feet), tetrameter (four feet), pentameter (five feet), hexameter (six feet), heptameter (seven feet), octometer (eight feet), according to the number of feet in each line.

418. Scanning means the dividing of a line into the feet of which it is composed. When done orally, it means reciting the verse in such a way as to mark with prominence, by the voice, the accented syllable, and the end of each foot. Written Scanning is effected by drawing a vertical line after each foot, and placing over each syllable the mark used to express accented or unaccented. This will be seen when we

come to examples of the different kinds of lines and feet.

419. The best aid in Scanning is the ear. We decide at once and without rule what is the accented syllable and what the unaccented.

EXERCISE XIX.

State what kind of foot is each of the following words.

Village, resound, crowding, music, glitter, cottage, wilderness, oppression, successful, report, obdurate, brotherhood, natural, intersect, enemies, freedom, forbidden, universe, compose, system, respecting, movement, comprehend, perfect, imperfect, perfectly, perfection, knowledge, billow, solemnly, delight, Christian, merchandise, repose, advance, alas, unkind, begin, tenderly, contending, deserted, modest, eternal, affection, tribunal, angel, relentless, register, iambus, trochee, dactyl, anapæst, amphibrach, careless, ignorance, describe, approve, discordant, enchantment, conjugate.

Place before or after, the following iamboes another iambus consisting of two monosyllables, or of a dissyllable.

Before, report, destroy, explore, unknown, away, receive, delay, renown, reprove, disclose, began, appear, respect, maintain, between, decrease, forlorn, within, myself, demand, extreme, impeach.

Proceed in a similar manner with the following trochees.

Brightest, glory, story, sleeping, summer, minstrel, fountain, billow, spirit, fairest, morning, goodly, banner, chieftain, slumber.

IAMBIC METRE

420. *Iambic Monometer.*

The light
 Has gone
 The night
 Comes on.

421. *Iambic Dimeter.*

With cease | less flow |
 His beard | of snow |

422. Sometimes an additional syllable occurs in the line. This additional syllable is called *hypermeter*; the line, *hypermetrical*.

423. *Iambic Dimeter Hypermetrical.*

In woods | a rang | er
To you | a strang | er.

424. *Iambic Trimeter.*

The Pol | ar clouds | uplift |
A mo | ment and | no more |
And through | the snow | y drift |
We see | them on | the shore |

425. *Iambic Trimeter, Hypermetrical.*

Alive | to ev | 'ry feel | ing
The wounds | of sor | row heal | ing

426. This measure is generally called *Anacreontic*, being the same as that used in the odes of the Greek poet, Anacreon.

427. *Iambic Tetrameter.*

Clime of | the un | forgot | ten brave |
Whose land | from plain | to mount | ain cave |
Was free | dom's home | or glo | ry's grave |

428. This metre is generally called *Romance* metre. The term *Romance* comes down to us from the 12th century. It first meant the dialect prevalent in some of the Southern districts of France, which sprung directly from the *Roman* or *Latin* tongue. The term was then applied to stories in a poetic form, and written in the *Romance* dialect. This Iambic Tetrameter or *Romance* metre is that found in Scott's and Byron's *Tales*, Butler's *Hudibras*, Gay's *Fables*, &c.

429. *Iambic Pentameter.*

Of man's | first dis | obe | dience and | the fruit |
Of that | forbid | den tree | whose mor | tal taste |
Brought death | into | the world | and all | our woe |

430. This metre is generally called *Heroic* metre, from its constant use in the more dignified poetical compositions, such as Milton's *Paradise Lost*. It

was first used in English verse by the Earl of Surrey, who wrote in the reign of Henry VIII, and has been adopted by all the great English poets from Shakespeare down to Tennyson. Dryden and Pope have used it chiefly in rhyming couplets.

431. Sometimes this metre is written in a Stanza of nine lines, the ninth being a line of six feet or Hexameter. This Stanza is called the *Spenserian* from the poet Spenser; and the ninth line, an *Alexandrine*, because it was employed in the 12th century by the Troubadours, in poems composed in honor of the deeds of Alexander the Great. The following from Spenser is an example of this kind of Stanza :

A gentle knight was spurring on the plain,
Yclad in mighty arms and silver shield,
Wherein old dints of deep wounds did remain,
The cruel marks of many a bloody field;
Yet arms till that time did he never wield:
His angry steed did chide his foaming bit,
And much disdain'g to the curb to yield:
Full jolly knight he seem'd, and fair did sit,
As one for knightly jousts and fierce encounters fit.]

432. Thomson in his *Castle of Indolence*, and Byron in *Childe Harold's Pilgrimage*, are chief among the more modern writers of this Stanza.

433. *Elegiac* metre is composed of Stanzas of four heroic lines rhyming alternately; as in Gray's *Elegy*, of which the following is the first Stanza ;

The Curfew tolls the knell of parting day;
The lowing herd winds slowly o'er the lea;
The ploughman homeward plods his weary way;
And leaves the world to darkness and to me.

434. Seven Heroic lines, the first five rhyming alternately, and the two last in succession form the *Rhyme Royal*, of Chaucer, and writers of the Elizabethan period. The following is from Chaucer :

Fly fro the presse, and dwell with Sothfastnesse,	truth
Suffise unto thy good though it be small,	
For horde hath hate, and climbing tikelnesse,	uncertainty
Prease hath envy, and wele is blent over all,	wealth, blind
Savour no more than thee behove, shall,	desire, benefitt
Rede well thy selfe that other fcl ^k can'st rede,	counsel
And truth thou shalt deliver, it is no drede.	

435. Eight Heroic lines, the first six rhyiming alternately, and the last two in succession, compose the Italian *Ottava Rima*. This metre is found in translations and in Byron's *Don Juan*. The following is from *Don Juan* :

Then rose from sea to sky the wild farewell—
 Then shrieked the timid and stood still the brave,—
 Then some leap'd overboard with dreadful yell,
 As eager to anticipate their grave ;
 And the sea yawn'd around her like a hell,
 And down she sucked with her the whirling wave,
 Like one who grapples with his enemy,
 And strives to strangle him before he die.

436. *Iambic Pentameter, Hypermetrical.*

$\overline{\text{Poet}}$ | $\overline{\text{and}}$ $\overline{\text{Saint}}$ | $\overline{\text{to}}$ $\overline{\text{thee}}$ | $\overline{\text{alone}}$ | $\overline{\text{are}}$ $\overline{\text{giv}}$ | $\overline{\text{en}}$
 $\overline{\text{The}}$ $\overline{\text{two}}$ | $\overline{\text{most}}$ $\overline{\text{Sa}}$ | $\overline{\text{cred}}$ $\overline{\text{names}}$ | $\overline{\text{of}}$ $\overline{\text{earth}}$ | $\overline{\text{and}}$ $\overline{\text{heav}}$ | $\overline{\text{en}}$

437. *Iambic Hexameter.*

$\overline{\text{Celes}}$ | $\overline{\text{tial}}$ $\overline{\text{as}}$ | $\overline{\text{thou}}$ $\overline{\text{art}}$ | $\overline{\text{O}}$ $\overline{\text{do}}$ | $\overline{\text{not}}$ $\overline{\text{love}}$ | $\overline{\text{that}}$ $\overline{\text{wrong}}$ |
 $\overline{\text{To}}$ $\overline{\text{sing}}$ | $\overline{\text{the}}$ $\overline{\text{heav}}$ | $\overline{\text{en's}}$ $\overline{\text{praise}}$ | $\overline{\text{with}}$ $\overline{\text{such}}$ | $\overline{\text{an}}$ $\overline{\text{earth}}$ | $\overline{\text{ly}}$ $\overline{\text{tongue}}$.

438. This is the Alexandrine measure. It is seldom used except to complete the Spenserian Stanza, or occasionally vary heroic verse. *Drayton's Poly Olbion* is written in this metre. The following is from that poem :

Then from her burnished gate the goodly glittering East
 Gilds every lofty top, which late the humorous night
 Bespangled had with pearl to please the morning's Light ;
 On which the mirthful quires, with their clear open throats
 Unto the joyful mora so strain their warbling notes,
 That hills and valleys ring, and even the echoing air
 Seems all composed of sounds, about them everywhere.

439. *Iambic Heptameter.*

He loosed | the rein | his slack | hand fell | upon | the si | lent face
 He cast | one long | deep mourn | ful glance | and fled | from that |
 sad place |

440. This kind of verse is generally divided into four lines; the first and third of four feet each; the second and fourth of three; as,

Oh call | my broth | er back | to me |
 I can | not play | alone |
 The sum | mer comes | with flow'r | and bee |
 Whe.e is | my broth | er gone.—

441. This is called *Ballad Metre*, also *Common Metre*.

442. *Iambic Octometer.*

The hour | is come | the cher | ished hour | when from | the bu | sy
 world | set free |
 I seek | at length | my lone | ly bow'r. | and muse | in si- | lent
 thought | on thee |

443. Couplets of this kind are now generally written as a Stanza of four lines of equal length, forming what is called *Long Metre*. In *Short Metre* the stanza is composed of four lines; the first, second, and fourth, consist of three Iambuses, and the third of four; as,

Give to | the winds | thy fears |
 Hope and | be un | dismay'd |
 God hears | thy sighs | and counts | thy tears |
 God shall | lift up | thy head |

TROCHAIC METRE.

444. This metre is more lively than the Iambic. In scanning Trochaic metre, when there is an additional syllable, the line may be called either *hypermetrical*, counting only the complete feet; or *catalectic* (wanting a syllable) counting the additional syllable as a foot. This will be seen below.

445. *Trochaic Monometer.*

Turning
Burning

446. *Trochaic Monometer Hyper. or Dimeter Catalectic.*

Music | floats
In soft | notes

447. *Trochaic Dimeter.*

Rich the | treasure |
Sweet the | pleasure |

448. *Trochaic Dimeter Hyper. or Trimeter Cat.*

Give the | vengeance | due
To the | valiant | crew

449. *Trochaic Trimeter.*

When a | round thee | dying |
Autumn | leaves are | lying |

450. *Trochaic Trimeter Hyper. or Tetrameter Cat.*

Aid the | dawning | tongue and | pen
Aid it | hopes of | honest | men

451. *Trochaic Tetrameter.*

Spring goes | by with | wasted | warnings |
Moonlit | evenings | sunlight | mornings |

452. *Trochaic Pentameter.*

O ye | voices | round my | own hearth | singing |
As the | winds of | May to | mem'ry | sweet ;
Might I | yet re- | turn a | worn heart | bringing |
Would those | vernal | tones the | wand'rer | greet
Once again ?

In this stanza the second and fourth lines are catalectic.

453. *Trochaic Hexameter.*

On a | mountain | stretched be | neath a | hoary | willow |
Lay a | shepherd | swain and | viewed the | rolling | billow |

454. *Trochaic Heptameter.*

Hasten | Lord to | rescue | me and | set me | safe from |
trouble |
Shame Thou | those who | seek my | soul, re | ward their |
mischief | double |

455. *Trochaic Octometer Catalectic.*

From their | nests be | neath the | rafters | sang the |
swallows | wild and | high
And the | world be | neath me | sleeping, | seemed more |
distant | than the | sky

456. *Trochaic Octometer.*

Once up | on a | midnight | dreary | while I | pondered |
weak and | weary

DACTYLIC METRE.

457. This metre is suited to lively or impassioned sentiment. It is not of such frequent use as Iambic or Trochaic. Below are a few examples of Dactylic Metre.

458. *Dactylic Dimeter.*

Forward the | Light Brigade |
Was there a | man dismayed ? |

459. *Dactylic Trimeter Hyper*

Morn on the | waters and | purple and | bright
Bursts on the | billows the | flashing of | light

460. *Dactylic Hexameter Catalectic.*

This is the | forest pri | meval. But | where are the | hearts that
ben | eath it.
Leap'd like the | roe when he | hears in the | woodland the |
voice of the | huntsman.

461. The Dactylic Hexameter is the Heroic Metre of the classic tongues. It does not suit the genius of the English language. Longfellow's *Evangeline*, from which the above extract is given, is, perhaps, the most successful attempt at its use in English poetry.

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ANAPÆSTIC METRE.

462. This metre was originally introduced into long odes for the sake of relieving the ear and exciting the attention of the listener. Like Dactylic metre, it is not of such frequent use as Iambic or Trochaic.

463. *Anapæstic Dimeter, Hyper.*

He is gone | on the mount | ain
 He is lost | to the for | est
 Like a sum | mer-dried fount | ain
 When our need | was the sor | est.

464. *Anapæstic Trimeter.*

I am mon | arch of all | I survey |
 My right | there is none | to dispute |
 From the can | tre all round | to the sea |
 I am lord | of the fowl | and the brute |

465. *Anapæstic Tetrameter.*

To the feast | to the feast | 'tis the mon | arch commands |

AMPHIBRACHIC METRE.

466. This metre is rarely found.

467. *Amphibrachic Tetrameter.*

Magregor | Magregor | remember | our foemen |
 The moon ris | es broad from | the brow of | Ben Lomond |

468. It often occurs that a line of poetry consists of feet which are not all of the same kind. It is usual in such cases to name the line from the kind of foot which predominates, or that we know prevails throughout the rest of the lines; name it as if *all* the feet were of the kind predominating, and prefix the word "Mixed" to this name, afterwards mentioning the kind of foot which is mixed with the predominant one.

Thus—My right | there is none | to dispute |
 is Mixed Anapæstic Trimeter (first foot an Iambus)

THE CÆSURA.

469. The *Cæsura* or *Cæsural Pause* is a pause in a line of poetry between one word and another, dividing the line into two parts. Sometimes, but very rarely, there are two or three such pauses. The *Cæsura* often corresponds, though not always, to a pause in the sense. Much of the harmony of our metres, and of Iambic Metre especially, depends on the skilful disposition of the *Cæsural* pause.

470. The most appropriate place for such pauses in Iambic Metre is at the end of the second or third foot. Milton, however, who uses the pause with great skill, has introduced it in every part of the line. In this he contrasts with Pope, who uses the pause in a similar position in almost every line. Milton's poetry is, therefore, the more varied and rich; Pope's being marked by too great a sameness in the cadence.

471. The pause may fall after the fourth, fifth, sixth, or seventh syllable, and by this means the versification has that variety and richness, which we have said characterizes Milton's poetry.

472. When the pause falls earliest, that is, after the fourth syllable, the briskest melody is thereby formed—for example (the pause being marked by two parallel vertical lines).

'Tis not enough || no harshness gives offence,
The sound must seem || an echo to the sense;
Soft is the strain || when zephyr gently blows;
And the smooth verse || in smoother numbers flows.

473. When the pause falls after the fifth syllable, dividing the line into two equal parts, the melody is sensibly altered, the verse loses the brisk air of the former pause, becomes more smooth and flowing. Ex.

“ Eternal sunshine || of the spotless mind;
Each prayer accepted || and each wish resigned.”

474. When the pause follows the sixth syllable, the

melody becomes grave, the movement of the verse is more solemn and measured. Ex.

"The wrath of Pelcus' son || the direful spring
Of all the Grecian woes, || O Goddess sing."

475. The grave cadence becomes still more sensible when the pause follows the seventh syllable. This kind of verse seldom occurs; and its effect is to diversify the melody. Ex.

"Long loved, adored ideas, || all adieu."

[The following remarks on Poetry and Figures of Speech, are taken, chiefly, from the works of Bain and Blair, to which works the pupil is referred for a thorough treatment of these subjects.]

POETRY.

476. *Poetry* is "an art which has the creation of intellectual pleasure for its object; which attains its end by the use of language natural in an excited state of the imagination and the feelings; and generally, though not necessarily, expressed in numbers."

477. Poetry is divided into three principal species; *Lyric*, *Epic* and *Dramatic*.

478. The *Lyric* poem is an expression or effusion of some intense feeling, passion, emotion, or sentiment; such as devotion, love, military ardor, &c.

479. The word *lyric* shows that these poems were originally sung or pronounced with instrumental accompaniment.

480. Lyric poems may be classed as follows, (1) The Song, sacred or secular, (2) The Ode, (3) The Elegy, (4) The Sonnet, (5) The Nondescript Lyric.

481. The Song is usually short, simple in measure, broken up into stanzas each complete in meaning, yet falling into a place in the general arrangement.

482. The *Ode* is the loftiest effusion of intense feeling. Its chief mark is its elaborate versification.

We have examples of this class of lyric poetry in Milton's "Hymn on the Nativity," Gray's "Bard." Collins's "Ode to the Passions" is an ode, in form only; it is not so much the display, as the description of feeling.

483. The *Elegy* in its original form in Greece, was an expression of plaintive, melancholy sentiment. It is now connected chiefly with the expression of regret for the departed. Of the same nature is the *Dirge*. We have an example of the *Elegy* in Milton's "Lycidas." Gray's *Elegy* is a diffused expression of feeling on mortality in general.

484. The *Sonnet* is sometimes descriptive, but is most commonly a concentrated expression of a single phase of feeling. It consists of fourteen lines.

485. The *Nondescript* Lyric comprehends a variety of effusions wanting in any of the specific aims above mentioned. Ex.—Burns' "Mountain Daisy."

EPIC POETRY.

486. An *Epic Poem* is the recital of some one, great, interesting action or subject, in poetical form, and in language suited to the sublimity of the subject.

487. Epic composition is distinguished from history by its poetic form and its liberty of fiction. The author appears in his own person; lays the scenes; introduces the actors; and narrates the events. In this it differs from Dramatic poetry where the author does not narrate nor appear in his own person.

488. The leading form of this class of poetry is styled *The Great Epic* or *The High Epic*. This is the Epic where supernatural agency is permitted, which supernatural agency is called the *machinery* of the piece.

489. The usual examples of the Great Epic are as follow:

<i>Name of Poem</i>	<i>Language</i>	<i>Author</i>	<i>Subject</i>
The Illiad	Greek	Homer	Siege of Troy
The Odyssey	Greek	Homer	Wanderings of Ulysses
The Æneid	Latin	Virgil	Wanderings of Æneas
The Divine Comedy	Italian	Danté	The future world
The Lusiad	Portuguese	Camoens	Voyage of Vasco. di Gama to India
Jerusalem Delivered	Italian	Tasso	Recovery of Jerusa- lem from infidels
Paradise Lost	English	Milton	Loss of Paradise &c

490. The *Pharsalia* of Lucan (subject—the triumph of Cæsar over Roman liberty) is an example of the Great Epic degenerating into bombast, oratorical display, and prosaic feebleness. The *Henriade* of Voltaire (subject—triumph of Henry IV of France over the arms of the League) is sometimes classed with the Great Epic poems. But the French language is not suited to Epic poetry; and, besides, the subject is of too recent date, and too much within the bounds of well-known history.

DRAMATIC POETRY.

491. The *Drama* is guided in external form by its being acted on the stage. There is a story as in the Epic, but the author does not narrate nor appear in his own person. He appoints and groups the characters, lays the scenes, and provides the dialogue.

492. The Drama is divided into *Tragedy* and *Comedy*.

493. *Tragedy* is a direct imitation of what is great and serious in human manners and actions, the high passions, the virtues, crimes, and sufferings of mankind, by setting the personages before us, and making them act and speak for themselves.

494. *Comedy* is the adaptation of the Drama to the

exhibition of the follies, and vices, and whatever in the human character exposes to censure or ridicule.

495. The Greek Dramatists, and the French, following them, have laid down certain rules for the guidance of dramatic authors.

496. These are known by the name of "the three unities."

497. A tragedy, they say, should be characterized by, "unity of time," "unity of place," and "unity of action."

498. By "unity of time" was meant, that the events recorded in the play should take no more time for their natural occurrence, than was taken up with their representation. Later critics extended the time to 24 hours.

499. By "unity of place" was meant that all the events should take place in one house, street, &c.

500. English Dramatists aiming at giving higher enjoyment have disregarded these two unities, and change the scene from country to country, and put the events of years into one play. Thus, Shakespeare, in the play of "Macbeth," spreads his events over 14 or 16 years, and shifts the scene from Scotland to England and back again. But the third unity, "unity of action," is most important. This consists in the relation which all the incidents introduced, bear to some design or effect, combining them naturally into one whole. This unity of subject is most essential to tragedy.

501. The rules of dramatic action that are prescribed for tragedy belong also to comedy. The imitation of manners ought to be even more exact than in tragedy, for the subjects of comedy are better known.

FIGURES OF SPEECH.

502. A *Figure of Speech* is a deviation from the plain and ordinary mode of speaking, with a view to greater effect.

503. This deviation is effected, either by using a peculiar *form* of expression, or by *using words to signify something different from their original meaning.*

- 504. Thus, when, instead of saying "that is very strange," we use the expression "how strange," we use a figure, the figure consisting in the *form* of expression being different from the natural one.

505. Again, when we say, "Now is the *winter* of our discontent made glorious *summer*," the words *winter* and *summer* are diverted from their original meaning, seasons of the year, to express conditions of the human feelings. In this expression, therefore, we use a figure, the figure consisting in using certain words to signify something different from their original meaning.

506. The two examples now given will explain the distinction made by Ancient Rhetoricians between *figures* and *tropes*. The first example, where the words are used in their literal sense, but where there is the peculiar form of expression, they would call a *figure*. The second example, where a word is *turned* from its proper signification to another signification, they would call a *trope*.

507. The distinction is more in appearance than in substance, and has no practical value. The term *figure* is applied to both kinds. When we use the word *trope*, however, it can be applied to the latter kind only.

508. Figures first arose from the barrenness of language. Names were wanted for mental conceptions. Names already given to objects of sense were given to these mental conceptions, from some fancied similarity between them. Hundreds of words in the English language are of this kind, but from frequent use their figurative meaning has been quite forgotten.

509. Again, figures arose from the influence which

the imagination has over all language. The imagination never contemplates any idea or object alone, but as accompanied by other ideas or objects which may be considered as its accessories. These accessories often operate more forcibly upon the mind than the principal idea itself. They are, perhaps, in their nature, agreeable, or more familiar to our conceptions; or remind us of a greater variety of important circumstances. Hence, the name of the accessory or correspondent is substituted for the name of the principal idea. The pupil will see this exemplified when we come to give examples of the different figures. (See *Synecdoche* and *Metonymy*, 532 and 533). Hence, all the languages of savage nations are highly figurative.

510. Figures, first used of necessity, soon came to be recognised as beauties in language, and the great masters of composition in all tongues have used them extensively.

511. Figures (1) enrich language and make it more copious, (2) give a more clear and striking view of an object than if expressed in simple terms, (3) deepen the impression made on the feelings, (4) give pleasure.

512. The tracing of resemblances is the chief inventive faculty of the mind.

513. The figures depending on this faculty are (1) *Simile* or *Comparison*. (2) *Metaphor*. (3) *Personification*. (4) *Allegory*. (5) *Synecdoche*. (certain forms)

514. A resemblance is not a figure, unless the things compared be different in kind. Thus, a comparison of Napoleon to Cæsar is not a figure, because the subjects compared are of the same kind. But if we compare either to a great conflagration, or a tempest, we then speak figuratively.

515. The principal figures, with explanations and examples, are the following :

SIMILE OR COMPARISON.

516. A *Simile* or Comparison consists in likening one thing to another formally or expressly; as, "As the stars, so shall thy seed be."

517. The designations *simile* and *comparison* are sometimes considered as slightly different in meaning. When a likeness is followed out into detail, it is called a *comparison* in the stricter meaning of the term.

METAPHOR

518. A Metaphor is a comparison implied in the language used, but not expressed; as "He bridles his anger," "He was a lion in the combat."

519. It will be seen that in both Simile and Metaphor there is a comparison; the difference between them being, that in the Simile, the signs of comparison, *as, so, like*, are given; in the Metaphor, omitted. Thus, "He was *like* a lion in the combat." (Simile) "He was a lion in the combat." (Metaphor)

520. The Metaphor has this advantage over the Simile; it is brief, and consequently more pointed, and powerful. Take for example, the sentence given above. "He bridles his anger." Expressed as a Simile, it would be something like this, "He holds back his anger, as he would a horse by the bridle."

521. Metaphors aid the understanding; as, "The wish is father to the thought"; "He is reasoning in a circle"; "Athens the eye of Greece; mother of arts and eloquence." Deepen the impression made on the feelings; as, "The town was *stormed*"; "The news was a *dagger* to his heart."

522. Personifying Metaphors are chiefly subservient to the uses of poetry; as, "O gentle sleep, nature's soft *nurse*"; "Yonder comes the powerful *King of day*, rejoicing in the East."

523. Metaphor is largely employed in expressing the more hidden operations of the mind. Thus, we speak of knowledge, as *light*; passion, as *fire*; depression of spirits, as *gloom*. We say, "the thought *struck* him." We speak of "a *ray* of hope," "a *shade* of doubt," "a *flight* of fancy," "a *flush* of wit," "ebullitions of anger."

524. The greatest fault in the use of Metaphor arises, when, in the same expression metaphors from different subjects are combined; as "to *kindle* a seed," "to *take up arms* against a sea of troubles."

PERSONIFICATION.

525. By personification life and action are attributed to inanimate objects; as, "The mountains *sing together*, the hills *rejoice* and *clap hands*."

526. There are three different degrees of this figure. The first is, when some of the properties of living creatures are ascribed to inanimate objects; the second, when those inanimate objects are described as acting like such as have life; and the third, when they are exhibited, either as speaking to us, or as listening to what we say to them.

527. The first and lowest degree of this figure, raises the style so little, that the humblest discourse admits it without any force. Thus, "a *raging* storm," "the *angry* sea," "a *cruel* disaster," the *smiling* year."

528. The second degree of this figure rises a step higher and the personification becomes sensible; as,

"Her rash hand, in evil hour,
Forth reaching to the fruit, she plucked—she ate!
Earth felt the wound, and Nature from her seat,
Sighing through all her works gave signs of woe,
That all was lost!"

529. The third and highest degree of this figure is the boldest of all figures. It is the style of passion only, and should never be attempted, except when the mind is considerably heated and agitated; as,

"Must I then leave thee, Paradise? thus leave
Thee, native soil!"

* * * * *
* * * * * O flowers
* * * * *
Who now shall rear you to the sun, or rank
Your tribes * * * * *
* * * * *
Thee lastly, nuptial bower!

530. The English language, by restricting the inflection of gender to objects which have sex, gives especial scope for personification. (Sec 82, 89.)

ALLEGORY.

531. An Allegory is a continued Metaphor. The best example, perhaps, of this figure, is found in the 80th psalm, where the people of Israel are represented under the figure of a vine.

SYNECDOCHE.

532. This name is given to different kinds of figures, some of which are figures of similarity ;

- (1) Putting the species for the genus ; as, *bread*. for the *necessaries of life*, generally ; *cut-throat* for *murderer* or *assassin* ; *sums* for *arithmetic*.
- (2) Putting the individual for the species (called *Antonomasia*) ; as, "Every man is not a *Solomon*." And in Gray's *Elegy*, "Some village *Hampden* &c." (See 48, 50, 51.)
- (3) Putting the genus for the species ; as, *vessel* for *ship* ; *creature* for *man*.
- (4) *Indicating* something that delicacy forbids being specifically named (this form called *Euphemism*) ; as, *fallen asleep* or *gone to rest*, for *dead*.
- (5) Putting the concrete for the abstract ; as, "Do not speak—wisely keep the *fool* within," (*fool* used for *jolly*.)
- (6) Employing numbers for amounts that are not estimable with numerical precision ; as, "It was broken into a *thousand* pieces."

Forms not depending on Similarity.

- (7) Naming a thing by some part of it ; as, "a fleet of *fifty sail*," "all *hands* to work," "the rule of *three*."
- (8) Naming a person by some part of his character ; as, "Thus spoke the *tempter*," "The *avenger of blood* was on his track."
- (9) Naming a part by the whole, as, "Cursed be the *day* on which he was born."
- (10) Naming a thing by the material of which it is made ; as, "He drew the glittering *steel*," "The *marble* speaks," "The *canvas* glows."
- (11) Naming an object by the passion which it inspires ; as, "My *love*," "My *joy*," "My *delight*." God is often styled "the *terror* of the oppressor," "the *refuge* of the oppressed."

METONYMY.

533. *Metonymy* names a thing by some *accompaniment*. Its chief forms are,

- (1) Naming a thing by some sign or symbol, or significant adjunct ; as, "He petitioned the *crown*."
- (2) Putting the *instrument* for the *agent* ; as, "It was settled by the arbitration of the *sword*," "A thousand *horse*." (See 68.)
- (3) Putting the container for the thing contained ; as, "They smote the *city*," "The *kettle* boils," "He drank the fatal *cup*."
- (4) Putting an effect for the cause ; as, "Gray *hairs* should be respected."
- (5) Putting an author for his works ; as, "They have *Moses* and the *prophets*."
- (6) Putting the cause for the effect ; as, "Streaming *grief* his aged cheek bedewed."

ANTITHESIS.

534. When ideas are contrasted, and this contrast is shown by the form of the words used, the expression is called an *Antithesis* ; as,

"Though *deep*, yet *clear* ; though *gentle*, yet not *dull* ;
Strong, without *rage* ; without *overflowing*, *full*."

HYPERBOLE.

535. *Hyperbole* consists in magnifying the qualities of, or other circumstances connected with, objects, beyond their natural bounds, so as to make them more impressive or more intelligible ; as, "Swift as the wind," "White as snow," "Rivers of blood and hills of slain."

CLIMAX.

536. *Climax* consists in the arranging of the particulars of a sentence, or other portion of discourse, so as to rise in strength to the last. The common example of this figure is from the Oration of Cicero against Verres ; "It is an outrage to bind a Roman citizen ; to scourge him is an atrocious crime ; to put him to death is almost a parricide ; but to crucify him—what shall I call it ?" We have also an excellent example in Burke's Impeachment of Warren Hastings, beginning with the words, "I impeach him in the name of, &c."

INTERROGATION.

537. *Interrogation* aims at conveying an opinion more strongly by giving it the form of a question; as, "Hath the Lord said it, and shall He not do it?" The interrogation is very judiciously introduced into the climax given above from Cicero; "but to crucify him—*what shall I call it?*"

EXCLAMATION.

538. When from some sudden and intense emotion, we give utterance to an abrupt, inverted, or elliptical expression, we are said to make an *Exclamation*; as, "*bravo,*" "*dreadful,*" "*how strange,*" "*what a pity.*"

APOSTROPHE.

539. When, in an address, we turn aside from the regular discourse to speak to some person or thing suggested by what we are saying, we use an *Apostrophe*; as, "O death where is thy sting, O grave where is thy victory." This figure is allied to *personification*.

VISION.

540. When, in relating what is past, or what is to come, we use the present tense, and describe it as passing before our eyes, we use *Vision*; as,

"For a field of the dead rushes red on my sight,
And the clans of Culloden are scattered in flight,
They rally, they bleed."

IRONY.

541. In *Irony* we use words to express the contrary of their natural meaning, there being something in the tone or manner to show the real drift of the speaker; thus, to call an ignorant person *a Solomon*; or a noisy one, *a lamb*.

EPIGRAM.

542. In *Epigram* the mind is roused by the conflict or contradiction between the real meaning of the ex-

pression, and the meaning intended to be conveyed ; as, "He was conspicuous by his absence," "When you have nothing to say, say it."

PARALEPSIS OR OMISSION.

543. By this figure the speaker pretends to conceal what he is really declaring and strongly enforcing ; as, "Horatius was once a very promising young gentleman, but in process of time he became so addicted to gaming, *not to mention his drunkenness and debauchery*, that he soon exhausted his estate and ruined his constitution."

PUNCTUATION.

544. *Punctuation* is the method of using certain grammatical points, or stops, as helps to indicate the structure and import of discourse. These points or stops are the following :

The <i>Period</i>	.	The <i>Parenthesis</i>	()
The <i>Colon</i>	:	The <i>Dash</i>	—
The <i>Semicolon</i>	;	The <i>Note of Interrogation</i>	?
The <i>Comma</i>	,	The <i>Note of Exclamation</i>	!

545. As these points mark divisions of the thoughts in discourse, they also naturally indicate the positions at which a reader should make pauses of greater or less duration.

546. It is therefore laid down, that the comma, semicolon, and colon, denote respectively, that the reader should pause a fourth, a half, three fourths as long as he would at the end of a sentence, where the full stop or period is placed.

547. But, frequently, a pause (called a Rhetorical pause) may be made in reading where no written stop is requisite ; and, occasionally, a pause may be neglected in reading where a written stop occurs.

548. Again, in the use of stops there is much diversity of practice, which the taste of various writers may exemplify. This diversity is so great that, it has been seriously recommended by more than one writer on this subject, to omit all marking by stops, and, as in legal documents (which, generally speaking, are not punctuated), leave to the intelligent reader the exhibiting of the proper pauses from the *sense* of the passage.

549. A system of rules, therefore, for punctuation, will merely exhibit the *general* principles by which punctuation is mainly regulated.

THE PERIOD.

550. The *Period* or full stop marks the conclusion of a simple, complex, or compound sentence that is not dependent on one following.

Examples.

Idleness is the parent of want.

The brief revival of elegant literature, which took place in the twelfth century, was a premature spring.

I cannot, my dear friend, accomplish all that you desire ; but I will do all that is in my power.

551. The period is generally used after abbreviations ; as, N. S., A. D., B. C., Mr., Dr.

THE COLON.

552. The *Colon* divides a sentence into members, generally into no more than two members, which are themselves not syntactically united, and of which the latter generally serves to increase the force or meaning of the former.

Examples.

Nothing has been created in vain : everything has its use.

Shakespeare had not the advantage of birth : he came to London a needy adventurer, and lived for a time by very mean employments.

553. The Colon (often followed by a dash) is sometimes used before a quotation or example.

Examples.

Yet he pleased the ear.
And with persuasive accents thus began :
" I should be much for open war, O peers,
As not behind in hate, &c."

Among the words in the English language derived from the Celtic are the following :—*basket, button, &c.*

554. However, when the quotation is not formally introduced, and when its dependence on the principal clause is very close, it is introduced by a comma.

Example.

He very lately said to one of those whom he most loved,
" You know that I never feared death."

THE SEMICOLON.

555. The *Semicolon* is used, as a general rule, to separate co-ordinate clauses.

Examples.

Justice is not a halt and miserable object ; it is not the ineffective bauble of an Indian pagod ; it is not the portentous phantom of despair.

Reading maketh a full man ; conference, a ready man ; and writing, an exact man.

All Jerusalem saw the sign ; and the shout that, in the midst of their despair, ascended from the thousands and tens of thousands, told that proud remembrances were there.

556. A *Semicolon* is used when several words that are separated by the comma, stand in the same relation to other words in the sentence.

Example.

A noun is the name of anything ; as, *John, London, house, tree, hope.*

THE COMMA.

557. It is of general service, in the study of Punctuation, to remember, that a phrase or short sentence, if not disturbed by interposition of *words*, should not be disturbed by the interposition of *points*.

558. There should, therefore, generally speaking, be no comma, nor a point of any kind, between a subject and its verb, an adjective and its noun, a preposition and its object, a conjunction and two words connected by it, a transitive verb and its object, the infinitive and its governing word, the auxiliary and its principal verb, the adverb and the word it modifies.

559. When, however, the subject of a verb consists of many words, it is sometimes expedient to indicate the collectiveness or unity of the subject by placing a comma between it and the verb.

Examples.

The veil that covers from our sight the events of futurity, is a veil drawn by the hand of mercy.

The giddy laughter of the illiterate and the profane, quelled not the ardour of this advocate of truth.

560. Every accessory or subordinate clause of a sentence, should be separated from the principal sentence by a comma.

Examples.

We are taught by the study of nature, that her Author has the happiness of His creatures in view.

There is sweet music here, that softer falls than petals from blown roses on the grass.

While the earth remaineth, seed time and harvest shall not fail.

Thou shalt honor thy father and thy mother, that thy days may be long.

Whether the Trojan war was an actual occurrence, we have no positive means of determining.

561. But a relative pronoun, adverb, or conjunction, when introducing a clause which forms an inseparable adjunct of the preceding term, should not have a comma before it.

Examples.

Reverence that being who is the author of all that is sublime, and beautiful, and good in nature.

The time when I shall arrive is quite uncertain.

Live so that thou mayest never have reason to repent.

562. Clauses, phrases, or words, introduced parenthetically, but not so abruptly or incidentally as to require the parenthetic curves, are often, at the beginning of a sentence, followed by a comma ; at the end, preceded by a comma ; and in the middle, preceded and followed by a comma.

Examples.

Pursuing these ideas, I sat down close to my table.

The knife, being a good one, was highly valued.

Stand forth, my Lord, for thou art the man.

Farewell, thou bravest of men.

Death, however, approaches.

O Cassius, you are yoked with a lamb.

Trust it not, Sir.

Yonder is a little drum, hanging on the wall.

And so they died by thousands, the unnamed demigods.

Look, for example, on the catastrophe of the deluge.

In the meantime, as soon as Clodius knew.

The story, perhaps, is not entitled to much credit.

563. In a series of three or more words of kindred grammatical character, a comma should follow each word except the last, unless that last be a noun, in which case the last, also, will be followed by a comma.

Examples.

His solution of the problem was neatly, correctly, and expeditiously performed.

Europe, Asia, Africa, North America, South America, and Oceanica, are the six great divisions of the land.

And nearer, clearer, deadlier than before.

How poor, how rich, how abject, how august, how complicate, how wonderful is man.

Let Geography, History, or Grammar, be the subject of the lesson.

564. Two words of kindred grammatical character connected by one of the conjunctions, *and*, *or*, are not separated by a comma ; unless where the former conjunction is, for rhetorical effect, suppressed.

Examples.

Europe and Asia are Continents.

Reason, passion answer one great aim.

565. When the natural order of a sentence is inverted, a comma should be inserted between the transposed parts, unless the inverted part is very short.

Examples.

The better to deceive the enemy, a portion of the fleet sailed far above the town.

No delight, the minstrel's bosom knew.

566. When words connected by a conjunction, follow in successive pairs, a comma should be inserted after each pair.

Example.

There is a natural difference between virtue and vice, wisdom and folly, merit and demerit.

567. When a verb is understood in the clauses of a compound sentence, a comma must be inserted in its place. (See 2nd Ex. under 555.)

THE PARENTHESIS.

568. The *Parenthesis* encloses a word, phrase, or clause, abruptly introduced in a sentence, and not necessary to the grammar or sense.

Examples.

The noble lord (Lord North) shall tell you that the restraints in trade are futile and useless.

The present ministry thought it expedient to repeal five of the duties, and to leave (for reasons best known to themselves) only the sixth standing.

569. Brackets ([]) are sometimes used for the same purpose as the parenthesis, to indicate an extraneous part of a sentence, but chiefly,—

1. When the extraneous part of the sentence contains another parenthesis; or

2. When it is inserted as a correction, a comment, or an addition.

Examples.

I know the banks I deal with, or the physician I usually call in [there is no need, cried Dr. Slop (waking) to call in any physician in the case] to be neither of them of much religion.

The last twelve books [of the *Odyssey*] are in several parts tedious and languid.

At present there is a tendency to get rid of the use of the parenthesis. Some writers use commas; others, dashes. Blair, in his lectures on Rhetoric, says, "But in general the effect of parentheses is extremely bad; being a perplexed method of disposing of some thought, which a writer has not art enough to introduce in its proper place."

THE DASH.

570. The *Dash*, precedes an abrupt diversion from the subject of discourse.

Examples.

If I were—but it is needless to dwell on what is now impossible.

His children—but here my heart began to bleed, and I was forced to go on with another part of the picture.

THE NOTE OF INTERROGATION.

571. This point is a period surmounted by a corrupted form of the letter Q, and denotes that the words preceding it form a *direct* question.

Examples.

Is there no place left for repentance? None for pardon left?
What villain touched his body that did stab and not for justice?

THE NOTE OF EXCLAMATION.

572. This stop is used after a word or phrase expressive of some sudden emotion.

Examples.

Stop! for thy tread is on an Empire's dust.
How stern he looks! Amazement! it is Marius!
Ha! Marius, think'st thou now upon Jugurtha?
He turns! he's caught my eye! I see no more!

573. *Quotation Marks* are generally used to indicate that a word, phrase, or larger portion of discourse is borrowed. The double points (" ") are used in primary or leading quotations; the single points (‘ ’) in secondary or included quotations. *Exam.*

Quoth Toby, "If you write up 'Please ring the bell,' common politeness makes me stop and do it."

574. The *Apostrophe* (') is used to show the omission of a letter or letters; as, *John's, 'Tis.*

575. The *Caret* (^) is used to show some omission in a manuscript; as, "Were ne'er prophetic so full of woe."
sounds
^

576. The *Diæresis* (..) is placed over the latter of two vowels coming together, when it is intended that they should be placed in separate syllables; as *coöperate.*

577. The *Hyphen* (-) is used to separate syllables; as, *ad-ject-ive*; at the end of a line to show that part of the word is carried to the next line; as, *con-vey*; or to mark an ellipsis; as, the Q - n. A series of asterisks or of dots, is sometimes used for this last purpose.

578. The *Paragraph* (¶), which is chiefly used in the Bible, marks the commencement of a new subject.

579. The *Section* (§) marks the smaller divisions of a book or chapter; and when used with numbers, helps to abridge references; as, §6, *i. e.*, Section Six.

580. Printers use the following marks, and in the following order, as marks of reference to notes. (*Asterisk, dagger, double dagger, section, parallels, &c.*)

Note 1, *	Note 3, ‡	Note 5,	Note 7, **
" 2, †	" 4, §	" 6, ¶	" 8, ††

When there are many references, figures or the small letters of the alphabet are more convenient.

581. The *Index or Hand* (☞) points to something that deserves to be carefully observed.

582. The *Cedilla*, (,) placed under *c*, denotes that the *c* is sounded like *s*; under *g*, like *j*; under *s*, like *z*; and under *x*, like *gz*.

The first part of the report is devoted to a general
 description of the country and its resources. It is
 found that the country is well adapted for
 agriculture and stock raising. The soil is fertile
 and the climate is healthy. There is a great
 abundance of timber and other valuable
 minerals. The population is increasing
 rapidly and the commerce is flourishing.

The second part of the report contains a
 detailed account of the various branches of
 industry and commerce. It is shown that
 the country is well supplied with all the
 necessaries of life. The manufactures are
 increasing and the trade is extending
 to all parts of the world. The
 government is well administered and the
 laws are strictly enforced.

The third part of the report is a
 summary of the principal facts and
 conclusions. It is found that the
 country is well adapted for
 agriculture and stock raising. The
 soil is fertile and the climate is
 healthy. There is a great abundance
 of timber and other valuable
 minerals. The population is
 increasing rapidly and the
 commerce is flourishing.

The fourth part of the report is a
 list of the names of the various
 places and persons mentioned in the
 report.

APPENDIX.

ORIGIN OR DERIVATION OF WORDS.

1. Words are either *Primitive* or *Derivative*.
2. A *Primitive* word is one which cannot be traced back to any simpler word as its origin; but is itself the simplest form, as *strike*.
3. A *Derivative* word is one which is formed from a primitive word; as *stroke*, *striker*. The primitive word in this case is called the *root*.
4. Derivatives are formed in two ways; (1) by a change or modification in some letter or letters of the root; (2) by adding an *affix* or a *prefix* to the root.
5. For the sake of distinction, some writers on Grammar call those words formed in the first way, *Primary Derivatives*; those formed in the second way, *Secondary Derivatives*.
6. The *Primary Derivative* *stroke* is formed by the change of *i* in *strike* to *o*. The *Secondary Derivative* *striker* is formed by the addition or the affix *er*.

PRIMARY DERIVATIVES.

7. *Primary Derivatives* are formed—(1), By changing or modifying the vowel of the root; as, *bind*, *bond*. (2), By changing or modifying the last consonant or consonants; as *stick*, *stitch*. (3), By changing or modifying both; as, *weave*, *woof*.
8. The following are a few examples of each kind.

Fall, fell
Rest, roost
Rise, raise
Din, dun
Chop, chip

Cling, clinch
Dog, dodge
Strive, strife
Prove, proof
Dig, ditch

Hound, hunt
Wake, watch
Drag, dredge,
Choose, choice
Hold, hills

Bless, bliss	Speak, speech	Seethe, sud
Feed, food	Gird, girth	Lose, loss
Click, clock	Lay, law	Weave, woof
Heat, hot	Devise, device	Grass, graze
Shine, sheen	Milk, milch	Love, lief.

SECONDARY DERIVATIVES.

9. Secondary Derivatives, as has been stated before, are formed by adding Affixes or Prefixes to the roots.

10. *Affixes* are letters or syllables put at the *end* of words; as the letter *t* in *weigh-t*, and the syllable *ly* in *king-ly*. *Prefixes* are letters or syllables put at the *beginning* of words, as the letter *a* in *a-board*, and the syllable *mis* in *mis-take*.

11. Affixes are either mere terminations, as *er*, *ness*, in *leader*, *weakness*; or distinct words which have come to be used as terminations; as, *like*, *ful*, *warlike*, *fearful*.

12. There are Affixes and Prefixes of Saxon, and of other origin. Now, *generally* speaking, Saxon affixes are added to Saxon words, as in *handsome*, *some* is a Saxon affix, and *hand* is a Saxon word; while Latin and other foreign affixes are added to Latin and other foreign words, as in *final*, *fin* (*finis*) is a Latin word, *al* is a Latin affix. But to these general rules there are some exceptions. In the first place, we have many foreign words which take Saxon affixes or prefixes; as in *un-just*, *just* is a Latin word, but *un* is a Saxon prefix. So, in the second place we have many Saxon words which take foreign affixes; as in *truism*, *true* is a Saxon word, but *ism* is a Latin and Greek affix. But the former case is much more common than the latter; that is we find it much more common for *foreign* words to have *Saxon*, than for *Saxon* words to have *foreign* affixes and prefixes.

13. The following table, taken from Angus's Grammar, gives the meaning of Anglo-Saxon prefixes with the corresponding prefixes of Latin and Greek origins.

Saxon.	Latin.	Greek.
A, on, in; abed, asire.	'In,' with nouns, in-sular, incarcerate. Empannel, to put on the list as a juror.	Epi-taph, on a tomb. Epi-demie, among the people.
A before verbs, gives a transitive force; as, wait, a-wait.	<i>Contra</i> -dict, counter-act (Fr.), sometimes <i>re</i> ; as, <i>re</i> -sist. <i>Circum</i> -ference, <i>ambi</i> -ent. <i>Post</i> -pone, sometimes <i>re</i> -linquish. <i>Omn</i> i-potent.	Anti-Christian. Anti-pathy. <i>Peri</i> phrasis, <i>amphi</i> -theatre. Rarely, <i>meta</i> -physics. <i>Pan</i> -oply, <i>panthe</i> ism.
Back, backward, back-slender.	<i>Retro</i> -spect, <i>re</i> ject, <i>re</i> -pel. <i>Inter</i> lude, <i>inter</i> cede.	Rarely, <i>ana</i> -tomy. <i>Mes</i> entery.
Between, 'between-whiles.'	<i>Prop</i> -inquity, <i>juxta</i> -position. <i>Extra</i> -ordinary, <i>pro</i> ter-natural. <i>Secret</i> , suspect.	<i>Para</i> -phrase, <i>para</i> llel. <i>Hyper</i> -critical. <i>Hypo</i> -cite, <i>par</i> -ody.
By, near, <i>by</i> -stander. beyond, (rare). aside, <i>by</i> -play, <i>by</i> -path.	Be, in A. S., often makes intrans. verbs trans., fall, <i>be</i> -fall, forms verbs from nouns and adjectives, <i>de</i> cloud, <i>de</i> -dim; privative, <i>de</i> head, intensive; <i>des</i> prinkle. <i>For</i> , 'away,' against, <i>for</i> bid. Intensity, <i>for</i> lorn, <i>for</i> give. Negative, <i>for</i> get.	<i>Para</i> -phrase, <i>para</i> llel. <i>Hyper</i> -critical. <i>Hypo</i> -cite, <i>par</i> -ody.
Fore, before (in time.) <i>fore</i> tell, <i>for</i> stall. before, (in space) <i>for</i> ward.	<i>Ob</i> stacle, <i>op</i> pose, <i>pol</i> -(<i>pro</i>)-lute. <i>Pardon</i> . <i>Omit</i> , <i>per</i> fidious, <i>dis</i> -please. <i>Predict</i> , <i>an</i> tecedent.	<i>Ob</i> stacle, <i>op</i> pose, <i>pol</i> -(<i>pro</i>)-lute. <i>Pardon</i> . <i>Catalogue</i> , <i>cat</i> egory.
Fro, from, <i>for</i> ward. Hand, <i>hand</i> -mill. Ill, evil, <i>ill</i> -willed, <i>ill</i> -starred.	<i>Omit</i> , <i>per</i> fidious, <i>dis</i> -please. <i>Predict</i> , <i>an</i> tecedent. <i>Pro</i> claim, <i>pur</i> pose, <i>pur</i> -sue (pur. Fr. form.) <i>Averse</i> , <i>ab</i> stain, <i>ab</i> ject. <i>Manu</i> -facture. <i>Mal</i> -content.	<i>Catalogue</i> , <i>cat</i> egory. <i>Prop</i> hesy. <i>Problem</i> , <i>pro</i> style. <i>Apo</i> -logy, <i>apo</i> -gee. <i>Cheir</i> -urgeon, <i>sur</i> geon. <i>Dis</i> -astrous, <i>cac</i> ophony.
In, em, en, A. S., <i>in</i> or <i>on</i> , <i>enth</i> rone, <i>in</i> come, <i>en</i> list. To make <i>en</i> -rich, <i>en</i> -large.	<i>Infuse</i> , <i>impel</i> , <i>illu</i> de.	<i>Entomology</i> .
Like, <i>lik</i> elihood. Mid, <i>mid</i> dle, <i>mid</i> land, <i>mid</i> -dling.	<i>Irradiate</i> , <i>illu</i> mine <i>irri</i> -gate. <i>Similitude</i> . <i>Mediocrity</i> , <i>Mediterra</i> -nean, <i>mizen</i> (through the Italian.)	<i>Enallage</i> (change for another). <i>Hom</i> oeopathy. <i>Mesopotamia</i> .

Saxon.	Latin.	Greek.
Mis, error, evil, misdeed.	Proscribe, perjure, perverse, maltreat, abuse. Sometimes, seduce, derange.	Catachresis (abuse). Paraselenes (a by or false moon). U-topia (the Kingdom of Prince No-Place). Apostle.
N', not, n'ever, n'either.	Ne, nec, ne-utral, negotiate.	
Of, off, source, offspring, off-shoot.	Extract, abs-ent.	
On, onslaught, onward.	Invade.	
One, on-ly, on-ion.	Unanimity, unity.	Mon-ad.
Other, otherwise.	Alternately, aliens.	Allopathy, heterodoxy.
Out, external source, out-goings.	Exit, ef-fulgence.	Exode, exegetical.
Over, up above, "overhand," over=upon, overcoat, Superiority, overrule, excess, overload.	Supramundane, preternatural. Survey, superstructure.	
Self, self-control, self-love.	Superfine, extra, ultra.	Epithet, Epigram.
Side, sideways, sidings.	Superfluous, extravagant.	Hypercritical.
To, together, towards.	Suicide, suicidism.	Autocracy, autobiography.
Through, throughout, thoroughfare.	Secession, seclusion.	Parenthesis.
Two, twelve, twilight, twin-children.	Adhere, ac, af, ag, al, am, &c.	Pros-elyte, prosody.
Un, before adj. or nouns, not, unhappy. Before verbs reverses the action, untie. Sometimes intensive, unloose.	Pervade, perfect.	Diameter, diagnosis
Under, beneath, underground. Inferior, underlings, under-secretary.	Ambidexterous, dubious, doubt, biped, binary. Innocent, il, im, ir, ig, &c. Reveal, develop, disarm.	Amphibious, diphthong, diploma (twice-folded.) Atheist, ambrosia.
Up, upward, uproot, up-land.	In or endure, can, (sometimes), cogent. Subterranean, subterfuge.	Bare, apocalypse (unveiling.)
Yond, yonder, beyond.	Sub-deacon, subacid.	Hypothesis.
Well, welcome.	Suspend, sustain.	Hypo-sulphurous.
With, opposition, withstand.	Transport, transparent, ultramarine.	Anabasis.
With, withal.	Benefit.	Eulogy.
Within, rare as prefix.	Resistance, obstacle, contradiction.	Antipathy, Anti-christ.
Without, rare as prefix.	Co-erce, contend, cog, col, cor. Introduce, intramural. Extravagant, sinecure, simple.	Sy-stem, syn-od, syllable, sympathy. Eso-teric. Eco-teric, Amorphous.

14. The following tables give the meaning of the Anglo-Saxon affixes, with the corresponding affixes of Latin and Greek origins.

Noun terminations and their meaning :—

<i>Indicating.</i>	<i>Anglo-Saxon.</i>	<i>Latin.</i>	<i>Greek.</i>
<i>The agent or doer.</i>	Beggar, speaker, sailor.	Actor, sponsor, secretary, operative.	Poet, athlete, politician.
Augmentative.	Sluggard, braggart, lawyer, sawyer.	Cashier, engineer.	Hellenist.
Male agent.	Wheel-wright, barrister.	Student, oculist, linguist.	Sophist.
Female agent.	Spinster, shepherdess, vixen.	Executrix.	Heroine.
<i>Object of an act.</i> <i>Act, state, being, quality.</i>	Trustee, nominee, Bondage, ditch, blotch, hatred, hundred, freedom.	Captive. Homage, fallacy.	
	Beggary, mockery.	Dominion. Sanctimony, treatment.	Eulogy, anatomy.
	Know-ledge, wed-lock.	Vigilance, somnolency, marriage.	
	Good-ness.	Fortitude.	
	Finery.	Verdure, creature.	Panorama.
	Friendship.	Justice, delicacy.	Hero-ism, aneurism.
	Joint, weight, gift, flood, cold.	Fact, date, effect.	
	Wealth, death, sloth.	Unity.	Triad.
	Fodder, lair, prayer.	Oration. Honor, color.	
	Laughter, slaughter.	Torpor, valor.	Analysis.
	Riding.	Motion, creation.	
Augmentative.	Dastard (dazedard), standard, curd, bombard.		
<i>Place or Office.</i>	Brewery, foundry.	Granary, laboratory.	Monastery.
	Earldom.	Prætorium.	
	Bishopric.	Sepulchre.	Theatre, centre.
	Mastership.	Magistracy, curacy.	
<i>Diminutives.</i>	Bailiwick.	Pal-ace.	
	Satchel, hurdle.	Libel, circle.	Basilisk (little king).
	Pocket, streamlet.	Animalcule, vehicle.	Asterisk (little star).
	Duckling, hillock, shadow, lassie, maiden, lambkin.	Glob-ule, obstacle.	Obelisk (little spire).
<i>Frequentatives.</i>	Teamster, brewster.	Poetaster, linguist.	Hellenist.

Patronymics are formed in various ways; as,

<i>By a Genitive Case.</i>	<i>By Affix.</i>	<i>By Prefix.</i>
A. S.—Hard- <i>ing</i> . Athel- <i>ing</i> . Lat.—Tull- <i>ius</i> , Marc- <i>ius</i> . Ital.—Orsini. Eng.—Richards, Wil- <i>kins</i> .	A. S.—Duck- <i>ling</i> . Dan.—Petersen, An- <i>dersen</i> . Slav.—Paulovitch. Pol.—Petrov- <i>sky</i> . Span.—Fernand- <i>ez</i> . Eng.—Johnson.	Heb.—Ben-Oleil. Syr.—Bar-Jesus. Norman.—Fitz-Urse. Celtic.—O'Connor, MacDonald. Welsh.—Ap Hugh, P-richard, P(H)owell.

Adjective terminations :—

<i>Indicating.</i>	<i>Anglo Saxon.</i>	<i>Latin.</i>	<i>Greek.</i>
(a) <i>Absence of a quality.</i>	Thoughtless.		
(b) <i>Having a quality in a small degree.</i>	Reddish. Childish.		
In respect of place.	Southern, <i>ernly</i> . Southward.		
(c) <i>Having a quality.</i>	Glowing, freez- <i>ing</i> . Ragged, lefthand- <i>ed</i> . Wooden.	Patient, tolerant. Ferrid, confeder- <i>ate</i> . Ligneous, marine, saline.	Cedrine, petrine.
Made of material	Irish (dim, "sh," <i>ish ck</i>). Lifelike. Lovely.	Romanesque. Veronese. Alimentary, lunar. Sylvan, mental, civil, peas- <i>ant</i> . Juvenile, marine, canine.	Pythagorean, ab- deric, ophite. Angelic.
Belong to or like a class or thing.	Wintry, clayey. Righteous (A. S. wise.) Frolicsome, lightsome. Truthful.	Aggillaceous. For- <i>ens-ic</i> .	Arithmetical.
(d) <i>Full of a quality.</i>	Beauteous. Glittering. Learned. Blithesome. Rocky. Fourfold. Drunkard, brag- gart, coward.	Pestilent, fraud- ulent. Verbose, curious. Torrid, fert- <i>ile</i> . Literate, consider- <i>ate</i> . Aqueous. Quadruple, triple. Audacious, tena- cious. Consolatory.	
(e) <i>Causing or imparting a quality.</i>	Winsome (caus- ing delight, wearisome, troublesome). Tiring, pleasing.	Terrific, pesti- ferous. Destructive. Legible, amiable.	
(f) <i>Fit to exercise a quality.</i>	Talkative (act.) Eatable (pass.)		Cathartic.

Verb terminations :—

Indicating.	Anglo Saxon.	Latn.	Greek.
<i>Causative.</i>	Linger, lower. Whiten, soften. Cleanse, rinse. Finish, burnish. Sully, worry.	Facilitate, expedite, magnify.	Civilize, harmonize.
<i>Frequentative and diminutive.</i>	Glimmer, batter	Agitate, accent, recant.	
<i>Repetition of an act.</i>	Crackle, draggie.	Perambulate. Somnambulist.	Botantze. Hellenize. Philosophize.

15. In connexion with this subject of Derivatives, it may be instructive to give some account of the celebrated theory of Horne Tooke with regard to the meaning and classification of words.

16. He says " There is not, nor is it possible there should be, a word in any language which has not a complete meaning and signification, even when taken by itself. Adjectives, adverbs, &c., have all complete separate meanings, not difficult to be discovered."

17. In other words, he lays down that the so-called adjectives, adverbs, prepositions and conjunctions are but nouns or verbs in disguise.

18. His investigations with regard to conjunctions and propositions are so ingenious, that I will give them here.

19. The conjunctions he reduced to one general scheme of explication, thus :—

If	} Are the Imperatives	Gif	} of their respective verbs.	Gitan	To give.
An		An		Anan	To grant.
Unless		Onles		Onlesan	To dismiss.
Eke		Each		Eacan	To add.
Yet		Get		Getan	To get.
Still		Stell		Stellan	To put.
Else		Ales		Alesan	To dismiss.
Tho' or		Thaf, or		Thafian, or	} To allow.
Though		Thafig		Thafigan	
Büt		Bot		Botan	To boot.
Büt		Be-utan		Beon-utan	To be out.
Without		Wyrth-utan		Wyrthan-utan	To be out.
And		An-ad		Anan-ad	To add.

Lest is the past participle of *Lesan*, to dismiss.

Since is the participle of *Seon*, to see.

That is the neuter of *The*.

Or is a contraction of the Saxon *oder*, other.

20. A few examples will still further explain the theory, and the scheme just given. *If* and *an* were used indifferently by old writers, "*If* that the King have in any way your good deserts forgot, he bids you name your grief."=The King hath your deserts forgot; *give* or *grant* that; he bids you name your grief." "*Nay, an* thou dalliest, then I am thy foe."=Give or grant, that thou dalliest, then, &c.

"No man cometh to me *unless* my father draweth him."=*Dismiss* the fact that my father draweth him, no man cometh to me.

"*Yet* a little while am I with you."=A little while being got or obtained, I am with you.

"You *and* I *and* John rode to London."=You rode; *add*, I rode; *add*, John rode.

[*The pupil can supplement these examples by others, showing the meaning of the other conj.*]

PREPOSITIONS.

21. *With* is the imperative of *withan*, to join; A house with a Gothic roof=A house, *join* a Gothic roof.

Through is the Gothic noun *dauro*, or the Teutonic noun *thurah*, and means *door*, gate, passage; "The splendid Sun, *with* his beams genially warmeth thro' the air the fertile earth."=The splendid Sun, *join* his beams, genially warmeth *passage* the air (or the air being the passage or medium) the fertile earth.

From is the Anglo-Saxon noun *frum*, beginning, origin, source, fountain, author; Figs came *from* Turkey=Figs came *beginning* Turkey; that is, Turkey the *place* of beginning to come.

For is the Gothic noun *fairina*, cause; Christ died *for* us=Christ died *cause* us; or we being the cause of his dying.

Of is the Anglo-Saxon *af*, a fragment of the noun *afara*, meaning *consequence*, *offspring*, &c.; He was a man *of* ancient family—A man, *consequence* or *offspring*; ancient family, *cause* or source.

By is the imperfect *byth* of the Anglo-Saxon *beon* to be; She would hold *by* him—Him *being* the cause of holding.

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