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THE
GRAMMARIAN'S
VADE-MECUM,
OR
POCKET COMPANION:

CONTAINING

The General TERMS of GRAMMAR in
the *French* and *English* Languages:
Dispos'd in Alphabetical Order.

DESIGNED AS

An Assistance to the Memory of
Young Beginners;

AND ALSO

As a ready Method of recovering a perfect
Knowledge of Grammar, when it has been
lost through Inattention, or want of Practice.

BY A PRIVATE TUTOR.

L O N D O N :

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INTRODUCTION.

THE Editor of the following Compilation, imagines he need only appeal to those, who have the care of the first stages of the education of youth, for the utility of his plan.

THE very great difficulties teachers experience, in their endeavours to inculcate languages, are almost too much for human patience to surmount; and they most commonly arise from an early disgust taken by pupils, especially those of tender years, to dry, tedious dissertations on

the rules of grammar. Yet as a perfect knowledge of these rules is indispensably necessary, it seems no less requisite, that they should be rendered intelligible, easy and concise.

THE expediency of acquiring grammatical knowledge in our mother tongue, as the only true foundation for learning other languages, or for accomplishing a polite education, has been very little attended to, till within these few years; but since this attainment has been recommended by the ablest writers of the age, and the science of elocution has been brought into vogue by public lectures, the egregious error of teaching youth foreign languages, while they remained almost totally ignorant of their own, and the shameful

INTRODUCTION. V

ful practice of giving them a smattering of the French in particular, have been deservedly exploded.

THE parents and guardians of children have the good sense at present, to insist on having their children taught grammatically, and we now see the ablest English masters engaged at the boarding schools for young ladies.

THE rising generation will find the good effects of this improvement, and we shall not see such shameful examples of ignorance and a defective education exposed to the world, as we, not long since, beheld in the epistolary correspondence of persons of the first distinction.

ONE step more, however, seems necessary to render the plan of Eng-

lish grammar education as perfect, as it is now become general. The parents and friends of youth, who either have not had a grammatical education, or who, in the multiplicity of other important concerns, may have lost the rudiments of grammar, should have a sure, concise guide to consult, by which they may be enabled readily to constitute themselves judges of the progress made by young people; and while they are examining them, may render themselves masters of elegant composition in their own language, which will enable them to speak and write, any foreign language they may be disposed to learn, with equal facility and propriety.

WITH

INTRODUCTION. VII

WITH this view, the editor offers his little manual to the public, as a kind of Grammar, Memorandum-book; and as the study of the French language is become a common branch of education in England, he has given the terms of grammar in that language likewise, to render it more extensively useful.

HE has only to add, that in his definitions, he has generally followed those great masters, WALLIS, JOHNSON, and LOWTH; and has taken great pains to give them in a simple, unadorned stile, adapted to the capacities of youth, for whose service it is chiefly calculated.

T. M.

A N



U N E
E X P L I C A T I O N

Facile et familiere

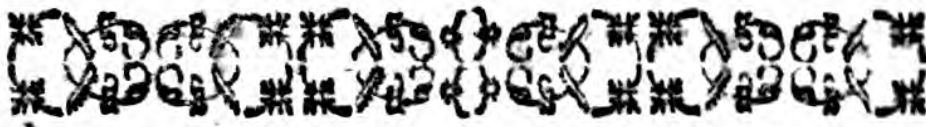
D E S

TERMES de la GRAMMAIRE.

A

ACCUSATIF (le cas] c'est le quatrieme cas dans la declinaison des noms : c'est toujours gouverné par un verbe actif, exprimé ou sousentendu, qui passe son action sur le sujet signifié par le mot mis dans ce cas. Ex. *Jean aime Marie* : *Marie* est l'accusatif, ou la personne sur laquelle reste l'action du verbe.

ACTIF.



A N

Easy and familiar

E X P L A N A T I O N

O F T H E

T E R M S O F G R A M M A R .

A

ACCUSATIVE case, is the fourth case in the declension of nouns: it is always governed by a verb active, expressed or understood, which passes its action upon the subject signified by the word put in this case. Ex. *John loves Mary*: *Mary* is the accusative, or the person on whom the action of the verb falls.

A C T I V E .

ACTIF. Tous les verbes qui expriment une action du corps, ou un sentiment de l'esprit sont appellés des verbes actifs. Ex. *J'aime*; c'est un sentiment de l'esprit. *J'ecris*, c'est une action du corps; et il gouverne un NOM qui est le sujet de l'action. Ex. *J'ecris une lettre.*

ADJECTIFS ce sont les mots qui expriment la qualité, la sorte, ou le genre des choses; et ils sont apellés des noms adjectifs: tels sont les mots, *noir, verd, large, étroit, grand, petit, &c.* Ils sont toujours joints à quelques autres mots, pour déterminer leur signification ou qualité. Ex. *un cheval noir, un grand cuvier, &c.*

ADVERBE,

ACTIVE. All verbs which express any action of the body, or sentiment of the mind, are called *verbs active*. Ex. *I love*; this is a sentiment of the mind. *I write*, is an action of the body; and it governs a NOUN which is the subject of the action. Ex. *I write a letter*.

ADJECTIVES OR ADNOUNS are those words which explain the quality, sort, or kind of things; and they are called nouns adjective: such are the words; *black, green, broad, narrow, great, little, &c.* They are always joined to some other words to determine their signification or quality. Ex. *a black horse, a large tub, &c.*

ADVERBE, c'est un mot qui se joint à un verbe, pour exprimer la nature, la mode, ou le temps de l'action. Ex. *Il courut vite : vite* c'est *l'adverbe* qui explique de quelle maniere il couroit. Il est indeclinable.

ANOMALIE, c'est une irregularité dans la conjugaison des verbes, ou dans la declinaison des noms.

APOSTROPHE, c'est une marque placée au dessus d'une lettre, pour montrer q'une voyelle, ou quelque fois une syllabe soit omise. Ex. *s'en-tr'aimer*, &c. voici la marque (').

APPELLATIF, signifie un nom général ou commun à toutes les choses
d'une

ADVERB, is a word which is always joined to a verb, to express the nature, manner, or time of the action. Ex. he *ran swiftly*. *Swiftly* is the *adverb* which explains the manner of running. It is indeclinable.

ANOMALY, is an irregularity either in the conjugation of verbs, or in the declension of nouns.

APOSTROPHY, is a mark placed over a letter to shew that a vowel, or sometimes a syllable is omitted. Ex. *call'd* for *called*, *tho'* for *though*.

APELLATIVE, signifies a general or common name to all things of
 B one

d'une espèce. Ex. *chien, cheval, homme, ange, &c.* et c'est précisément le revers des noms propres, comme *Jean, Pierre, &c.*

ARTICLE, c'est un mot mis devant un nom, en le declinant, pour montrer son genre, et nombre. Ex. *le cheval, du cheval, la maison, de la maison, les gands, &c.*

AUXILIAIRES. Les verbes dont on se sert pour former les tems composés des autres verbes, sont appelés des auxiliaires. Ex. *Je suis aimé, J'ai écrit, J'étois poursuivi, J'avois tombé, &c.*—*Suis, ai, étois, avois,* sont les auxiliaires.

one, or the same species. Ex. *dog, horse, man, angel, &c.* and it is exactly the reverse of proper names, as *John, Peter, &c.*

ARTICLE, is a word placed before a noun in declining it, to denote its gender and number (in most modern languages, but in the English, it only marks the case of the noun). Ex. *the horse, of the horse, &c.*

AUXILIARIES. Those verbs which are made use of to form the compound tenses of other verbs, are called auxiliaries. Ex. *I am loved, I have wrote, I was pursued, I had fallen, &c.* Am, have, was, had, &c. are the auxiliaries.

C

COMPARATIF, c'est le moïen degré de la comparaison. Ex. *meilleur* est le moïen degré entre *bon* et le *meilleur*; ou entre *mauvais* et le *plus mauvais*.

CONJUGUER, c'est former une verbe dans ses différens tems et modes; c'est à dire, parler, ou écrire ses diverses inflexions selon l'usage, ou les regles de chaque langue particulière.

CONDITIONEL *Mode*, c'est une maniere incertaine d'exprimer l'action future d'un verbe. Ex. *Je vous aimerois si*, &c.—*Si* fait la mode conditionel.

CON-

C

COMPARATIVE, is the middle degree of comparison. Ex. *better* is the middle degree between *good* and *best*; or between *bad* and *the worst*.

CONJUGATE, *to*, is to form a verb into its several moods and tenses; that is to say, to speak or write down its various inflexions according to the custom or rules of every particular language.

CONDITIONAL *Mood*, is an uncertain manner of expressing the future action of a verb. Ex. *I would love you, if*—*If* forms the conditional mood.

CONJONCTIONS, ce sont ces particules qui unissent les mots pour former des phrases ou sentences. Ex. *vous et moi nous serions amis, si nous pensions de meme.*—*Et* and *si* sont les conjonctions.

CONSONNES, ce sont ces lettres dans l'alphabet, qui ne produisent aucun son d'elles mêmes, sans l'addition d'une voyelle. Ex. *b, c, d, f,* dont les sons sont *bé, cé, dé, éf.*

CONSTRUIRE. Rendre une sentence, selon les principes de la langue dans laquelle elle est écrite.

DATIF,

CONJUNCTIONS, are those particles that unite words, to form them into phrases or sentiments. Ex. *You and I should be friends, if we could think alike.*—*And* and *if* are the conjunctions.

CONSONANTS, are those letters in the alphabet, which produce no sound of themselves without the addition of a vowel. Ex. *b, c, d, f*, whose proper sounds are *be, ce, de, ef*.

CONSTRUE, or to PARSE, is to resolve a sentence into the elements of the language in which it is written.

DATIVE

D

DATIF, c'est le troisième cas dans la déclinaison des noms. Il est appelé *Datif*, parceque l'on suppose que quelque chose soit donnée ou attribuée. Ce cas est exprimé en François par *à, au, à la, aux*. Ex. *affable à chacun; payable à lui; rendre aux hommes.*

DECLINAISON, c'est la variation des noms, selon leur differens cas. Ex. *le roi, du roi, au roi, les rois, des rois, aux rois, &c.*

DEFINI, c'est une manière précise et limitée de parler de quelque chose. Les articles *le, la, les*, marquent le défini, -comme les articles *un, une* distin-

D

DATIVE, is the third case in the declension of nouns. It is called *Dative*, because it supposes something given or attributed. In the English language, this case is always expressed by the articles *to* or *at*.
Ex. *affable to every one* ; *payable to him* ; *left at the house*.

DECLENSION, is the variation of nouns, according to their divers cases.
Ex. *the king, of the king, to the king, from the king* ; *the kings, &c.*

DEFINITE, a certain determinate manner of describing any thing. The article *the* denotes the *definite*, in opposition to *a* or *an*, which distinguishes

distinguent l'indifini, laissant le sujet indecis. Ex. quand je dis *le cheval*, il est clair que je marque quelque cheval particulier; au lieu que si je dis *un cheval*, je ne donne qu'une description général et indecise.

DEMONSTRATIF, c'est un terme en grammaire, par laquelle on marque quelque chose distinctement. Ex. *Ce chapeau, cet livre. Ce et cet* sont les demonstratifs.

E

EPICENE (*Genre*) c'est un terme par laquelle les grammairiens définent quelque chose qui est commune aux sexes, et qui n'appertient ni au mâle, ni à la femelle en particulier. Ex. *un enfant*, veut dire *un garçon*
ou

guishes the *indefinite*, leaving the subject open and unlimited. Ex. when I say *the horse*, it is plain, I mean some particular horse; but when I say *a horse*, I leave it undetermined, by a general description.

DEMONSTRATIVE, is a term in grammar, by which any thing is distinctly pointed out. Ex. *This hat, that book.* *This* and *that* are the demonstratives.

E

EPICENE Gender, is a term by which grammarians denote any person or thing which is common to both sexes, but peculiarly belongs to neither. Ex. *a child*, means either *a boy* or *a girl*: *a parent* may
 7 be

ou *une* fille : *parent* c'est le *pere* ou la *mere*. Ce genre est distinct du *neutre*. Vid. NEUTRE.

ETYMOLOGIE, signifie la derivation d'un mot des autres, soit dans la meme ou dans des langues étrangères.—Il marque aussi les diverses modifications du meme mot. Ex. le *cheval*, aux *chevaux* : *J'aimois*, *J'aimerai*, *aimant*, &c.

F

FEMININ (*Genre*) c'est un terme donné à tous les mots qui expriment quelque chose de l'espèce femelle. En François ce sont les articles *la* et *une* qui marquent le genre féminin.

GENITIF

be either *a father* or *a mother*. This gender is distinct from the *neuter*. Vid. NEUTER.

ETYMOLOGY, signifies the derivations of one word from another, either in the same or foreign languages.— It denotes also the diverse modifications of the same word. Ex. *the horse, from the horses. I loved, I shall love, loving, &c.*

F

FEMININE Gender, a term given to all words, which define any thing of the female species. In English, this gender is known by the words, which are totally different from those of the masculine gender. Ex. *man, woman, gander, goose*; but in French,
C the

G

GENITIF *le Cas*, c'est le second cas dans la déclinaison des noms, et il designe la propriété, ou la possession de quelque chose. En François, il est exprimé par les articles du, des, de la, d'un, d'une, et de l'apostrophe. Ex. *la maison du curé, les bêches des ouvriers; le chapeau d'une dame; la vertu de l'amitié.*

GRAMMAIRE, c'est l'art d'exprimer nos pensées proprement; selon
les

the article prefixed to the noun commonly determines its gender.

G

GENITIVE *Case*, is the second case in the declension of nouns, and marks property or possession. In English it is expressed by the article *of*, or by 's with an apostrophe. Ex. *the house of my father, or my father's house.* N. B. It is to be observed, that when *of* is placed to denote the genitive, the thing possessed stands before the possessor; but this order is reversed when 's is made use of; as the foregoing example demonstrates.

GRAMMAR, is the art of expressing our ideas properly, according to

les regles de la langue dans laquelle on parle, ou ecrit. Il comprend quatre parties : l'ORTHOGRAPHE ; l'ETYMOLOGIE ; la SYNTAXE ; et la PROSODIE ; qu'on trouvera dans leurs propres places.

I

IMPARFAIT (*Temps*). Le temps imparfait du mode INDICATIF des verbes, sert à exprimer une action qui n'est pas parfaitement passée, c'est à dire qui est commencée, mais non pas finie. Ex. *J'écrivois, quand il entra.*

IMPERATIF (*Mode*) est un des modes pour exprimer l'action des verbes, qui commande ou defend quelque chose

the rules of the language in which we speak or write.

I

IMPARFAIT Tense. The imperfect tense (or time) of verbs, expresses an action not entirely past; that is to say, begun but not ended. Ex. *I was writing* when he came in.

IMPERATIVE Mood, is one of the modes of action of verbs, which commands or forbids any thing in

chose d'une maniere absolue. Ex. *prenez son epée, ne touchez pas ce fruit.*

IMPERSONEL, se dit des verbes qui sont conjugués seulement par la troisieme personne, et sans distinction de genre. Ex. *il neige, il pleut, l'on dit, &c.*

INDECLINABLE. Se dit de tous les mots d'une langue, qui ne sont pas sujets à aucune variation, ou inflexion.—Tels sont les ADVERBES, PREPOSITIONS, CONJONCTIONS, et INTERJECTIONS. On les trouvera dans leurs propres places.

INDEFINI, une maniere d'exprimer une chose généralement sans etre limité

an absolute manner. Ex. *Take off his sword ; do not touch that fruit.*

IMPERSONAL, is said of verbs which are only conjugated in the third person, and without relation to gender. Ex. *it snows, it rains, it is said, &c.*

INDECLINABLE. All the words of a language which are not subject to any variation or inflection, are called *indeclinable*.—Such are ADVERBS, PREPOSITIONS, CONJUNCTIONS, and INTERJECTIONS. N. B. Refer to these in their proper places.

INDEFINITE, a general manner of expressing any thing without limitation,

limité ou déterminé. Ex. Quand je dis une plume, *je ne dis pas quelle plume.* Vid. DEFINI.

INDICATIF (*Mode*), c'est le mode des verbes, qui affirme ou nie la chose simplement, et pas plus. Ex. *je mange, je ne dors pas.*

INFINITIF (*Mode*). La racine de toutes les verbes est à l'infinitif; et c'est dans ce mode qu'on les trouvera dans les Dictionnaires. Il marque l'action simplement sans rapport au tems, personne, ou genre, et généralement est connu par une PREPOSITION préfix. Ex. *il est tems de*

tion, or determining it to one object. Ex. *When I say a pen*, I do not describe what pen. Vid. DEFINITE.

INDICATIVE *Mood*, that modification of verbs, which only simply affirms or denies an action, is so called. Ex. *I eat, I do not sleep.*

INFINITIVE *Mood*. The root of all verbs is in the infinitive mood; and it is in this mood we must look for them in Dictionaries. It expresses the action simply without any relation to time, person, gender, or number; and it is generally known by a preposition prefixed. Ex. *it is time to finish.*—*To* is the prepo-

de finir. De c'est la preposition qui marque que *finir* est à l'*infinitif*.

INTERJECTION, c'est un de cette classe des mots qui sont indeclinables. Il exprime quelque emotion subite de l'esprit, soit de crainte, de douleur, de joye, ou d'admiration. Ex. *O! - belas! ha! eb!* on y ajoute toujours sa propre ponctuation (!).

INTERROGATIF. Toutes les phrases ou sentences par lesquelles on fait demander quelque chose sont appellées interrogative, et elles sont toujours suivies de leurs propres marques (?). Ex. *Qui est la?*

MAs-

preposition, which shews that *finish* is in the infinitive mood.

INTERJECTION, belongs to the class of words which are indeclinable. It expresses some sudden emotion of the soul, either of fear, sorrow, joy, or admiration. Ex. *O! alas! ha! ah! aba!* its proper punctuation should always be annexed (!).

INTERROGATIVE. Every phrase or sentence by which any thing is asked or demanded is called an interrogative, and it always has its proper mark annexed (?). Ex. *Who is there?*

MAS-

M

MASCULIN (*Genre*). Tous les mots qui expriment, ou qui ont rapport aux sujets du sexe mâle, sont du genre Masculin. Ex. *un homme, un taureau, un béliér, &c.*

MODE, c'est la modification de l'action des verbes en les conjuguant; les tems de l'action y sont comprises. Ex. *Je donnerai.* — Cette phrase exprime le tems futur du mode Indicatif de l'action *donner.*

N

NEUTRE (*le Genre*). Tous les noms communs des choses qui n'appartiennent pas à l'un ou l'autre sexe
sont

M

MASCULINE Gender. All words which express, or bear any relation to subjects of the male sex, are of the Masculine gender. Ex. *a man, a bull, a ram, &c.*

MOOD, or Mode, is the modification of the action of verbs, by conjugating them: the times of action are comprised in this modification. Ex. *I shall give.*—This phrase expresses the future *time* of the *Indicative mood* of the verb *to give*.

N

NEUTER Gender. All common names of things not belonging to either sex are called nouns neuter.—

D

This

font apellés des noms neutres. — Mais cette regle n'est pas observée dans la langue François ; les noms communs prennant fort souvent un article féminin. Ex. *une maison, une pierre, &c.*

NOMINATIF, c'est le premier cas dans la declinaison des noms, donnant simplement le nom des choses. Ex. *la vache, la poule, le chien, &c.*

NOM, c'est un mot derivé du latin *nomen*, qui signifie le nom de quelque chose. Les grammairiens font ordinairement la distinction qui suit. — Il y a deux sortes des noms ; le substantif, qui donne le nom de quelque chose ; et l'adjectif, qui marque la qualité du substantif, c'est
a dire,
3

a dire, de la chose nommée. Vid.
ADJECTIF et SUBSTANTIF.

O

ORTHOGRAPHE. Cette partie de la grammaire qui enseigne la forme des lettres, et leurs divers sons : l'art de combiner les lettres en syllabes, et les syllabes en mots, y est aussi compris.

P

PARFAIT (*Tems*), c'est un tems du mode *Indicatif*, qui exprime un tems certain, déterminé, ou limité de l'action. Ex. *J'écrivis hier une lettre à vôtre frere.*

PARTICIPE, c'est un des inflexions des verbes, qui en effet est
égal

named. Vid. ADJECTIVE and SUBSTANTIVE.

O

ORTHOGRAPHY ; that part of grammar which teaches the form and different sounds of letters. It also comprises the art of forming letters into syllables, and syllables into words.

P

PERFECT *Tense*, is a time or tense of the *Indicative* mood, which expresses a certain limited time of action. Ex. *I wrote yesterday to your brother.*

PARTICIPLE, is one of the variations of a verb, which in effect is

D 3 equal

egal à un adjectif, mais qui participe de l'action du verbe. Il y en a deux appartenant à chaque verbe : Le participe *actif* est indeclinable en François, et il est connu par sa terminaison en *ant*. Ex. *buvant* ; mais le participe *passif* est declinable, variant selon le genre et le nombre du verbe. Ex. il est *allé*, elle est *allée*, ils sont *allés*, elles sont *allées*.

PARTICULES, ce sont des petits mots auxiliaires qui ne forment aucun sens sans être ajoutés aux autres. Tels sont les *Articles*, *Prepositions*, *Conjunctions*, and *Interjections*. Ex. *le*, *à*, *au*, *avec*, et *O!* ne signifient rien, à part des noms et des verbes.

PAS-

equal to an adjective, but it partakes of the action of the verb. There are two participles belonging to each verb: the *active* and the *passive*. They are indeclinable in the English language, and are generally distinguished by their terminations. Ex. *loving*, participle active; *loved*, participle passive.

PARTICLES, are little auxiliary words which have no meaning, unless they are joined to others. Such are *Articles*, *Prepositions*, *Conjunctions*, and *Interjections*. Ex. *the*, *a*, *to*, *with*, and *O!* have no signification apart from nouns and verbs.

PAS-

PASSIF (*le Verbe*). On appelle les verbes *passif*, quand ils expriment une action soufferte, au lieu qu'ils sont *actif*, quand la personne du verbe fait l'action. Ex. *Je frappe* c'est une verbe *actif*, car je fais l'action ; mais, *je suis frappé* est une verbe *passif* ; car je souffre l'action du verbe. Vid. **ACTIF**.

PERSONNEL, veut dire, les trois personnes tant au *singulier* qu'au *pluriel*, distinguées dans la grammaire, et pour exprimer lesquelles, on se fert des **PRONOMS**. — La première personne parle *de soi même* au *singuliere*, et de *nous* au *pluriel*. Ex. S. *Je, me* ; P. *nous, nos*. — La seconde est ordinairement la personne ou les personnes
de

PASSIVE Verb. Verbs are called *passive* when they express an action borne or suffered; whereas they are *active*, when the action is performed by the person of the verb. Ex. *I strike*; this is a verb *active*, because I perform the action; but, *I am struck*, is a verb *passive*, because I suffer or bear the action of the verb. Vid. ACTIVE.

PERSONAL, means, the three persons, as well *singular* as *plural*, distinguished in grammar, and to express which, we make use of **PRONOUNS**. — The first person describes *one's self* in the *singular*, and two or more associates in the *plural*. Ex. **S.** *I, me*; **P.** *we, us*. — The second is commonly the person or persons of whom

de qui on parle. Ex. S. *toi, vous*; P. *vous, vos*.—la troisième parle généralement de toutes autres personnes, ou des choses inanimés. Ex. S. *lui, elle, il*; P. *ils, elles, eux*.

PLURIEL, c'est tout nombre plus qu'un.

POSITIF, c'est une manière de parler décidément de la qualité des choses. Ordinairement les grammairiens l'appellent le premier degré de comparaison, à cause qu'il faut décider positivement de la qualité d'une chose, pour la mettre en comparaison. Ex. Je dis positivement, cet chapeau est *grand*, voilà le degré *positif*, mais j'ajoute, l'autre est *plus grand*.—

whom one speaks. Ex. S. *you, thou*; P. *you, ye*.—The third speaks generally of all other persons, and of neutral and inanimate things. Ex. S. *he, she, it*; P. *they, them*.

PLURAL, means any number more than one.

POSITIVE, is a manner of speaking decisively of the quality of things. The grammarians commonly call it the first degree of comparison, because the quality of a thing must be positively defined, to put it in comparison with another. Ex. I say, that hat is *large*.—This is the *positive* degree.—But I add, the other is *larger*.—Thus the *comparative* is formed

grand.—Ainsi on forme le *comparatif* du *positif*. Vid. COMPARATIF.

POSSESSIF. Ce dit des pronoms qui marquent la propriété ou la possession de quelque chose. Ex. *mon, son, sa, &c.*

PREPOSITION, c'est un mot qui se met devant les noms et les verbes, pour regir quelque cas des noms, ou pour marquer la relation de place. Ex. *à Paris: allant par eau*.—Les prepositions mises devant (quelques verbes en François) fervent à proposer le sujet. Ex. *pour faire quelque chose: pour aller à Londres*.

formed from the *positive*. Vid. COMPARATIVE.

POSSESSIVE. Those pronouns are so called which mark a property in, or the possession of any thing. Ex. *mine, thine, his, hers, &c.*

PREPOSITION, is a word placed before nouns and verbs, to govern some case of the nouns, or to mark a relation of place. Ex. *at Paris: going by water.*—Prepositions placed before verbs serve to propose the subject. Ex. *to eat, to walk.*—In the English syntax they sometimes follow the verb. Ex. *what is that good for?* which, however, would be more elegantly expressed, *for what is that good?*—The preposition *to* is

E

pre-

PRONOMS, ce sont des mots qui se mettent dans la place des noms-substantifs pour les représenter, et pour en éviter le trop fréquent répétition, qui feroit une monotonie désagréable. Ex. Donnez à Mr. André *son* habit; au lieu de dire, Donnez à Mr. André, l'habit de Mr. André. Ex. c'est *le mien*; au lieu de dire, *ce couteau* est *le couteau* de Mr. André. Les grammariens distinguent six ou sept différentes sortes des pronoms, mais ces distinctions appartiennent plus proprement à la science de Rhétorique qu' à celle de la Grammaire: pourtant, on a remarqué les principales dans leurs places.

prefixed to the infinitive mood of all English verbs.

PRONOUNS, are words substituted in the place of nouns-substantive, to represent them, and to prevent their too frequent repetition, which would form a disagreeable monotony. Ex. Give Mr. Andrew *his* coat; instead of saying, Give Mr. *Andrew* Mr. *Andrew's* coat. Ex. It is *mine*; instead of, this *knife* is Mr. *Andrew's* *knife*. Grammarians distinguish six or seven different sorts of pronouns; but these distinctions belong more properly to the science of RHETORIC than to that of Grammar: however, we have noticed the principal in their places. Vid. DEMONSTRATIVE, PERSONAL, &c.

places. Vid. DEMONSTRATIFS, PERSONNELS, &c.

PROSODIE; cette partie de la grammaire qui enseigne la prononciation des syllabes, en déterminant où l'accent doit tomber, pour régler la longueur ou la brièveté des syllabes. — La mesure en versification y est comprise.

Q

QUANTITE', c'est le mot dont se sert en prosodie poétique pour exprimer la longueur, ou la brièveté des syllabes.

R

RECIPROQUE, une relation mutuelle entre deux ou plusieurs personnes:

PROSODY; that part of grammar which teaches the pronunciation of syllables, by determining where the accent is to be placed, and thereby regulating the length or shortness of syllables.—The measure of verses is comprised in it.

Q

QUANTITY, is the word made use of in poetic prosody to express the length, or the brevity of syllables.

R

RECIPROCAL, a mutual relation between two or more persons: this

E 3

term

sonnes : ce terme appartient à une classe des Pronoms. Ex. ils s'entr'aident, ils *se* font du mal : *se* est le pronom réciproque.

RELATIF ; c'est aussi une autre classe des Pronoms qui marque la relation d'une chose à une autre. Ex. *Qui* a fait cela, vous ou lui ?

S

SINGULIER *Nombre*. Quand on écrit, ou qu'on parle d'une seule personne, ou d'un seul objet, on dit, en termes de grammaire, que c'est au singulier. Ex. *il* donne, elle reçoit.

SUBJONCTIF (*Mode*) c'est un mode des verbes exprimant quelque desir,
ou

term belongs to a class of Pronouns. Ex. they enjoy *themselves* : you take care of *yourselves*, &c.

RELATIVE; this is still another class of Pronouns which marks the relation of one thing to another. Ex. *Who* has done that, you or he?

S

SINGULAR *Number*. When we write or speak of a single person or object, it is said, in the grammar stile, that it is in the singular number. Ex. *he gives*; *she receives*.

SUBJUNCTIVE *Mood*, is a mode of verbs, expressing a desire or wish
relative

ou souhait touchant l'action du verbe : on l'appelle quelques fois l'OPTATIF.—Pour former cet mode, il faut se servir d'un verbe auxiliaire, et ordinairement il y a quelque particule ajoutée pour marquer une condition de l'action. Ex. *ſi* Mr. — viendrait demain *je puiſſe* lui parler.

SUBSTANTIF (*le Nom*) c'est le terme pour exprimer, ou nommer toutes les choses qui subsistent, tant animées que inanimées. Ex. *un homme, un arbre, une pierre, un poisson, &c.*

SUPERLATIF, c'est le plus haut degré dans la comparaison des qualités des choses, c'est à dire des Adjectifs.

relative to the action of the verb: it is sometimes called the OPTATIVE mood. — To form this mood it is necessary to make use of an auxiliary verb, and commonly a particle is also added, to shew a condition of the action. Ex. *if* Mr. ——— should come to-morrow, *I might* speak to him.

SUBSTANTIVE, *the Noun*, a term by which we express, or name all things that subsist, whether animate or inanimate. Ex. *a man, a tree, a stone, a fish, &c.*

SUPERLATIVE, is the highest degree in the comparison of the qualities of things, that is to say, of
Adjec.

jectifs. Ex. *haut, plus haut, le plus haut*.—Il se forme ordinairement en mettant les particules *le plus* devant la qualité dans le degré positif, comme on voit par l'exemple ci dessus.

SYLLABE, c'est un son parfait, formé par une seule lettre (étant une voyelle) ou par plusieurs dans lesquelles il faut avoir au moins une voyelle. Ex. *avis*. N. B. On appelle un mot formé d'une seule syllabe MONOSYLLABE. Ex. *son, voix, tout, &c.*

T

TEMPS, signifie en terme de grammaire, les tems de l'action des verbes. — Il y en a trois principales : le
passé,

Adjectives. Ex. *high, higher, highest*, or most high.—It is formed two ways in English, by the addition of *est* to the positive degree, or by placing most before it, as may be seen in the above example.

SYLLABLE, is a perfect sound, formed by one letter (being a vowel) or by several, in which there must be at least one vowel. Ex. *abroad*.
N. B. A word, formed by a single syllable, is called a MONOSYLLABLE.
Ex. *sound, voice, all, &c.*

T

TENSE, a term of grammar, expressing the time of the action of the verb. — There are three principal
7 tenses:

passé, le present, et le futur. Ex.
J'avois, J'ai, J'aurai.

V

VERBE, c'est ainsi qu'on appelle chaque mot qui exprime une action du corps, comme, *aller, manger, frapper, &c.* ou un sentiment de l'esprit, comme, *esperer, craindre, aimer, &c.*

VOYELLE, c'est une lettre laquelle, par sa prononciation, forme un son parfait, le communiquant aussi aux autres lettres appellées consonnes.

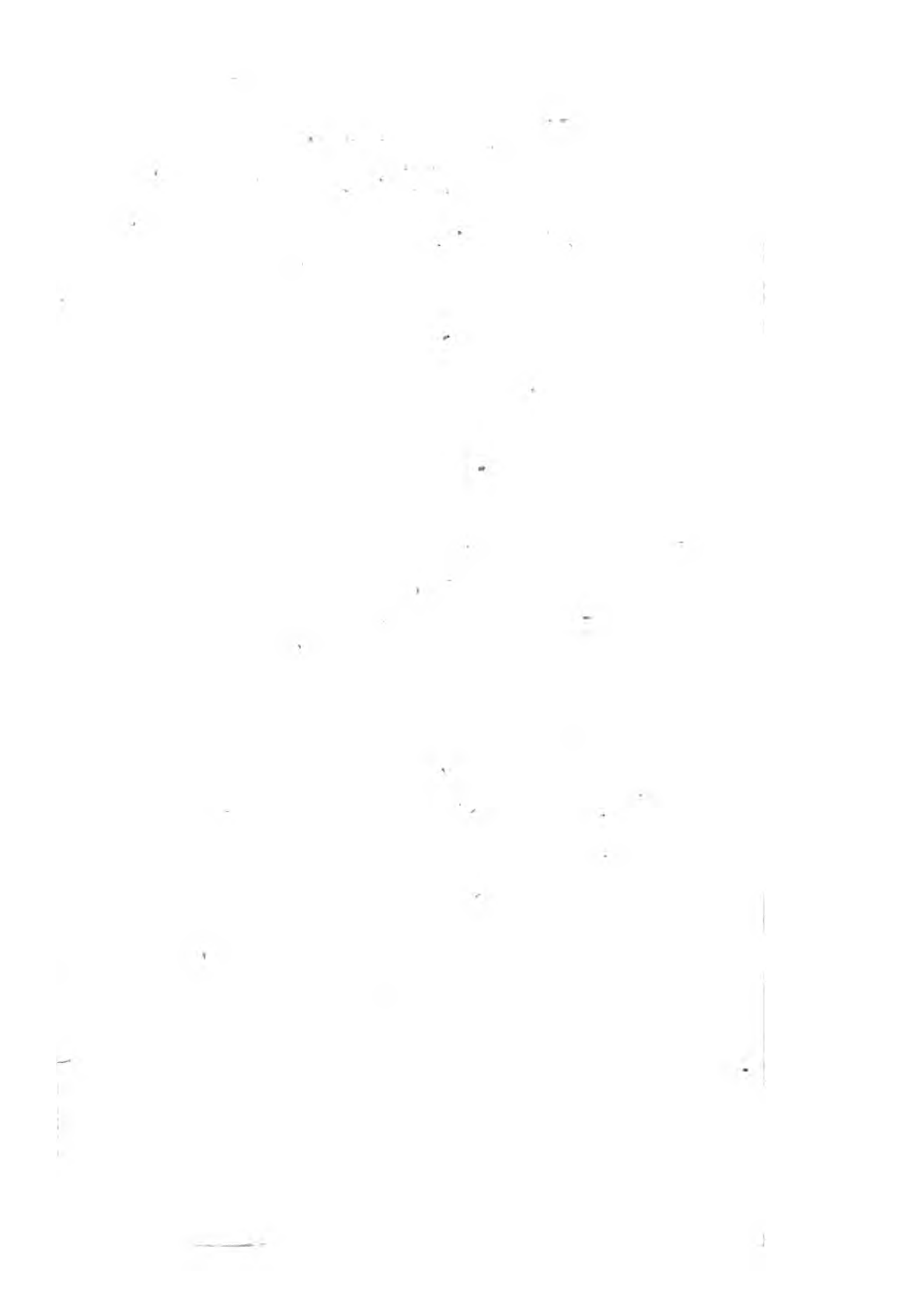
tenses: the past, the present, and the future. Ex. *I had, I have, I shall have.*

V

VERB. Every word is so called which expresses either an action of the body, as, *to go, to eat, to strike, &c.* or an affection of the mind, as, *to hope, to fear, to love, &c.*

VOWEL, is a letter that in its pronunciation forms a perfect sound, which it likewise communicates to other letters, called consonants.

F A T A-





A
T A B L E
O F T H E
GRAMMATICAL ORDER of the
PARTS of SPEECH.

1. ARTICLES.
- 2- NOUNS. { *Substantives.*
 { *Adjectives.*
3. PRONOUNS.
4. VERBS. { *Active.*
 { *Passive.*
5. ADVERBS.
6. PREPOSITIONS.
7. CONJUNCTIONS.
8. INTERJECTIONS.

F 2

Example,

*Example, of a sentence construed (Vide
CONSTRUE) according to the ele-
ments, or parts of speech of the lan-
guage, in which it is written.*

3.	2. S.	4. <i>past time.</i>	1. <i>dat. case.</i>
His	Majesty	went	to the
2. S.	2. S.	5.	7.
Parliament-House	yesterday,	and	
4. <i>past tense.</i>	1.	2. A.	2. S.
gave	the	royal	assent
2. A.	7.	2. A.	2. S.
public	and	private	bills.

N. B. It should be a rule with parents and teachers frequently to exercise children in this manner, when they read or write the most familiar sentences. It is for want of such practice, that bad habits, such as vicious pronunciation, false accent and emphasis, are contracted.

ANOTHER

ANOTHER striking defect has been observed by the editor of this little manual, which he hopes the friendly hint and example here given will remedy.

YOUTH of both sexes are suffered to read on uninterrupted, provided they pronounce properly, and place the accent or emphasis right, without examining minutely, if they really comprehend the meaning of common words. It is too often taken for granted, they do; but by very mortifying experiments (even on some young gentlemen of sixteen years of age) the editor has found this to be an error of the first magnitude. As to the fair sex, the instances of this neglect are innumerable;

able; and hence it arises, that they make gross ignorance a fashion, or a false token of politeness. Did they fully comprehend the meaning of many words, they would be ashamed of altering their true **PRONUNCIATION, OR ORTHOGRAPHY.** But if they do barely understand any *simple term* expressing an *idea*, how few can give you *two*, or more changes of words to express the same *idea*; without which, however, a miserable barrenness, or want of ingenuity, will manifest itself in their conversation, and in their writings.

The following practice is therefore affectionately recommended to Parents, Guardians, and Tutors, in
full

full confidence of its singular utility.

It is thrown into dialogue, to render it the more familiar.

PRACTICAL DIALOGUE.

PUPIL, I *have* a very fine *house*.

MASTER. Pray, Miss, do me the favour to give me some other word, instead of *have*, to express the same idea.

PUPIL. Lord, Sir! why you make a perfect child of me.

MASTER.

MASTER. Pardon me, Madam ; this subject, however trifling it may appear to most people, or however neglected in our schools, is of real importance ; but to spare you any confusion from the *simplicity* of the word I have selected, I will, for once, lead the way, by explaining to you my meaning, in a few easy examples ; which I doubt not will induce you to study the rule in private ; to adopt, and to practise it.

Ex. 1. For I *have*, you may substitute, I *possess*, I *enjoy*, I *occupy*, I *hold*. Vid. Dr. *Johnson's Dictionary*.

Ex. 2. I will *help* you.—I will *assist*, *aid*, *support*, *relieve*, *advance* you. Vid. the same *Dictionary*, where you
will

will find the celebrated Author gives his authorities from our best English writers.


Ex. 3. I will *hold* you. — I will *grasp, keep, retain, stop* you, &c. The significations of this term may be varied more than forty times; but though synonymous, as they do not all strictly convey the very same idea, I do not quote them.

Ex. 4. Let me *separate* it. — Let me *sever, part, divide, disunite* it.

Not to tire you, Madam, permit me to conclude with observing, that we make in general too slight a use of our Etymological Dictionaries; we just refer to them for the first
obvious

obvious meaning of a word, or for its Orthography, and then close the book till another similar occasion requires its assistance; and this is the more to be lamented, as we have no good vocabulary of *synonymous* terms: the French have an excellent one, entitled *Synonymes Françaises*, par l'Abbé Gerrard. Such a work in English is much wanted.

F I N I S.

 The Editor of this Manual practices in the capacity of a Private Tutor for the English and French Languages, the Sciences of Geopraphy, Ancient and Modern History, &c. — His Address is left with the Publisher.

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