



Bodleian Libraries

UNIVERSITY OF OXFORD

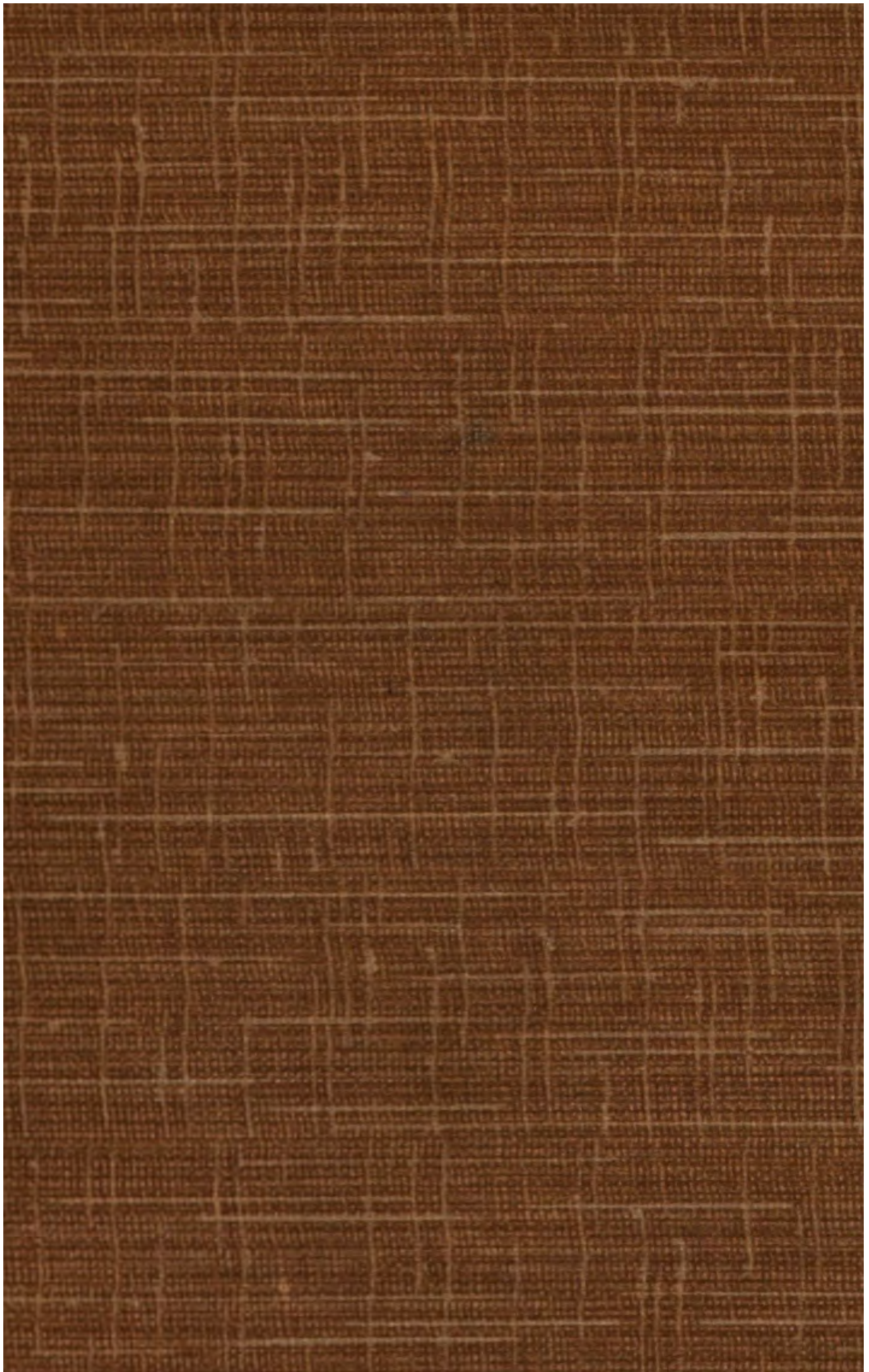
This book is part of the collection held by the Bodleian Libraries and scanned by Google, Inc. for the Google Books Library Project.

For more information see:

<http://www.bodleian.ox.ac.uk/dbooks>

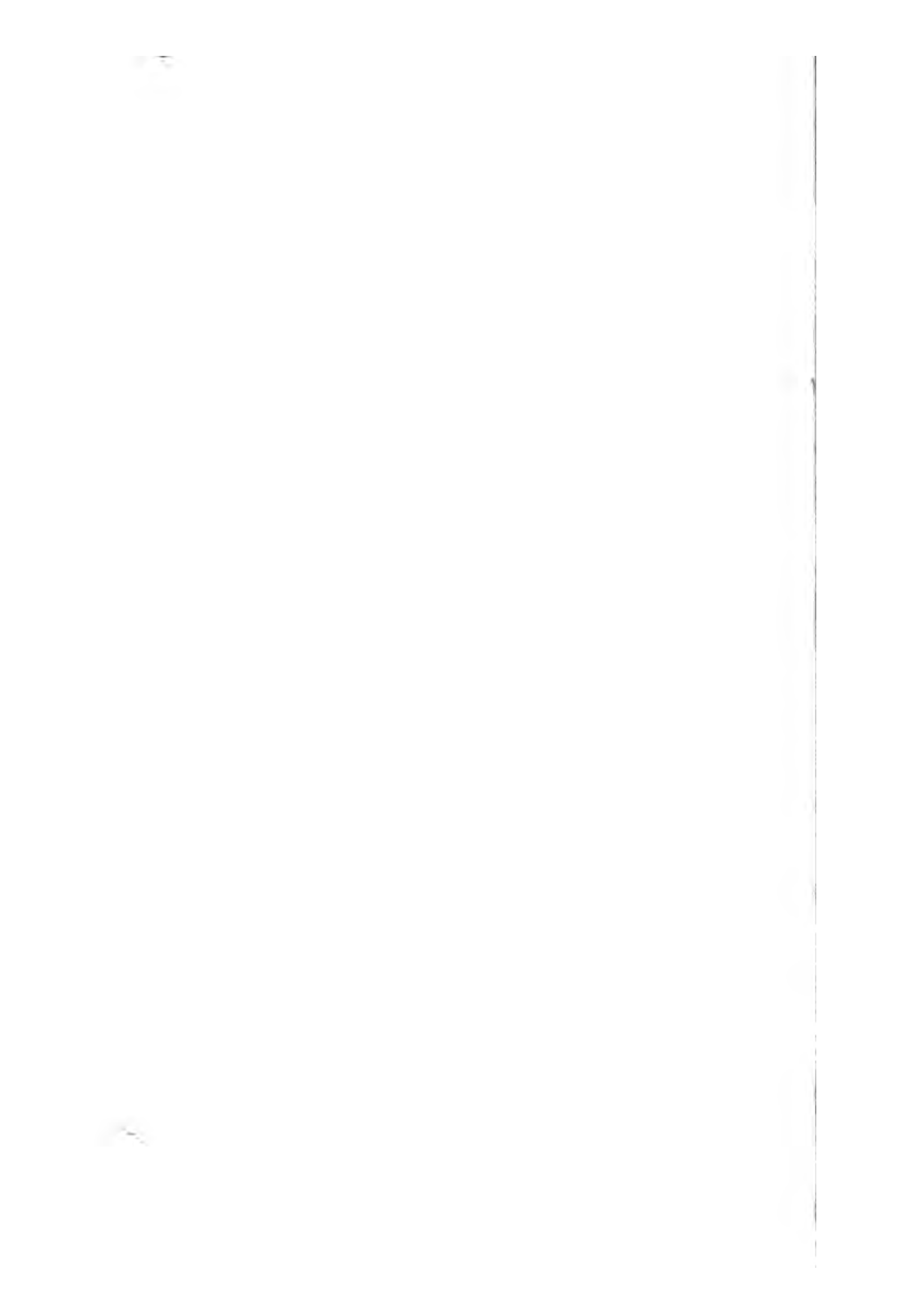


This work is licensed under a Creative Commons Attribution-NonCommercial-ShareAlike 2.0 UK: England & Wales (CC BY-NC-SA 2.0) licence.

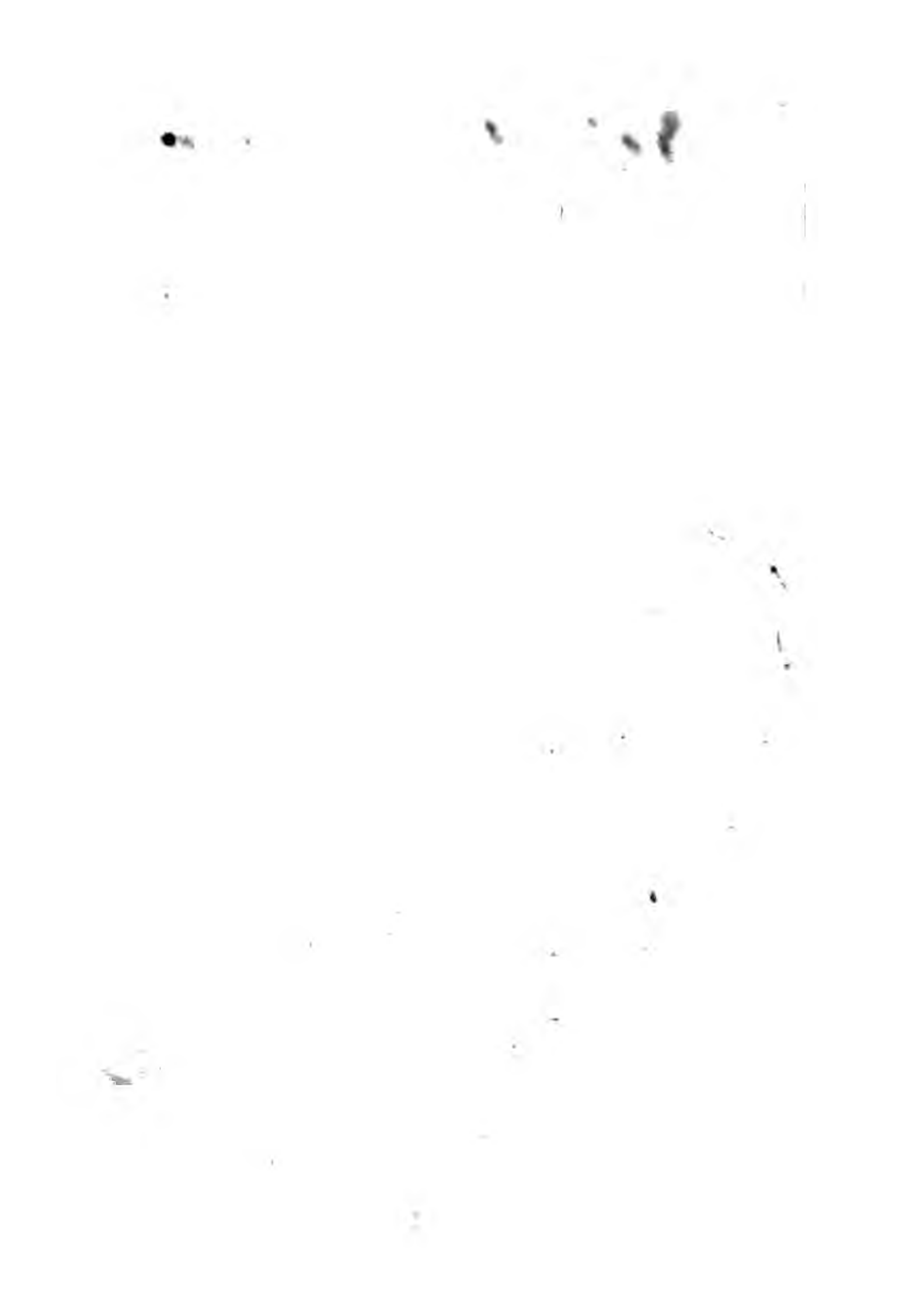








Betty Ann Parratt



Grammar

Made familiar and easy to

Young Gentlemen, Ladies,
and Foreigners.

Being the

FIRST VOLUME

OF THE

CIRCLE of the SCIENCES.

Published by the KING's Authority.

The THIRD EDITION.

LONDON:

Printed for J. NEWBERRY, at the *Bible*
and *Sun*, in St. Paul's Church-Yard.

MDCCLV.





By the KING's Royal Licence.

To His Highness
Prince *William Henry,*

THIS
GRAMMAR

Is humbly Inscribed

BY

His Highness's

most obedient Servant,

JOHN NEWBERY.





P R E F A C E

T O T H E

Instructors of YOUTH.

ALTHOUGH the following
T Grammar may probably be
 look'd upon, at first View,
 as nothing more than a new
 Invention for the Amuse-
 ment of Children, yet we matter ourselves,
 that, upon a diligent and impartial Peru-
 sal, it will prove the Foundation or
 Ground-work of Polite Learning, and an
 acceptable Service, not only to Infants,
 but to Persons more advanced in Years.

As the End and Design of Speech is to qualify Mankind for Society, by enabling them to communicate their Thoughts to each other; so the doing this in the most intelligible and proper Manner is certainly of very great Importance. To teach this by Rules and Directions is the Business of GRAMMAR, which, though the same in all Languages as to its general Principles, must adopt its particular Precepts to the Nature and Genius of the Tongue for which they are intended. In a Word, the English Language ought to be learnt by an English Grammar, such a one (give me leave to say) as is here presented to the Public, written in an easy, familiar, and instructive Method, and free from the Embarrassment of the Latin Terms and Rules, which are justly rejected by the best of our modern Grammarians: For those Authors, who have attempted to force our Language (contrary to its Nature) to the Method and Rules

of

of the Latin Grammar, have consequently delivered many useless Precepts concerning Cases, Genders, Declensions, Tenses, Moods, Conjugations, and a long Train of difficult Rules in the Latin Syntax, which, when applied to our Language, are no better than a ridiculous Medley, serving rather to puzzle and confound, than to instruct the English Scholar.

The Usefulness of Grammar is confessed on all Hands, it being the Door, (as it were) through which we are admitted to all other liberal Arts and Sciences: And if we have a Mind to proceed in a regular and natural Manner, where should we begin our Studies but with the Grammar of our native Language? This ought to be taught Children as soon as they have a Capacity for it, which is generally very early; for 'tis a Shame we should be ignorant of our own Tongue: And yet, if an ingenuous Confession were to be made, how many of us must ac-

a 2

knowledge

knowledge that we have never studied it, never learnt it but by Rote, knowing nothing of its Genius, and can neither write nor speak it with Propriety!

For want of an early Acquaintance with English Grammar, there are many grown Persons, and those of good natural Abilities, who not only express themselves very improperly in common Discourse, but who cannot so much as write a Letter of a moderate Length to a Friend or Correspondent, without trespassing a hundred times either against the Rules of Orthography or Syntax. As to Orthography indeed, (with Shame it may be spoken) it is sometimes not understood, or too much neglected, by Men of Learning themselves; and so is likewise the Use of Stops, Accents, and other grammatical Marks, which have been prudently invented to add Clearness and Order to Writing, and which we ought to be taught and accustomed to in our early Years.

If

If this Deficiency is so observable amongst Men who have been train'd up in the Schools for Business, and even for the learned Professions, no wonder it is so general amongst the Fair Sex, of whose Education, as the Archbishop of Cambray too justly complains, scarce the least Care is taken. " It is shameful, (says he) but too common, to meet with Women of very good Sense, who are notwithstanding incapable of pronouncing their Words with any tolerable Grace; who either hesitate, or read with a chanting Tone; whereas they ought to sound their Words in a plain, natural, smooth, and steady Voice: And these (though with Regret we mention it) are still more deficient in that useful Branch of Knowledge, the Art of Spelling. This Ignorance, 'tis true, being almost universal in their Sex, does not seem to reflect a Dishonour on the Ladies, nor must it be imputed

to them as a Crime. But is it not great Pity, however, that Parents or Governesses should not use their earliest Endeavours to take away even the least Occasion for Reproach on this Account, by teaching them betimes the Rudiments of their native Language ?”

Now, as the Knowledge only of English Grammar would remove these just Grounds of Complaint, and enable our Youth of both Sexes to speak and write their own Language with Propriety ; in how short a Time, and with how much Ease, might the Business be performed ? All that is absolutely necessary for them to know is comprehended in a little Compass ; and we have the Vanity to imagine, that a due Attention to the Rules prescribed in the subsequent Pages will sufficiently answer the valuable Ends above-mentioned. But before we enter upon Grammar itself, it seems not improper, by way of Introduction, to give a short Account of Language

guage

guage in general, and of the English Tongue in particular.

A Language, or Tongue, is a Set of Words made use of by any Nation or People, to communicate their Thoughts to one another. Of Languages some are Originals, from whence all others are derived: And the Relation between an Original Language, and those which proceed from it, being like that between a Mother-Parent and her Children, such Originals are called Mother-Tongues. As to the precise Number of these Mother-Tongues, the Learned are not agreed, some reckoning eleven, and others more; but the most considerable among them are the Hebrew, the Greek, the Latin, and the Gothic; tho' indeed some Authors do not allow the Latin a Place among the Original Languages.

The Hebrew Tongue, or that spoken by the Hebrews, and wherein all the Books of the Old Testament were originally written,

written, is generally reckoned the most antient in the World ; at least the Jews very positively insist on its being the primitive Language, or that spoken by our first Parents. From hence sprang several Dialects or Branches, viz. the Chaldee, the Syriac, the Arabic, the Samaritan, and the Ethiopic, The principal Properties of these Oriental Languages are, first, That their Roots, or primitive Words, consist generally of three, or at most but of four Letters. Secondly, These Letters are all Consonants. Thirdly, Their Vowels are nothing more than Points placed under the Consonants. Fourthly, They distinguish one Gender from another, not only in their Nouns but Verbs likewise, by different Terminations or Endings. And Lastly, They are all written and read from the Right Hand to the Left ; whereas the Europeans practise the Reverse.

The next considerable Mother-Tongue
is

is the Greek, or the Language spoken by the antient Grecians, and still preserved in the Works of their Authors; such as Plato, Aristotle, Xenophon, Homer, Hesiod, &c. Its principal Dialects are the Attic, or that spoken by the Athenians; the Ionic, or that made use of in Ionia; the Doric, or that spoken by the Dorians; and the Æolic, that used by the Æolians. The Texture of this Language is as compound as the Hebrew is simple, for which Reason it is more copious than any other.

The Latin comes next in Order, which is the Language first spoken in Latium, and afterwards at Rome; and this is still made use of in the Romish Church, and amongst Men of Letters. It has given Birth to several of the most polite Languages now spoken in Europe, namely, the Italian, the French, the Spanish, the Portugueze, and no small Part of the English. The Latin is a strong, nervous,

robust Language, perfectly suitable to the Character of the ancient Romans.

After the Latin, the most considerable Mother-Tongue is the Gothic, or that spoken by the Goths, an antient People, originally inhabiting that Part of Sweden called Gothland; whence they spread themselves over Greece, Dalmatia, Bulgaria, Italy, Spain, and other Countries. From the Gothic proceeded two great Branches, viz. the Teutonic, or ancient Language of Germany, and that spoken in Saxony; and from these all the Northern Tongues, as so many Grand-Children, had their Being; namely, the Swedish, Danish, Norwegian, High and Low Dutch, Scots or Scottish, and the Bulk of the English Language.

To these may be added another considerable Mother-Tongue, viz. The Sclavonic, or Language of the Sclavi, an antient People of Scythia Europæa, who ravaged Greece, established the Kingdom

of

of Poland, and at last settled in Illyricum, Part of which now bears the Name of Sclavonia. This Language is not only of great Antiquity, but reckoned the most extensive in the World, the Arabic excepted; having spread itself, in various Dialects, over the East and North-East Parts of Europe, as Russia, Poland, Hungary, &c.

The old British, or Welch, and the Irish (which is also spoken by the Highland Scots) are reckoned amongst the Mother-Tongues; but they have little or nothing in them worthy of Observation.—Having therefore done with Languages in general, let us proceed to consider the English in particular.

The Language antiently spoken in our Island was the Gaulic, or old French; but Julius Cæsar having invaded Britain not long before the Incarnation of our blessed Saviour, and the Country being made a Roman Province under the Reign
of

of the Emperor Claudius, the Latin Tongue, which the Romans then spoke, was introduced and mixed with the British, tho' the latter was never totally suppressed. The Roman Legions being afterwards called home, the Scots and Picts took the Opportunity to attack and harass the Northern Parts of England; whereupon King Vortigern, about the Year 440, called the Saxons to his Assistance, who came over with several of their Neighbours, under the Conduct of Hengist and Horfa. These having subdued the Picts and Scots, were rewarded for their Services, first with the Isle of Thanet, and afterwards with the whole County of Kent, which they governed about three hundred and fifty Years: But growing powerful, and not being contented with their Allotment. they gradually dispossessed the Inhabitants of all the Country on this Side the Severn, and divided it among themselves into seven Kingdoms called the
Saxon

Saxon Heptarchy. Thus the British Tongue was in a great Measure destroy'd, and the Saxon introduced in its Stead; tho' some few Britons retired over the Mountains of Wales, and preserv'd themselves and their Language from the general Calamity.

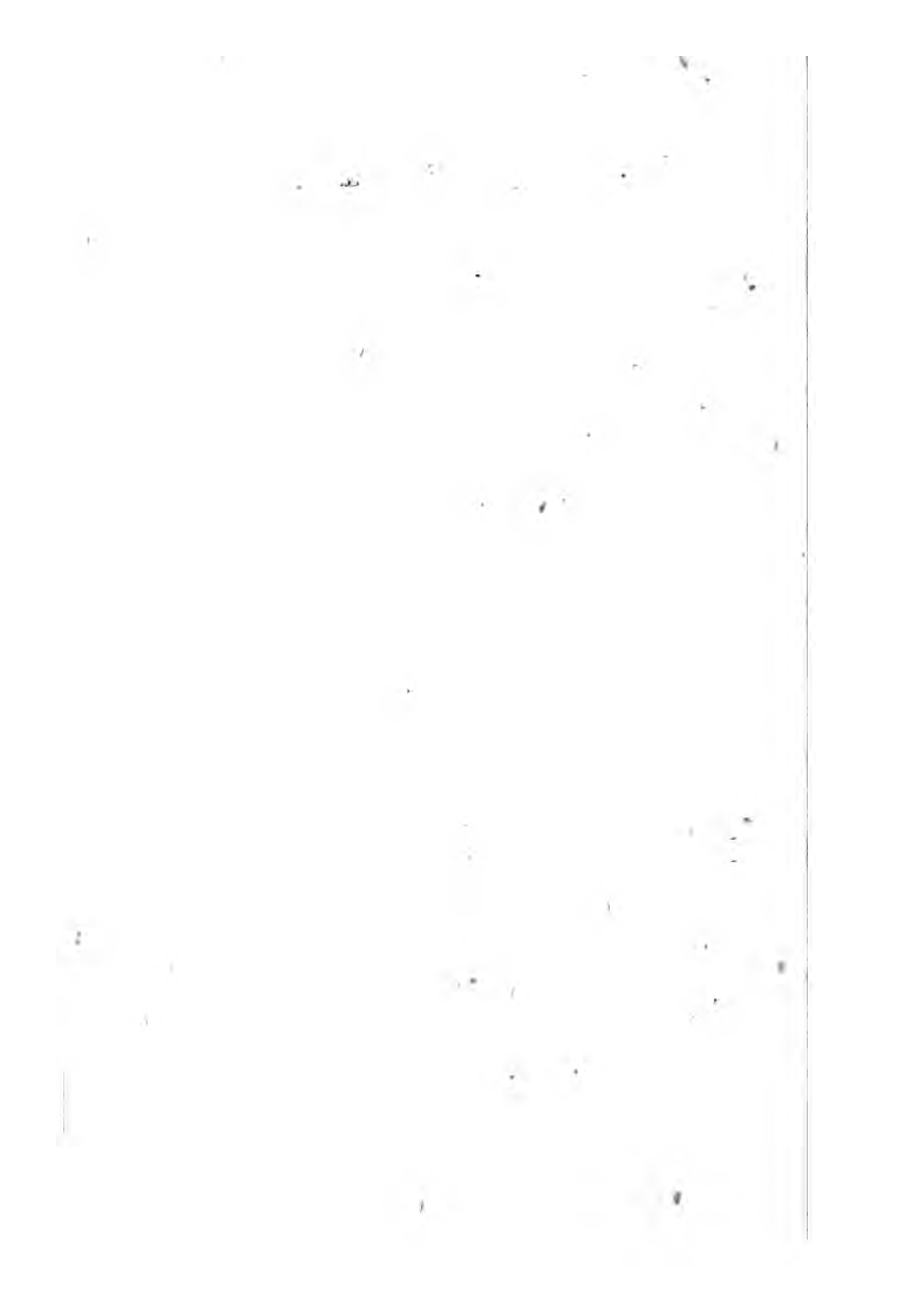
In the Beginning of the ninth Century the Danes invaded England, and having, after several Repulses, got Footing in the Northern and Eastern Parts, their Power gradually increased, and they became sole Masters of it in about two hundred Years. By this means the antient British obtained a Tincture of the Danish Language: But their Government, being of no long Continuance, did not make so great an Alteration in the Anglo-Saxon as the next Revolution, when the whole Land was subdued by William the Conqueror, Duke of Normandy in France; for the Normans, as a Monument of their Conquest, endeavoured to make their Language

guage as generally received as their Commands, and thereby rendered the Language of Great-Britain a perfect Medley.

The English Tongue, which eighteen hundred Years ago was the pure British or Welch, is now a Mixture of a little British, a great deal of Latin, a yet far greater Part of Anglo-Saxon and Teutonic, a small Tincture of Danish, and abundance of Norman French. It is also to be observed, that since those antient Times the English Tongue has received great Improvements from the Greek, Latin, modern French, Italian, Dutch, and in some Particulars from the Hebrew, Arabic, and other Eastern Languages.

But tho' the English Tongue is a Mixture or Compound of such heterogeneous Ingredients, yet, as only the valuable Parts of other Languages have been selected and incorporated with it, we may properly look upon it as the Quintessence of various Tongues, and superior to any
of


of the modern ones in point of Strength, Copiousness, and Harmony. In fine, though it be not so sacred as the Hebrew, yet it is not so contracted; and though it be not so copious as the Arabic, yet it is not so irregular; neither is it so barbarous as the Irish, so inharmonious as the Welch, so uncouth as the Dutch, nor so effeminate as the French: On the other hand, it is as fluent as the Latin, as courteous as the Spanish, as Court-like as the French, and as amorous as the Italian itself; abounding with all the Flowers of Rhetoric, and enriched with all the Graces that any other Language can possibly boast of.—We now proceed to our designed Attempt, viz. to compose a short, plain, and rational English Grammar.





AN EASY
GRAMMAR
 OF THE
 ENGLISH *Tongue.*

Of GRAMMAR *and its* PARTS.

Q.  WHAT is GRAMMAR?

A. *Grammar* is the
 Art of speaking and
 writing with Propriety.
 Or it may be defin'd

more accurately, but less intelligibly, to
 be *The Art of expressing the Relation of*

A *Words*

Words in Construction, with due Quantity in Speaking, and Spelling in Writing, according to the Custom of those whose Language we learn.

Grammar in general does teach
 The proper Use of ev'ry Speech ;
 How we our Thoughts with Justice
 may
 By Sounds and Characters convey.

Q. Into how many *Parts* is *Grammar* divided ?

A. Into four ; the first of which treats of *Letters*, the second of *Syllables*, the third of *Words*, and the fourth of *Sentences*.

Q. From whence is the Term *Grammar* derived ?

A. From the *Greek* Word *Gramma*, a *Letter* ; for *Letters* are evidently the *Foundation* of the *Whole*.

PART I.
Of LETTERS.

CHAP. I.

Their Definition, Number, and Division.

Q. **W**HAT is a LETTER;
A. A *Mark* or *Sign*,
whereby we express some *simple Sound*
of the Voice.

Q. How many Letters are there?

A. *Letters*, to which we *Sounds* affix,
In th'*English* Tongue are *Twenty-six*.

Q. Which are they?

A. a, b, c, d, e, f, g, h, i, j, k, l,
m, n, o, p, q, r, *for* s, t, u, v, w, x,
y, z.

Q. But is there not a larger Sort?

A. Yes; which are chiefly made
use of at the Beginnings of Sentences,

and of the most remarkable Words. These 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.

Q. How are these twenty-six Letters founded?

A. That is best learnt by hearing them pronounced; but their Sounds are generally express'd in the following Manner.

a, b, c, d, e, f, g, h,
a, bee, cee, dee, e, eff, jee or gee, aitsb,

i, j, k, l, m, n, o, p, q, r,
i, ja, ka, el, em, en, o, pee, ku, ar,

for s, t, u, v, w, x, y, z.
efs, tee, yu, ve, double yu, eks, wi, zad.

Q. How are Letters divided?

A. Into *Vowels* and *Consonants*.

CHAP. II.

Of the VOWELS.

Q. **W**HAT is a VOWEL?

A. A Letter that makes a perfect and distinct Sound of itself.

Q. How many are there?

A. Five; namely, *a, e, i, o, u*: To which may be added *y* and *w*, which are sometimes *Vowels* and sometimes *Consonants*, as will be shewn when we come to speak of those Letters in particular.

Q. How many Sounds has each of these five Vowels?

A. Each of them has two distinct Sounds, a *short* and a *long* one. They have a *short* Sound (for Instance) in the Words, *mad, met, bit, rob, tun*; but they become *long* by adding *e* at the End, as *made, mete, bite, robe, tune*.

A.

Q. When must the Vowel *a* be sounded short?

A. In all Words of one Syllable which end with a single Consonant; as, *flat, mat, sad, &c.* Also when two of the same Consonants meet together; as, *flatter, matter, sadder, &c.* And when a single Consonant in the Middle of a Word sounds double; as the *n* does in *banish*, the *g* in *dragon*, and the *l* in *value*.

Q. When is *a* to be sounded long?

A. In Words of one Syllable ending with *e*; as *bare, late, pace, tame, &c.* And generally when it ends a Syllable in Words that have two or more Syllables; as *Table, Vexation, &c.*

Q. Has *a* no other Sound besides these two?

A. Yes; it has a *broad* Sound, like *au*, before *ld, ll, lk, and lt*; as in the
Words,

Words, *bald*, *scald*, *call*, *fall*, *talk*, *walk*, *malt*, *salt*; for these are pronounced *bauld*, *scauld*, &c. It has the same Sound when it falls between the Letters *w* and *r*; as in *war*, *warden*, *warm*, &c. Also in *water*, *wrath*, and some others.

Q. Is there no Exception to this Rule.

A. Yes; when the *ll* is parted in the Middle of a Word, the first of them ending a Syllable, and the second beginning another, *a* is pronounced short; as in *fal-low*, *shal-low*, *tal-low*.

Q. What other Remarks have you relating to the Letter *a*?

A. First, That we have no Words in *English* that end in this Vowel, except proper Names, and some few of one Syllable in *ea*; as *flea*, *pea*, *sea*, *tea*, &c. wherein the Sound of *a* is scarce heard at all. Secondly, Its

Sound is lost in several Words of two or more Syllables; as in *Pharaob*, *Parliament*, *Diamond*, &c. which are pronounced *Pharo*, *Parliment*, *Dimond*. Thirdly, It sometimes assumes the Sound of *o* short, as in *what*, (*whot*) *watch*, (*wotch*) &c.

E.

Q. When must the Vowel *e* be founded short?

A. In all Words or Syllables ending with one or more Consonants; as *bed*, *fret*, *men*, *left*, *held*, *well*, *elm*, *help*, *melt*, *hemp*, *lent*, *kept*, *herb*, *berd*, *jerk*, *term*, *fern*, *pert*, *flesh*, *desk*, *rest*, &c. So it is short in *fellow*, *wedding*, and all Words where two of the same Consonants come together.

Q. When must *e* be founded long?

A. When two *e*'s are found in one Syllable, with a Consonant between them, the first *e* is long, and the latter

ter loses its Sound ; or rather, the Syllable is pronounced as if the last *e* and the Consonant changed Places, and the two Vowels stood together : Thus *Crete*, the Name of an Island, is pronounced *Creet* ; *Sphere*, a Globe, as if it were wrote *Spheer*, &c. And this holds good not only in Words of one Syllable, but of two or more ; as we see in *austere*, *obscene*, *supersede*, &c. —The Words *there*, *were*, *where*, ought to be pronounced in the same Manner ; and not *thare*, *ware*, *whare*, as they are commonly founded.

Q. Does *e* always lose its Sound at the End of a Word ?

A. It generally does, as in *dove*, *love*, *plate*, &c. but there are some few Exceptions ; for it is pronounced in the Words *he*, *she*, *me*, *we*, *be*, *ye*, and the Article *the*, which is wrote with a single *e* to distinguish it from the personal Name *thee* : In *ye* and *the*,

the, however, it is not founded so strongly as in the other Instances. The final *e* is also founded distinctly in Words derived from the *Greek* and *Latin*; as in *Phœ-be*, *Penelo-pe*, *Epitome*, *Simi-le*, &c.

Q. Of what Use is the silent *e*?

A. Though it is not heard itself, it serves often to lengthen the foregoing Vowel, and gives a soft Sound to *c*, *g*, and *th*, when placed immediately after them. Thus *o* is short in the Word *not*, but long in *note*, the final *e* occasioning that Difference in the Pronunciation. So also *c*, *g*, and *th*, which have a hard Sound in *lac*, *rag*, *breath*, acquire a soft one by the Addition of this silent Vowel; as *lace*, *rage*, *breathe*. It has the same Effect in the Middle of Words, whether express'd, as in *advancement*, *encouragement*, &c. or understood, as in *judgment*,

judgment, acknowledgment, &c. instead of *judgement* and *acknowledgement*.

Q. Is *e* never silent but when it is final?

A. Yes; it is silent, or at least very obscure, in the last Syllable of many Words ending in *en*, where the Accent or Strefs of the Voice in Pronunciation is laid upon the foregoing Syllable; as in *seven, heaven, bounden, beaten, darken, &c.* for these are pronounced as if they were wrote *sev'n, beav'n, &c.* and accordingly in Verse they are frequently us'd as Words of one Syllable.

Q. But though single *e* is seldom sounded long at the End of a Word, is not that Sound often express'd by some other Letters?

A. Yes, it is express'd several Ways, viz. by *y, ey, ee, and ea*; as in *folly, money, tree, flea*: But amongst these a
good

good Ear will easily distinguish three different Sounds.

I.

Q. How many Sounds has the Vowel *i*?

A. Besides its short and long Sound in common with other Vowels, it sometimes has that of *u* short, of *ee*, and of *y* Consonant.

Q. When has it a long Sound?

A. It is long, according to the general Rule, when silent *e* concludes the Syllable; as in *hide*, *ride*, *wine*, &c. Also before *gh*, *ght*, *gn*, *ld*, *mb*, and *nd*, when they are found in the same Syllable; as in *high*, *fight*, *sign*, *child*, *climb*, *kind*: But *build*, *guild*, and *limb* are to be excepted.

Q. When is *i* to be sounded short?

A. In all Words of one Syllable ending with a single Consonant, as *bid*, *lid*, *pin*, *rib*, *wit*; and in some that end with two, as *fist*, *gilt*, *hilt*, *mill*,
mint,

mint, &c. But *pint* is pronounced long, and perhaps some others.—This Vowel is also short when two of the same Consonants meet together in the Middle of a Word; as in *bitter*, *giddy*, *witty*, &c.

Q. When is it sounded like *u* short?

A. It often assumes that Sound when *r* immediately follows it; as in *bird*, *dirt*, *first*, *shirt*, *sir*, which are pronounced *burd*, *durt*, &c. But in all Words beginning with *irr*, the *i* retains its proper Sound; as in *irreverent*, *irreligious*, *irresolute*, *irritate*, &c.—There are some other Exceptions to this Rule, as the Word *firrah*, where the *i* is sounded like *a* short, *farrab*; and *fir-tree*, *virtue*, *irksome*, &c. where it is pronounced like *e* short, *fer-tree*, *vertue*, *erksome*, &c.

Q. When has *i* the Sound of *ee*?

A. In some few Words, as *machine*, *marine*, *magazine*, and *shire*.

Q. When

Q. When is it founded like *y* Consonant?

A. It has this Sound, or one very like it, when it comes in the Middle of a Word before *er* or *on*, or between *st* and a Vowel; as *collier* (coll-yer) *million*, (mill-yon), *celestial* (celest-yal), &c. And so it is founded in *Spaniard*, *billiard*, *poniard*, and Words that end in the same Manner.

Q. Does *i* ever lose its Sound?

A. Yes, frequently; as in *business*, *fashion*, *venison*, &c. which are pronounced *bizness*, *fashon*, *venzon*, &c. and its Sound is very obscure, if not quite lost, in *devil*, *evil*, *gossip*, and some others.

Q. Have you any thing farther to add relating to the Vowel *i*?

A. Yes; it is worth observing that no *English* Word ever ends in *i*; but either *e* is added to it, as *busie*, *cru-cifie*, &c. or *y* is made use of in its
room,

room, (which is now the common Way) and the Words wrote *busy*, *crucify*, &c.

Q. How many distinct Sounds hath the Vowel *o*?

A. A *long* and a *short* one, as all other Vowels have; besides which, it sometimes sounds like *au*, *i*, *oo*, and *u* short.

Q. When is *o* sounded long?

A. When it ends a Word, as in *go*, *so*, &c. or when it comes before *ll*, *ld*, *lt*, *lst*, and *ugh*, as in *roll*, *gold*, *bolt*, *bolster*, *though*, &c. It is also long in many Words when it precedes *r* follow'd by a Consonant, as in *port*, *sword*, &c. and sometimes before *st* and *w*, as in *post*, *host*, *blow*, *crow*, &c. To these we may add all Words of one Syllable ending with a silent *e*, as *hope*, *tone*, &c. except *dove*, *love*, *gone*, and some few others. This Vowel is also long when it ends a Syllable, as
in

in *glo-ry*, *bo-ly*, &c. except where the following Consonant is founded double, as in *body*, *codicil*, &c.

Q. When is it founded short?

A. In all Monosyllables (that is, Words of one Syllable) ending with a single Consonant, as *dog*, *hop*, *hot*, *top*, &c. Also when two of the same Consonants meet together in the Middle of a Word, as in *hotter*, *robber*, *sorrow*, &c.

Q. When is *o* founded like *au*?

A. In some few Words, as *broth*, *cloth*, *frost*, &c. which we pronounce *brauth*, *clauth*, *fraust*.

Q. When has it the Sound of *i*?

A. It sounds like *i* short in the Word *women*.

Q. When is it pronounced like *oo*?

A. In the Words *Rome*, *tomb*, *womb*, *move*, *prove*, and some others.

Q. When has it the Sound of short *u*?

A. Before

A. Before *l*, as in *colour, colony, &c.* before *m*, as in *some, come, kingdom, fathom, random, &c.* except *common, commerce*, and several others. It has the same Sound in some Words before *n* and *v*, as in *son, done, conduit, love, glove, dove*; also when it comes between *w* and *r*, as in *world, worship, worth, &c.* and frequently when it precedes *th*, as in *brother, mother, nothing*. In *apron, environ, iron, citron, saffron*, it sounds like *u* before the *r*; as *apurn, inviurn, iurn, &c.*

Q. Does *o* never lose its Sound?

A. It is often sounded very obscurely, if not lost, before *n* at the End of a Word; as in *button, mutton, capon, cotton*.

U.

Q. How many distinct Sounds has the Vowel *u*?

A. Two; a *long* one, and a *short* one.

B

Q. When

Q. When must it be sounded short ?

A. In all Monosyllables ending with a Consonant, as *dull, gun, rust, &c.* or when it comes before two Consonants in the middle of a Word, as in *butter, curtain, &c.* or a single Consonant that is pronounced double, as in *study.*

Q. When must it be sounded long ?

A. In all Monosyllables ending with silent *e*, as *duke, muse, tune*; except some few where two Consonants follow the *u*, as *curse, judge, &c.* It is also generally long when it ends a Syllable, as in *cu-rious, du-tiful, &c.*—In Words of more than one Syllable, ending with silent *e*, especially those in *ure*, the *u* is sometimes long and sometimes short, as the young Scholar will learn by Observation. Thus it is long in *mature, obscure, secure*; but short in *picture, scripture, venture*, and wherever the Stress of the Voice is laid

on the foregoing Syllable:

Q. Has *u* never any other Sound than these?

A. Yes, it sometimes sounds like *e* short, as in *bury*, which we pronounce *berry*; and sometimes like *i* short, as in *busy* (*bizzzy*), &c.

Q. Does it never quite lose its Sound?

A. Yes, generally when it comes after *g*, and is follow'd by another Vowel; as in *guard*, *guess*, *guilt*, &c. and sometimes after *q*, as in *conquer*, *liquor*, *oblique*, &c.

CHAP. III.

Of DOUBLE VOWELS, *proper and improper.*

Q. **W**HAT do you call two Vowels join'd together in one Syllable?

A. They are usually call'd *Diphthongs*,
 B 2

thongs, a Word derived from the *Greek*; but we think it much more natural in an *English* Grammar to call them *Double Vowels*, which amounts to the same Thing.

Q How many are there in the *English* Tongue?

A. Six *proper* and ten *improper* ones. Those are call'd *proper*, where a mix'd Sound of both Vowels is heard in pronouncing them; and *improper*, where only one Vowel is founded.

Q. Which are the *proper* ones?

A. The six following; *ai, au, ee, oi, oo, ou*; of which these words are Examples, *maid, fraud, seed, toil, fool, house*. But it is to be observ'd, that *ai, au, oi, and ou* at the End of a Word are changed into *ay, aw, oy, and ow*; as *day, saw, boy, cow*: These last are also frequently used in the Middle of Words, and sometimes at the Beginning. *You* and *thou* are the only Ex-
ceptions

ceptions to this Observation.

Q. And do these six always retain their *mix'd* and *proper* Sound?

A. Not always; for *ai* is sometimes founded like *e* or *i* short, as in *captain*, *chaplain*, *fountain*, *wainscot*, &c. So *au* is pronounced like *a* short in *aunt*; *oo* is founded like *u* short in *blood*, and *flood*, and like *o* long in *door* and *floor*. *Ou* and *ow* are changed to *o* long in *soul*, *snow*, *blow*; to *o* short in *cough*; to *u* short in *couple*, *trouble*, *rough*; and to *oo* in *could*, *would*, *should*, &c.

Q. Which Double Vowels do you call *improper*?

A. These ten; *aa*, *ea*, *eo*, *eu*, *ei*, *ie*, *oa*, *oe*, *ue* and *ui*: To which may be added the Latin *ae*.

Q. What is the Sound of *aa*?

A. It sounds like *a* long, as in *Aaron*; and like *a* short, as in *Ijaac*; but it is very seldom met with.

Q. How is *ea* founded?

B 3

A.

A. Like *a* long, as in *swear*; like *a* short, as in *heart*; like *e* short as in *head*; and like *e* long, as in *fear*.

Q. How many Sounds has *eo*?

A. It sounds like *e* short in *jeopardy*, *leopard*, &c. like *e* long, as in *people*; and like *o* short, as in *George*.

Q. How is *eu* pronounced?

A. *Eu* or *ew* has the Sound of *u* long, as in *eunuch*, *feud*, *perw*, &c.

Q. How many Sounds has *ei*?

A. *Ei* or *ey* sounds like *ai*, or *a* long, in *cight*, *feign*, *weight*, *obey*, *they*, &c. and like *e* long in *deceit*, *perceive*, *money*, &c.

Q. How many Sounds has *ie*?

A. That of *e* short in *friend*, and of *e* long in *field*, *fiend*, &c. It is sometimes used for *y* at the End of a Word.

Q. How is *oa* pronounced?

A. Generally like *o* long, as in *oak*, *toad*, *goat*; sometimes like *au*, as
in

in *broad, groat, &c.* In *goal* or *gaol*, a Prison, it sounds like *ai*, and is better written *jail*.

Q. How many Sounds has *oe*?

A. It sounds like *e* in *economy, Phæbe*, and all Words derived from other Languages: But it has the Sound of *o* in the *English* Words, *doe, foe, shoe, toe, woe*; and of *oo* in *shoe*.

Q. How is *ue* pronounced?

A. Frequently like *u* long, as in *blue, due, true, pursue, &c.* but when it follows *g*, it serves only to harden that Letter, and lengthen the foregoing Vowel, as in *dialogue, plague, rogue, &c.* In some few Words, as *guess* and *guest*, it is sounded like short *e*.

Q. How many Sounds has *ui*?

A. Three; namely, that of *i* long in *guide*, (and so *uy* in *buy*) that of *i* short in *build*, and that of *u* long in *fruit*. In *anguish, languish, &c.* both

Vowels seem to be pronounced.

Q. What have you to observe concerning *ae*?

A. This double Vowel belongs to the *Latins*, and we still retain it in some of their proper Names, as *Cæsar*, &c. but in most of our Words deriv'd from that Language, we express it by single *e*, both in Writing and Pronunciation. The same may be said of *oe* in all Words of foreign Extraction.

Q. Do no more than two Vowels ever meet together in one Syllable?

A. Yes, sometimes three; as *uai*, in *acquaint*; *uee* in *queen*; *uoi* in *quoit*; *eau* in *beau* (founded *bo*), and in *beauty* (pronounced *buty*); *eou*, in *righteous*; *ieu* in *lieu*, and *iew* in *view*, both founded like *u* long. We have even some entire words made up of three Vowels, without one Consonant; as *awe*, *ewe*, *eye*, *owe*.

Q.

Q. Have you any thing farther to add upon this Head?

A. I would remark upon the Whole, that these Rules must not be thought to comprehend all the mix'd Sounds of the Vowels in the *English* Tongue, which are so different in different Words, that a great deal must be left to be learnt by Practice and Observation.

CHAP. IV.

Of the CONSONANTS.

Q. **W**HAT is a CONSONANT?

A. A Letter which cannot be distinctly pronounced without a Vowel, either before or after it. — This will appear to any one who endeavours to utter only the Name of a Consonant; for suppose it be *n*, he cannot mention it by itself, but putting
e be-

t before it he calls it *en*; if it be *t*, he finds the same Difficulty, but adding *e* to it he pronounces it *te*.

Q. How many Consonants have we in the *English* Tongue?

A. Nineteen; namely, *b, c, d, f, g, h, j, k, l, m, n, p, q, r, s, t, v, x, z*; to which must be added *w*, and *y*, which are sometimes Consonants, and sometimes Vowels.

Q. Are the Consonants reckon'd all of one Kind?

A. No; they are usually divided into *Half-Vowels* or *Liquids*, as *l, m, n, r*, which have a kind of imperfect Sound of themselves; and *Mutes*, as *b, d*, and the rest, which are quite silent, without the Help of a Vowel.—But Grammarians are not agreed in their Division of the Consonants, nor is it worth the young Scholar's while to puzzle himself much about it.

Q. Have the Consonants any great Variety

Variety or Difficulty in their Sounds ?

A. Many of them have not; but I shall say something of each as they stand in Order.

B.

Q. What have you to say concerning *b*?

A. This Letter never changes its Sound, but loses it entirely before *t*, and after *m* in the same Syllable; as in *debt*, *debtor*, *lamb*, *dumb*, *thumb*. It also loses its Sound at the Beginning of the Word *bdellium*.

C.

Q. How many Sounds has the Letter *c*?

A. Its proper Sound is a *hard* one like *k*, but it has also a *soft* one like *s*.

Q. When is it sounded hard?

A. Before *a*, *o*, *u*, *l*, and *r*; as in *cat*, *corn*, *cup*, *cloth*, *crane*.

Q. When has it a soft Sound?

A. Before

A. Before *e*, *i*, and *y*, as in *cellar*, *city*, *cyder*: Also before an *Apostrophe* (*'*), which is sometimes used to denote the Absence of an *e*, as in *plac'd* for *placed*. *Ci* in the Middle of a Word, when another Vowel follows, sometimes sounds like *sh*, as in *musician*, *social*, &c.

Q. Is there no Exception to this Rule?

A. Yes; in some foreign Words *c* retains its hard Sound, though *e* follows it; as in *Aceldama*, *Cenchrea*, &c.

Q. When does *c* lose its Sound?

A. When it comes before *k*, as in *back*, *sack*; and generally between *s* and the Vowel *e* or *i*, as in *scene*, *scent*, *science*, *scissars*; but it keeps its hard Sound in *sceptic*, *skeleton*, &c. It is also silent in *verdict*, *viduals*, *indict*, and *muscle*.

D.

Q. What is to be observed concerning *d*?

A. Very little; except that it sounds obscurely before *g*, as in *judge*, and after *n* at the End of a Word, as in *husband*, *batband*, &c. It seems to be quite lost in *ribband*.

F.

Q. What Sound has the Letter *f*?

A. An attentive Ear will discern two Sounds, most commonly that of *ph* in *Philip*, but sometimes another more inclining to that of *v*, as we frequently pronounce the Particle *of*.

G.

Q. How many Sounds has the Letter *g*?

A. Two; a *hard* one, and a *soft* one.

Q. When

Q. When is it sounded hard ?

A. Before *a, o, u, l,* and *r* ; as in *garden, gold, gun, glove, grove*: And always at the End of a Word, as *bag, dog, bug, &c.*

Q. When has it a soft Sound ?

A. Usually before, *e, i, y,* as in *gentle, ginger, clergy*: But it retains its hard Sound before these Vowels in most Proper Names and foreign Words, as in *Gethsemane, Gilboa, Gilbert*, except *George, Geoffry, Egypt*. The following Words, *anger, finger, geese, gelding, give, gift, girdle, gizzard*, and many others, wherein *g* is pronounced hard before *e* and *i*, are also Exceptions from this Rule.

Q. When does *g* lose its Sound ?

A. When it immediately comes before *n* or *m*, in the same Syllable ; as in *gnaw, sign, phlegm*, which are pronounced, *naw, sine, phlem*.

Q. When

Q. When two *gg*'s come together, how are they pronounced?

A. Both hard, whatsoever Vowel follows them, as in *swagger*, *bragging*, &c. Except *exaggerate*, *exaggeration*.

H.

Q. What have you to say concerning this Letter?

A. Some Grammarians make it a mere *Breathing*, and will not allow it to be a real Letter; but there is most Reason to follow those who place it among the Consonants.

Q. When is *h* pronounced?

A. Generally at the Beginning of a Word, but not always; for it is not sounded in *heir*, *hour*, *honour*, *honestly*, and several others, which will be best learnt by Practice and Observation. — It always loses its Sound at the End of a Word after a Vowel, as in *Jehovah*, *Messiah*, &c. and when it follows *r*,
as

as in *rheum, rhetoric, &c.*

Q. Does not *h* often follow and mix itself with other Consonants ?

A. Yes; besides *rh*, (of which we need say nothing farther) we often meet with *ch, gh, ph, sh, th*, and *wh*; wherein we find Variety of Sounds.

Q. What is the Sound of *ch* ?

A. Its proper *English* Sound is like *tsh*, as in *chalk, chair, church*, which are pronounced *tshalk, tshair, tshurch*: But in most foreign Words it is sounded hard, like *k*; as in *chaos, character, chemist, Archimedes, &c.* Except *Che- rubim, Rachel, Tychicus*, where it is soft; and *drachm, schism, &c.* where it is not pronounced at all. In Words that are made *English*, beginning with *arch*, if a Consonant follow, the *ch*, has its *English* Sound; as in *archbishop, archduke, &c.* but if it be followed by a Vowel, the Pronunciation is not so well determined; as in *archangel, archi-*

architect, &c. which some People pronounce soft, though Custom at present seems to be in favour of the hard Sound, that is, *arkitect*, *arkangel*, &c.

Q. Has *ch* no other Sound than those you have mention'd ?

A. Yes; in Words derived from the *French* it is founded like *sh*, as in *chaise*, *chevalier*, *machine*, &c.

Q. How is *gh* founded ?

A. At the Beginning of a Word it sounds like hard *g*, as in *ghost*; at the End of some Words it sounds like *ff*, as in *cough*, *trough*, *tough*, *rough*, *enough*, *hough*, *laugh*; at the End of others it is quite lost, as in *high*, *nigh*, *thigh*, *through*, *though*; and it is often silent in the Middle of a Word, only lengthening the foregoing Vowel, as in *light*, *bright*, *night*, *fight*, *taught*, *thought*, &c.

Q. How is *ph* pronounced ?

A. Just like *f*, whether it begin

C

or

or end a Syllable. Except *Phthifit* (*tizzic*), where the Sound of it is entirely lost.

Q. What is to be observed of *ſh*?

A. Its Sound is the ſame as the *English ch*, not pronouncing the *t* before it: Or it ſounds like *ch* in *chaise*, and other *French* Words, as has been obſerved already.

Q. What Sounds has *th*?

A. It has two Sounds; one ſoft, ſomething like the Letter *d*, as in *thou, thee, this, that, thoſe, &c.* and the other ſtrong, approaching nearer to the Letter *t*, as in *thin, thick, think, thrive, throw, &c.*

Q. Does *h* never loſe its Sound after the *t*?

A. Yes; it is quite loſt in theſe proper Names, *Esther, Anthony, Thomas, and Dorothy.*

Q. How is *wh* pronounced?

A. Though the *w* is wrote before
fore

fore the *h*, the *h* is pronounced before the *w*, as will appear by attending to the Sound; for *when*, *where*, *white*, are much like *hooen*, *hooere*, *hooite*, swiftly pronounced. It is observable that the *wh* never occurs but in Words that are purely *English*.

J.

Q. How many Sounds has *j*?

A. Only one, which it always retains; namely, the soft Sound of *g* in *ginger*. It always begins a Word or a Syllable, and is followed by a Vowel, as in *jarw*, *jest*, *jilt*, *joy*, *injure*.

K.

Q. Has *k* any Variety in its Sound?

A. None at all, except that it sounds something like *b* (if it be not wholly lost) when it comes before *n*

at the Beginning of a Word, as in *knave, kneel, knife, &c.*

Q. Is there any thing more worth observing with respect to this Letter?

A. You may take Notice, that it frequently occurs after *c* at the End of a Word, as in *lock, mock, stock, &c.* where one of the Letters seems to be superfluous, for either the *c* or the *k* might be omitted, and the Sound would remain the same; but in the Middle of a Word they have both their Use. And hence it is, that though *k* is still retained at the End of Words of *English* Extraction, it is now grown customary with People of the best Judgment, to omit this Consonant, both in Writing and Printing, at the End of Words derived from other Languages; as in *logic, music, physic, politic, prolific, &c.*

L.

Q. Does the Letter *l* vary in its Sound?

A. No,

● A. No, but it is often lost, or founded very obscurely; as in the Words *calf, chalk, psalm, salmon, vault, falcon, Lincoln, &c.*

M.

Q. Does *m* ever lose its Sound?

A. It does in the old Words *accomp* and *accompant*, though they are now generally written *account* and *accountant*, according to the Pronunciation.

N.

Q. When is the Letter *n* silent?

A. It is never pronounced at the End of a Word after *m*, as in *damn, condemn, hymn, solemn, autumn, &c.* nor in *brick-kiln, lime-kiln, &c.*

P.

Q. What is to be observed concerning the Letter *p*?

A. In regard to Sound, it is near

akin to the Letter *b*; but it is very obscure, if not quite lost, when it comes before *s* at the Beginning of a Word, or between *m* and *t*; as in *psalm*, *psalter*, *tempt*, *redemption*, &c. also in *receipt*.

Q.

Q. What have you to observe in regard to the Letter *q*?

A. It has this peculiar to it, that an *u* always follows it; and some reckon it an useless Letter, because *c* or *k* might very well supply its Place.

Q. Has it more Sounds than one?

A. Yes, a *soft* one at the Beginning of a Word or Syllable, as in *quick*, *quill*, *inquire*, &c. and a *hard* one like *k*, in *que* at the End of a Word, as in *risque*, *antique*, *oblique*. It is also hard in *liquor*, *conquer*, and some others, tho' at the Beginning of a Syllable.

R.

R:

Q. What have you to say of *r*?

A. Very little, as it has no Variety of Sound, and is commonly pronounced, except in the first Syllable of *Marlborough*. Some People sound it obscurely, or quite omit it, in the Words *marsh*, *barsh*, and a few others.

S.

Q. What Sounds has the Letter *s*?

A. Two; a sharp or hissing Sound, which is its natural one; and a more obscure and softer Sound, like *z*.

Q. When has it the hissing Sound?

A. In these four Monosyllables, *this*, *thus*, *us*, *yes*. It is also pronounced in the same Manner when *ss* occurs, and after *ou*; as in *bliss*, *kiss*, *blissing*, *gracious*, *glorious*, *righteousness*, &c. And always at the Beginning of a Word.

Q. When is it sounded like *z* ?

A. In the Words *as, has, was, is, his,* and generally at the End of all Words but such as are excepted in the foregoing Rule; as *hands, pans, pears, loves, sees, &c.* It has frequently the same Sound in the Middle of a Word when it comes between two Vowels, as in *ease, cheese, rose, prison, reason, wisely, &c.* and yet in the same Position it retains its natural Sound in *cease, geese, dose, &c.* So that after all that can be said with respect to the Pronunciation of this and other Letters, the young Scholar will have much to learn from his own Observations and the Instructions of a careful Master.

Q. Does not *si* sometimes sound like *sh* ?

A. Yes, in Words ending in *sion*; as in *passion, persuasion, &c.*

Q. Does not *s* sometimes lose its Sound ?

A. Yes,

A. Yes, in the Words *isle, island, demefne, viscount*, and some others.

T.

Q. How many Sounds has the Letter *t*?

A. Two; its own natural one, and sometimes that of the hissing *s* or *sb*.

Q. When does it keep its natural Sound?

A. Always at the Beginning or End of a Word; and generally in other Places, except when it comes before *i* followed by another Vowel, in which Case it sounds like *s* or *sb*; as in *nation, mention, satiate, satiety, &c.*

Q. Is there no Exception to this Rule?

A. Yes; when *s* or *x* immediately precedes the *t*, it retains its natural Sound, as in *celestial, question, commixtion, &c.* and so it does in Plurals when the Singular ends in *y*, as in *ci- ties,*

ties, from *city*, *duties* from *duty*, &c. We must also except some derivative Words, as *empties*, *emptiest*, *emptied*, from *empty*; *mightier*, *mightiest*, from *mighty*; *twentieth* from *twenty*, &c. — It may likewise be added, that in *Greek* and *Hebrew* proper Names the *ti* keeps its own natural Sound, as in *Antiochus*, *Phaltiel*, &c. but in *Latin* Words, as *Gratian*, *Antium*, it is sounded like *sh*, according to the *English* Pronunciation.

Q. Does *t* change its Sound in any other Instances?

A. Yes; *st* is pronounced like *sh* in *castle*, *thistle*, *nestle*, *whistle*, and such like Words.

V.

Q. What is observable with respect to the Letter *v*?

A. That it always goes before a Vowel, and never ends a Word without silent *e* after it: Nor does it follow

low a Consonant in the same Syllable, except *l* and *r*, as *calves*, *carve*, &c. In regard to its Sound, it bears a near Affinity to *f*, there being the same Difference between them as between *p* and *b*.

W.

Q. What have you to observe concerning *w*?

A. Its Sound as a Consonant, at the Beginning of a Word or Syllable, is nearly that of *oo* swiftly pronounced, as has been intimated before in speaking of *wh*; for *want* sounds like *ooant*, *winter* like *oointer*, &c. -- when it comes after *a*, *e*, *o*, it is a Vowel, and sounds like *u*; as in *paw*, *few*, *bow*.

Q. Does *w* ever lose its Sound?

A. Yes, when *r* immediately follows it, as, in *wrath*, *wretch*, *write*, &c. and after *s* in *sword*, *swoon*, *answer*.

X.

Q. Has *x* any Variety in its Sound?

A. No, being always pronounced like *cs* or *ks*, whence it is called a double Consonant. Thus *Alexander* is founded as if it were wrote *Alecsander* or *Aleksander*.

Q. Does it often begin Words?

A. It begins none except Proper Names, as *Xenophon*, *Xerxes*, &c.

Q. How many Ways is this Sound expressed in *English* as well as by *x*?

A. By *cks*, as as in *bricks*; by *ks*, as in *books*; by *cc* in the Middle of a Word when *e* or *i* follows, as in *accept*, *accident*; and by *ct* before *ion*, as in *action*, *prediction*.

Y.

Q. What is observable in the Letter *y*?

A. That it is both a Vowel and a Con-

Consonant; the former when it *ends* a Word or Syllable, the latter when it *begins* one: Thus in the Word *yesterday*, the first *y* is a Consonant, and the last a Vowel.

Q. How many Sounds has it?

A. When a Consonant, it sounds something like *ee* rapidly pronounced; as in *yard* (eard), *yoke* (eoke), &c. As a Vowel, at the End of Monosyllables and some other Words it has the Sound of *i* long, as in *cry*, *dry*, *fly*, *apply*, *deny*; and so it would have if *ing* were added to any of these, as *crying*, *drying*, *denying*: But at the End of Words it generally sounds more obscurely, like *e*; as in *body*, *mercy*, *holy*, *liberty*, *gloriously*, *thankfully*, &c. Wherever the double Vowels *ay*, *ey*, *oy* occur, they are sounded like *ai*, *ei*, *oi*.

Q. Is *y* often met with in the Middle of Words?

A. No,

A. No, except in Words of *Greek* Origin, as *hymn, rhyme, syllable, system,* &c. and in some *English* ones where the Sound of *i* comes double, though in two distinct Syllables; as in *dying, frying,* &c.

Z.

Q. What is to be observed of the Letter *z*?

A. That it is reckon'd a double Consonant, as containing the Sound of *ds*; but, howsoever it may have been formerly pronounced, we scarce perceive the *d* in it at present, being founded *soft*, like *s* in *cheese, rose,* &c. —As to its Position, it may go before or after the Vowels, as in *zeal, zone, blaze, amaze,* &c. but can never immediately precede or follow another Consonant in the same Syllable.

PART II.
Of SYLLABLES.

CHAP. I.

*Their Definition, Number of Letters they
may contain, &c.*

Q. WHAT is a SYLLABLE?

A. *A compleat Sound ut-
ter'd in one Breath, which sometimes
consists of a Vowel, or double Vowel, as
a in a-lone, au in au-thor, &c. and
sometimes of a Vowel or double Vow-
el join'd to one or more Consonants;
as at, art, our, ours, &c. — Without
a Vowel no Syllable can be form'd;
because bnd, rmp, or any other Conso-
nants, cannot be pronounced.*

*A Syllable's a perfect Sound,
Wherein at least one Vowel's found;
Whose*

Whose breathing Aid an *Utterance*
grants

To *one* or *several* Consonants.

Q. How many Letters may there be in a Syllable?

A. The longest has no more than eight, as *strength*.

Q. How many Syllables may there be in a Word?

A. As there are but eight Letters at most in one Syllable, so there are but eight Syllables in a Word, as *in-com-pre-hen-si-bi-li-ty*; and few *English* Words have so many.

CHAP. II.

Of dividing Syllables in SPELLING.

Q. **W**HAT is SPELLING?

A. The Art of composing Words out of Letters and Syllables.

Q. How

Q. How are the Letters to be divided in spelling Words of several Syllables?

A. All the Letters that make up the first Syllable must be put together, and pronounced; then the Letters that make up the second Syllable must also be join'd together, and, when pronounced, be added to the first: And so proceed till the Word be finish'd. Take for Example the Word *humanity*.

h, u, — hu

m, a, — ma — hu-ma

n, i, — ni — hu-ma-ni

t, y, — ty — hu-ma-ni-ty.

Q. But how shall I know how many Syllables there are in a Word?

A. By the several distinct Sounds that are in it, or the Pauses that may be made in pronouncing it. For instance: In the Word *man* I find but one Sound, and therefore I know it

is but one Syllable; but in *manner* I perceive two distinct Sounds, each of which I utter separately, *man-ner*; and therefore I am sure the Word consists of two Syllables. Again: In the Word *mannerly* I plainly discern three different Sounds, and therefore know it contains three Syllables, and accordingly divide it *man-ner ly*:

Q. What is the general Rule for true Spelling?

A. To put as many Letters to one Syllable, as make one distinct Sound in the Pronunciation of a Word.

Q. What particular Rules have you for spelling or dividing Words?

A. There are many; but the four following (with the Exceptions from them) will be sufficient in most Cases.

Q. What is the first Rule?

A. When a Consonant is placed between two Vowels, in dividing the Syllables it must be join'd with the latter;

latter; as *pa-per*, *na-ked*, *ri-ver*, &c. Except *x*, which is always join'd to the former; as *ex-alt*, *ex-ample*, *ox-en*. — *N. B.* That *ch*, *ph*, *th*, and *sh*, are to be counted single Consonants, and belong to this Rule, as in *fa-ther*, *cy-pher*; except when they are sounded apart, as in *pot-book*, *up-hold*, &c.

Q. Are there not some Words wherein a single Consonant between two Vowels is pronounced with the former, and must it not accordingly be join'd to it in spelling?

A. In many Words the Sound of the Consonant is really double, and belongs properly to both Syllables; as in *image*, *body*, *punish*; and yet Custom has join'd the Consonant to the latter in Spelling; as *i-mage*, *bo-dy*, *pu-nish*,

Q. What is the second Rule?

A. When two Consonants of the same Kind come together in the Middle of a Word, they must be divided;

as in *bor-row*, *com-mon*, *let-ter*, *fol-ly*, &c.

Q. What is the third Rule ?

A. When several Consonants come together in the Middle of a Word, they must be placed in the Syllables according to the distinct Sounds ; as in the Words *re-store*, *ta-ble*, *be speak*, where the middle Consonants all belong to the last Syllable : But the very same Consonants in *mas-ter*, *pub-lish*, *whis-per*, are best dividéd, one to the first Syllable, and the other to the latter, because they are so pronounced.

Q. What is the fourth Rule ?

A. When two Vowels come together in the Middle of a Word, and both of them are pronounced in distinct Sounds, they must be placed in different Syllables ; as in *cre-ate*, *ru-in*, *re-enter*, &c. — But the very same Vowels in the Words *cease*, *guilt*, *bleed*,

bleed, being utter'd in one Sound make but one Syllable, and therefore must not be divided.

Q. What Sort of Words are excepted from these Rules ?

A. None from the last ; but Compound and Derivative Words are excepted from the other three.

Q. What is a *Compound Word* ?

A. It is either made up of two distinct Words, as *house-wife*, *free-hold*, *with-out*, *sap-less*, *thank-ful*, &c. or of one Word, and a Syllable preceding it, call'd a *Preposition*, such as *ad*, *en*, *in*, *un*, *sub*, *per*, *de*, *dis*, *pre*, *trans*, *re*, &c. whence are form'd such Words as these ; *ad-orn*, *en-able*, *in-ure*, *unequal*, *sub-ordinate*, &c.

Q. What is a *Derivative Word* ?

A. That which is form'd of another Word, by adding to it a Syllable call'd a *Termination* ; such as *ed* in *want-ed*, *en* in *silk-en*, *es* in *count-es*,

est in *read-est*, *eth* in *break-eth*, *er* in *hear-er*, *ing* in *will-ing*, *ish* in *fool-ish*, *ist* in *art-ist*, *ous* in *danger-ous*, *ly* in *friend-ly*, &c. In these, and all others of the like Kind, the Single and Primitive Words must retain their own proper Letters and Syllables, and the little Prepositions and Terminations be spelt distinct by themselves; not *e-nable*, *i-nure*, *wan-ted*, *sil-ken*, *coun-tes*, *rea-dest*, &c.

Q. Which Words amongst these are Exceptions from the Rules above?

Q. The Word *en-able* is an Exception from the first, according to which *is* must have been divided *e-nable*; so according to the second Rule, *will-ing* should have been wrote *wil-ling*; and, according to the third Rule, *count-ess* and *art-ist* might as well have been spelt *coun-tes* and *artist*, for such a Division agrees well enough with the Pronunciation.

Are

Q. Are not some *Derivative Words* to be spelt according to the common Rules?

A. Yes, such as are derived from Words ending in a single Consonant, which double it before the Termination; as *sad-der*, not *sadd-er*, from *sad*; *commit-ting*, not *committ-ing*, from *commit*. — To these may be added Derivatives from Words in *e*, which lose it before the Termination; as *wri-teth*, *wri-ter*, *wri-ting*, from *write*; which Spelling, though not strickly true, is generally followed, and indeed is much more agreeable to the Pronunciation than *writ-eth*, *writ-er*, &c.

Q. Have you any Thing farther to say upon this Subject?

A. Let me observe, with Regard to *Compound Words*, that as several of them are derived from the *Latin*, *Greek*, &c. it is not an easy Matter, without some Knowledge of those

Languages, to distinguish their Primitives, and to divide their Syllables properly. The *English* Scholar, therefore, cannot be justly blamed, if he spell such Words according to the common Rules, and write (for Instance) *a-dorn* instead of *ad-orn*; which Mistake he naturally falls into for want of knowing that it is derived from a *Latin* Word compounded of *ad* and *orno*.

PART III.
Of WORDS.

CHAP. I.
Their Definition, Use and Sorts.

Q. WHAT are WORDS?
A. *Distinct articulate Sounds, whereby we express our Ideas or Notions of*

of Things, and convey our Thoughts to one another. And these Sounds are represented in Writing by certain Marks or Characters, of which we have already spoken.

From low Foundations, wisely laid,
The Fabric rears its lofty Head :
From A, B, C, thus well instructed !
We are by gentle Steps conducted,
Until by various Sounds combin'd
In W O R D S we speak our hidden
Mind ;

Tell to each other what we know,
And into *social Beings* grow.

Q. What does each Word consist of ?

A. Of one or more Syllables.

Q. What are our Words employ'd about in Discourse ?

A. Whatever is the Object of our Senses, Reflection, or Understanding, may be the Subject of our Discourse ;
and

and this may be either a Thing or Substance, or the Manner or Quality of a Thing; or the Action of a Thing, or the Manner or Quality of that Action.

Q. Have we Words in our Language suited to all these Things?

A. Yes, and these are of four Sorts, which are sufficient to express all our Thoughts: And therefore, instead of *eight* (the usual Division) we shall make but *four Parts of Speech*, or *four Heads*, to which every Word in all Languages may be reduced.

Q. What do you call them?

A. *Names, Qualities, Affirmations, and Particles.*

CHAP. II.

Of NAMES.

Q. **W**HAT do you mean by
NAMES?

A. *Names, or Nouns Substantive,*
(as

(as they have been usually call'd) are Words that express *Things* themselves, that convey a certain Idea to the Mind, and need not the Help of any other Word to make us understand them; Such as *an apple, a pear, a man, a horse, sickness, health, happiness, misery, &c.*

Q. Is there no other Way by which Names are distinguish'd ?

A. Yes; as *Names* express *Things* themselves, you cannot put the Word *Thing* after them without Nonsense: Thus you cannot say *apple thing, man thing, happiness thing,* and the like. Hereby they are distinguish'd from *Qualities*, after which the Word *Thing* makes good Sense; as *great thing, white thing, happy thing, &c.*

Q. How many Sorts of Names are there ?

A. Three; *Common, Proper, and Personal.*

Q. What are *Common Names* ?

A. Such

A. Such as agree to or express a whole Kind; as *man* is a Name common to all Men, *city* to all Cities, and *river* to all Rivers.

Q. What are *Proper* Names?

A. Such as distinguish Particulars from others of the same Kind; as *Peter* is the Name of some particular Man, *London* of a certain City, and *Thames* of a certain River.

Q. What are *Personal* Names?

A. Those which are used instead of other Names, to avoid the Repetition of the same Word: As *I*, instead of my own Name; *thou* or *you* instead of your Name; *he* and *she*, for his and her Name; and *it*, when we speak of a Thing that has no Distinction of Sex.

Q. How many Persons are there?

A. Three; for whatever is spoken in Discourse is either *of ourselves*, *to another*, or *of a third*.

Q. How

Q. How do you distinguish the Persons?

A. In speaking of myself I use the Word *I*, which is called the first Person singular; if more than one speak of themselves, they use *we*, which is the first Person plural. — Speaking to another we use *thou* or *you*, which is call'd the second Person singular; to more than one we use *ye* or *you*, which is the second Person plural. --- If we speak of a Person absent, we say *he*, or *she*; and *it*, of a Thing that has no Sex; all which are the third Person singular. When we are speaking of more Persons or Things than one, we use the Word *they*, which is called the third Person plural.

Q. Since *you* belongs really to the plural Number, how comes it to be used in speaking to a single Person?

A. It is an Impropriety, which Custom has establish'd; *thou* being seldom

dom used but in our Addresses to God, or by way of Familiarity, Contempt, Anger, or Disdain.

Q. What Sort of Names are *who* and *what*?

A. They are call'd *personal Interrogatives*, being commonly used in asking Questions.

Q. Is there any Difference in the Use of them?

Q. Yes; *who* is only used in speaking of Persons, as *Who is that Boy?* *What* is used in speaking either of Persons or Things; as *What Man came in just now?* *What Top have you lost?* *What Place do you chuse?*

Q. Does *who* always imply a Question ask'd?

A. No; it is frequently a *Relative*, having a Relation to some foregoing Word; as, *The Boy whom I love*, *The Men who built the House*. Here *whom* has an evident Relation to *Boy*, and *who* to *Men*.
Where.

Q. Wherein do *personal* Names differ from other Names?

A. In being expressed one Way before an Affirmation (or Verb) and another after it: As, *I love my Father, my Father loves me; We love John, John loves us.* Here the personal Name *I*, before the Affirmation *love*, is changed into *me* after it, and so likewise *we* into *us*; whereas *Father* and *John*, which are not personal Names, are the same both before and after the Affirmation. — When these personal Names precede the Affirmation, it may be called their *leading State*; and when they come after it, we may call it their *following State*.

Q. How shall I learn these different States or Variations of the personal Names?

A. Take them in one View as follows :

	Leading State.	Following State.
1 Perf.	{ Sing. — <i>I</i>	— <i>Me.</i>
	{ Plur. — <i>We</i>	— <i>Us.</i>
2 Perf.	{ Sing. — <i>Thou</i>	— <i>Thee.</i>
	{ Plur. — <i>Ye</i>	— <i>You.</i>
3 Perf.	{ Sing. { <i>He</i>	— <i>Him.</i>
	{ <i>She</i>	— <i>Her.</i>
	{ Plur. — <i>They</i>	— <i>Them.</i>
Interrog.	— — — <i>Who</i>	— <i>Whom.</i>

Q. Do *what* and *it* never vary their Ending?

A. No, they are invariable.

Q. Are none but personal Names subject to Variation?

A. Yes; other Names have different Endings, but not in the same Number.

Q. What is meant by *Number*?

A. The Distinction of *one* from *more*.

Q. How many Numbers are there?

A. Two; the *Singular*, which we make use of when we speak only of

one

one Person or Thing, as a *man*, a *boy*, a *pen*, a *nut*, an *oyster*; and the *Plural*, which we use in speaking of *more* Things or Persons *than one*, as *men*, *boys*, *pens*, *nuts*, *oysters*.

Q. How is the Plural Number form'd?

A. By adding *s* to the Singular; as *hand*, *hands*; *apple*, *apples*; *top*, *tops*; *whip*, *whips*. And it is observable, that in Words ending in *ce*, *ge*, *se*, and *xe*, the Addition of the *s* makes also another Syllable; as in *face*, *faces*; *page*, *pages*; *nurse*, *nurses*; *size*, *sizes*; for otherwise the *s* could not be pronounced.

Q. Are all Plurals made by adding *s* only?

A. No; for when the Singular ends in *ch*, *sh*, *ss*, or *x*, then *es* must be added; as *church*, *churches*; *dish*, *dishes*; *ass*, *asses*; *fox*, *foxes*.

E

Q. Have

Q Have you no other Exceptions to the general Rule?

A. Yes; many Names ending in *f* or *fe* make their Plurals by changing *f* or *fe* into *ves*; as *calf*, *calves*; *leaf*, *leaves*; *knife*, *knives*; *wife*, *wives*, &c. But *hoof*, *roof*, *proof*, *dwarf*, *scarf*, *wharf*, *handkerchief*, *mischief*, *relief*, *grief*, *strife*, *reproof*, are made plural by adding *s* only, and so are Words ending in *ff*, except *staff*, which makes *staves*.

Q Do all plural Names end in *s* or *es*?

A. No; *man* makes *men*; *woman*, *women*; *child*, *children*; *brother*, *brethren*, as well as *brothers*; *ox*, *oxen*, &c. *Louse* also makes *lice*; *mouse*, *mice*; *penny*, *pence*; *goose*, *geese*; *foot*, *feet*; *tooth*, *teeth*; and from *sow* comes *swine*, which comprehends both Male and Female, and is used in the Singular as well as the Plural. To these
Irregulars

Irregulars may be added *cow*, which makes *cows* or *kine*.

Q. Have all Names *two* Numbers?

A. No; some want the Singular, others the Plural.

Q. What Names have no Singular Number?

A. Such as *bellows*, *tongs*, *scissars*, *snuffers*, *breeches*, *lungs*, *bowels*, *thanks*, *wages*, &c

Q. Which of them want the Plural?

A. Proper Names in general, except some few which have no Singular, as *Alps*, a famous Chain of Mountains dividing *Italy* from *France* and *Germany*. We sometimes say, indeed, the *Alexanders*, the *Marlboroughs*, the *Byles*, the *Newtons*, &c. but this is a figurative Way of speaking, including under those proper Names all such as resembled them in their Valour, Learning, or other Qualifications.—

Under this Head must likewise be placed the Names of Virtues and Vices; as *justice, charity, pride, envy*: Of Metals; as *gold, silver, &c.* Of Herbs; as *sage, mint, fennel, rosemary, spinage, parsley*: Of several Sorts of Corn; as *wheat, rye, barley*; so likewise *chaff, bran, meal*: Of Liquids; as *beer, milk, vinegar, urine, &c.* Of unctuous Matter; as *honey, butter, marrow, sulphur, tar, pitch, &c.* Of abstract Qualities; as *swiftness, paleness, wisdom, contempt, &c.* To which may be added, *hunger, people, offspring, dust, wool*, and many others, not reducible to any certain Class.

Q. Have you any thing farther to observe with respect to Number?

A. It is worth taking notice, that several Names have the same Ending in both Numbers; as *deer, sheep, swine*.

Q. Is there not some Distinction of Sex in Names, as well as of Numbers?

A. In *Latin*, *Greek*, and some other Languages, the Gender or Sex is distinguished by changing the Ending of the Quality or Adjective, but this is never varied in *English*.

Q. How then are the Sexes distinguished in our Language?

A. Several Ways: 1. By the personal Names *he*, *him*, which we use in speaking of Males; *she*, *her*, used to express Females; and *it*, which we apply to Things that have no Distinction of Sex. 2. By two different Words; as *boy*, *girl*; *brother*, *sister*; *duck*, *drake*; *goose*, *gander*, &c. 3. When we have not two Words to denote the Difference of Sex, we do it by putting a Quality or other Word before the Name; as *male child*, *female child*; *man servant*, *maid servant*; *he-goat*, *she-goat*; *cock-sparrow*, *hen-sparrow*. 4. In some few Words the Female is distinguished from the Male

by the Change of the Termination into *es*; as *abbot*, *abbess*; *count*, *countess*; *heir*, *heiress*; *prince*, *princess*; or into *ix* in these two, *administratrix*, *executrix*, from *administrator* and *executor*.

CHAP. III.

Of QUALITIES.

Q. WHAT are QUALITIES.

A. *Qualities*, or *Adjectives*, (as they are generally call'd in our Grammars) are *Words expressing the Manners, Properties, and Affections of Things or Substances*; as *good*, *bad*, *white*, *black*, *wise*, *foolish*, &c. which of themselves are not sense, but must have a name join'd to them to make them understood; as *a good boy*, *a wise man*, *a white sheet*, &c.

Q. How

Q. How are Qualities distinguish'd from other Parts of Speech ?

A. By making Sense with the Word *thing* after them, as has been before observed. Thus I can say, *a good thing, a wise thing, &c.* which shews that *good* and *wise* are *Qualities*, or *Adjectives*; but it would be Nonsense to say *boy thing, man thing, &c.* which shews that *boy* and *man* are *Names*, or *Substantives*.

Q. Have Qualities any Difference of Number ?

A. No; for in the Singular we say *good boy*, and *good boys* in the Plural, not *goods boys*.

Q. Are Names ever changed into Qualities ?

A. They seem to be so in the following Instances; *man's nature*, for the *nature of man*; *Dryden's works*, for the *works of Dryden*; the *church's peace*, for the *peace of the church*.

These are term'd *possessive Qualities*, or *Qualities of Possession*, and answer to what in the *Latin Tongue* is call'd the *Genitive Case*; and perhaps it is the only Case we have in our Language.

Q. How are these *possessive Qualities* express'd in Plural Names that end in *s*?

A. The *s* is not repeated, but to shew the Omission of it a little Mark call'd an *Apostrophe* ought to be added at the End of a Word; as, the *Commons' house*, the *Stationers' Arms*, for the *House of Commons*, the *Arms of the Stationers*; not *Stationers's*, or *Commons's*. In Names of the Singular Number, however, the *s* is doubled; as in *Charles's book*, *James's penknife*, &c. though even in these the last *s* is sometimes omitted, especially in Poetry.

Q. Are

Q. Are Names ever used as Qualities without *s* added to them, or any other Variation?

A. Yes, and then the two Names are generally join'd together with this Mark (-) call'd a *Hyphen*; as, a *sea-fish*, for a *fish of the sea*; an *India-voyage*, for a *voyage to India*; a *silver-buckle*, for a *buckle made of silver*, &c. — These are call'd *respective Qualities*.

Q. Are any Qualities derived from personal Names?

A. Yes, and are call'd *personal Possessives*; namely, *my, mine; thy, thine; his; her, hers; our, ours; your, yours; their, theirs*.

Q. Is there any Difference in using them?

A. Yes; *my, thy, her, our, your, their*, must have a Name after them; as *my hat, thy book, &c.* But *mine, thine, hers, ours, yours, theirs*, are
used

used by themselves to prevent the Re-
petition of the Name; as, *this hat is
mine*, i. e. *my hat*: *Whose book is this?*
Thine; that is, *thy book*. These two
indeed, *mine* and *thine*, are sometimes
used indifferently before a Name be-
ginning with a Vowel; as *my arm*,
or *mine arm*; *thy apron*, or *thine apron*.
—*His* is used with or without the
Name; as *this is his apple*, or *this
apple is his*.—We shall exhibit these
Possessives in one View, as we did the
Personal Names.

	With a Name.	Without a Name.
1 Perf.	{ Sing. — <i>My</i>	{ — <i>Mine</i> .
	{ Plur. — <i>Our</i>	{ — <i>Ours</i> .
2 Perf.	{ Sing. — <i>Thy</i>	{ — <i>Thine</i> .
	{ Plur. — <i>Your</i>	{ — <i>Yours</i> .
3 Perf.	{ Sing. { <i>His</i> — <i>His</i>	
	{ <i>Her</i> — <i>Hers</i> .	
	{ Plur. — <i>Their</i> — <i>Theirs</i> .	

To these we may add *its*, which is never used without a name; as, *I like its colour, its shape, &c.*

Q. What Parts of Speech are *this*, *that*, *the same*, *which*?

A. Qualities.

Q. Have they any particular Names to express their Kind?

A. *This* and *that* are call'd *Demonstratives*, because they shew what particular Person or Thing we mean; as *this horse, that fish, &c.* *This* makes *these*, and *that* makes *those*, in the Plural Number; and perhaps they are the only Qualities that have a Plural. *This* and *these* relate to Things near at hand; *that* and *those* to Things farther off.

Q. Is not *that* sometimes used instead of *who*, *whom*, or *which*?

A. Yes; as *I saw a man that [who] was mad. He was in the same street that [which] I was in. He is the*

the man that [whom] we saw yesterday.

Q. How is *which* used?

A. In speaking of Things, as *who* and *whom* are of Persons. When it asks a Question, it is call'd an *Interrogative*; as, *Which is the House?* But it is term'd a *Relative* when it has a Relation or refers back to Words foregoing; as, *I found the Buckle which you lost*; where it evidently refers to *Buckle*. It is the same in both Numbers.

Q. Are there any other Sorts of Qualities?

A. Yes, those which Grammarians generally call *Participles*, which signify *being, doing, or suffering*. Of the first Kind are *being* and *been*; as, *I being a Man; I have been a Child, &c.* The second Sort, which imply *doing*, end in *ing*; as, *loving Friend*: And those which betoken *suffering* generally
in

in *ed*; *I was loved by every body*; sometimes in *e*, *n*, or *t*, as *the bed is made*, *the sun is risen*, *the coals are burnt*.—In these Instances, perhaps, the *Participles* have more of the Nature of *Affirmations* than of *Qualities*; but we shall venture to call them all by that Name, and oftentimes they are merely such without any Room for Dispute.

Q. When are the Particles mere Qualities?

A. When they are join'd to Names, as a *learned man*, a *scolding woman*, &c. and when they may be compared, as *loving*, *more loving*, *most loving*.

Q. What Parts of Speech are *a* and *the*?

A. They may be reckon'd amongst Qualities, being join'd to Names as other Qualities are; but they are usually call'd *Articles*.

Q. What is their Use?

A. The

A. The Article *a* (or *an* before a Vowel) does not restrain the Word to which it is prefix'd to any Particular ; as, *a king, an emperor*, which means no more than *some king, some emperor or another* : But the Article *the* gives the Name before which it stands a fix'd and determin'd Signification ; as *the king, the emperor*, means some particular King or Emperor of whom we are speaking ; suppose the King of *England*, or the Emperor of *Germany*.

Q. Are the Articles set before proper Names ?

A. Very seldom ; 'except where some Word is understood, as *the Thames* ; that is, *the River Thames* ; or by way of Distinction or Eminence, as, *he is a William*, i. e. one of that Name ; *he is a Cicero*, that is, an excellent Orator.

Q. What other Names have no Article before them ?

A. No

A. No Article is used when the Name expresses the Thing in general; as *man is mortal*, not *a man*, or *the man*. Nor will the particular Names of Virtues, Vices, Herbs, Metals, &c. admit of *a* or *an* before them; as *sobriety*, *drunkenness*, *spinage*, *silver*, &c.

Q. Are the Articles ever placed before Qualities?

A. Yes; when some Name is expressed or understood; as *George the Second*, i. e. *King of England of that Name*. They are also used when Qualities are put for Names; as, *he hit the white*, *we danced on the green*: Or perhaps even in these Expressions the Name is understood; as if it were *white mark*, and *green turf*.

Q. Can you mention any farther Difference between Qualities and Names?

A. Yes; for most of them admit of Degrees of Comparison, which Names do not.

Q. How

Q. How many Degrees of Comparison are there?

A. Two; the *Comparative*, and the *Superlative*, which are formed from the Quality in its *Positive* State.

Q. What is the *Positive* State of a Quality?

A. When it is express'd simply and absolutely, without Relation to the like Quality in any other Thing; as *fair, hard, strong, &c.*

Q. What does the Comparative Degree express?

A. It expresses the Quality of a Thing somewhat increased or diminish'd.

Q. How is it form'd?

A. By adding *er* to the Quality, as *fair-er, hard-er, strong-er*; or by adding *r* only to Words that end in *e*, as *wise, wiser*.

Q. What does the Superlative Degree express?

A. The

A. The utmost Increase or Diminution of a Quality.

Q. How is it form'd?

A. By adding *est* to the Quality, as *fair-est*, *hard-est*, *strong est*, or *st* only, to the Words in *e*, as in *wise*, *wisest*.

Q. Is the Comparifon never made without changing the Termination of the Quality?

A. Yes; frequently by the Words *more* and *most*, as *fair*, *more fair*, *most fair*, and fometimes, instead of *most*, we use *very*, *exceeding*, or the like.

Q. Give me an Example of the Use of these Degrees of Comparifon.

A. First, I barely and fimply affert that *Mary* is *fair*, but comparing her with *Anne*, I perceive that *Anne* is *fairer*, and, making a farther Comparifon between them and *Martha*, I find that *Martha* is the *fairest* of them all, or poffeffes the higheft Degree of Beauty.

F

Q. Are

Q. Are all Qualities compared by a Change of Termination, or by the Words *more* and *most*?

A. No, some are Irregulars; as *good, better, best; bad, worse, worst; little, less or lesser, least; much or many, more, most.*

Q. How shall I know what Qualities may be compared?

A. Those that make good Sense with the Words *more, most, or very* before them will admit of Comparison: Others will not, as *all, some, any*; because their Signification cannot be increased.

CHAP. IV.

Of AFFIRMATIONS.

Q. WHAT is an *Affirmation*?

A. An *Affirmation* (commonly call'd a *Verb*) is a Part of Speech that betokens *Being, Doing, or Suffering*: Or rather, it is a Word used when

we affirm one Thing of another; with the several Circumstances of *Time*, *Number*, and *Person*.

Q. How do Affirmations signify *Being*?

A. They not only express the simple Existence of Things, as *John is*, or *John lives*, i. e. *exists*, or *is living*; but also in what manner they exist and are affected; as *John walks, stands, sits, &c.* is *hot, cold, angry, or pleased, &c.*

Q. What Sort of *Doing* or *Action* is denoted by Affirmations?

A. All manner of Actions either of the Mind or Body; as, *to think, to love, to fight, to sing, to dance.*

Q. What Kind of *Suffering* do they express?

A. All the various Manners in which one Person or Thing is acted upon or affected by another; as, *John is beaten, Mary is loved, a good Boy is praised.*

Q. How do Affirmations express *Time*?

A. As they speak of a Thing *doing done*, or *not done*, they express three different Times, the *Present*, the *Past*, and the *Future*, or the Time to come.

Q. Are there no more than these three Times?

A. There are not, strictly speaking; but if we consider an Action as *finish'd*, or *not finish'd*, we may reckon two present Times, two past, and two future.

Q. How can that be?

A. 1. There is the present Time of the Action not finish'd; as, *I write*, or *am writing*, (now) *but have not done*. And the present Time of the Action finished; as, *I have written*. (now) *and done*. 2. The past Time of the Action not finish'd; as, *I did write*, or *was writing*, (then) *but had not done*: And the same of the Action finish'd; as, *I had written*, (then) *and done*. 3. The future Time of the Action

not

not finished ; as, *I shall write, or be writing, (hereafter) but shall not have done* : And the same of the Action finished ; as, *I shall have written, (hereafter) and done.*

Q. How shall I know the Present Time ?

A. It is the Affirmation itself ; as *love, dance.* The past Time generally ends in *ed* ; as *loved, danced.*

Q. How are the other Times expressed ?

A. By *have, shall, will, &c.* before the Affirmation.

Q. How do you express the *Persons* of the Affirmations ?

A. By the personal Names, *I, thou, he, she, it ; we, ye or you, and they.*

Q. Does the Difference of Persons make any Alteration in the Affirmations ?

A. Yes, they vary their Endings in the second and third Persons Singular ;

lar; as, *I love, thou lovest, he loveth,* or *loves*: But the plural Affirmations are always the same with the first Person Singular; as, *we love, ye love, they love*: Except *I am, we are*.

Q. As there are but two Times expressed by the Affirmation itself, how are its other Times and Manners denoted?

A. By the nine following Words, call'd *helping Affirmations*, viz. *do, will, shall, may, can, must, ought, have, am* or *be*; which are placed before other Affirmations, and signify *Time, Power, Will, Liberty, Necessity, Duty, &c.*

Q. What is the Use of *do* before another Affirmation?

A. To express the present Time emphatically, that is, with Force and Distinction.

Q. How is it form'd?

A. *I do, thou dost, he doth* or *does*; *we, ye, they do*: And in the past
Time,

Time, *I did*, thou *didst*, he *did*; the Plural according to the Rule above-mentioned, that is, like the first Person Singular.

Q. Do Affirmations change their Endings when they follow these helping Words?

A. No; as, *I do love*, thou *dost love*, &c.

Q. What Time do *will* and *shall* denote?

A. The future. They make *wilt* and *shalt* in the second Person singular.

Q. What is the Difference between *will* and *shall*?

A. When we only simply foretel, we use *shall* in the first Person, and *will* in the rest: But when we promise, threaten, or engage, we use *will* in the first Person, and *shall* in the others.

Q. What is the Difference between *would* and *should*?

A. *Would* generally implies the Will

Will or Intention of an Agent, but *should* the bare Futurity of an Action, or that a Thing will be. *Should* frequently signifies *ought*; as, *children should be dutiful*. The second Person singular is *would'st* and *should'st*.

Q. Is there no other Difference between *shall* and *will*, *would* and *should*?

A. *Shall* and *will* denote the Time to come absolutely, but *should* and *would* do it conditionally.

Q. What is signified by *may* and *can*?

A. *May*, and its past Time *might*, denote a Right, Possibility, or Liberty of doing a Thing; as, *I may go home*, that is, I have *Liberty* to do so. *Can* and *could* imply the Power of the Agent or Doer; as, *I can write*, that is, I am *able* to write. In the second Person singular they make *may'st*, *might'st*, *can'st*, *could'st*.

Q. What Time do they relate to?

A. *May* and *can* relate to the Time
pre-

present and to come ; *might* and *could* to the Time past and to come.

Q. What is signified by *must* and *ought* ?

A. The first implies *Necessity*, the latter *Duty*.

Q. What Time are they spoke of ?

A. The present, unless they are followed by *have*, for then it relates to the Time past ; as, *I ought to have gone to School, I must have died but for the assistance of a Surgeon.*

Q. What Time is denoted by *have* and *had* ?

A. *Have* denotes the Time of an Action to be just past ; as, *I have dined.* *Had* denotes the Action to have been finish'd before some other Time, which is now also past ; as, *I had dined before you came to the Door.* They have the same Signification when join'd with Qualities that imply *Suffering* ; as, *I have been beaten, they have been abused.*

Q. How

Q. How are they formed ?

A. I *have*, thou *hast*, he *hath*, or *has* : I *had*, thou *hadst*, he *had*.

Q. What does *have* signify before a Name ?

A. Possession, and the present Time ; as, *I have a Shilling* : And in this Case it admits the helping Affirmations before it, to express its Times, Manners, &c.

Q. What does *am* or *be* signify ?

A. Either of them (for they are the same) signifies *Being* ; and when set before Qualities that betoken *Suffering*, they supply us with Affirmations of *Suffering*, (commonly called *Verbs passive*) which otherwise are wanting in our Language ; as, *I am vexed*, if *I be whipped*, *thou art loved*, *he is praised*.

Q. Are they never set before Qualities that signify *Action* or *Doing* ?

A. Yes, as *I am writing*, for *I write*, &c.

Q. How

Q. How are they form'd ?

A. In the present Time they are thus form'd : I *am*, thou *art*, he *is* ; we, ye, they *are* : I *be*, thou *beest*, he *be* ; we, ye, they *be*. In the past Time thus : I *was*, thou *wast*, he *was* ; we, ye, they *were* : I *were*, thou *wert*, he *were* ; we, ye, they *were*. The first Formation in each Time may be call'd *absolute*, the other *conditional*.

Q. When is the second Formation, that is, *be*, *beest*, &c. and *were*, *wert*, &c. chiefly used.

A. After *if*, *that*, *although*, *whether* ; as, *if I be then in Health*, rather than *if I am*, &c. *although it were twice as large*, rather than *although it was*, &c. *Be* is also used after *let* ; as, *let him be careful*.

Q. How do Affirmations form their past Time ?

A. Generally by adding *d* or *ed* to
the

the present ; as *love, loved; finish, finished*: But they are often irregular.

Q. In what Manner are they so ?

A. The most common Irregularity is the Change of the Consonant *d* into *t*, the Vowel *e* being omitted ; as in *mixt* for *mixed*, &c. But indeed this seems rather a Contraction than an Irregularity.

Q. What other Way do they vary from the general Rule ?

A. They deviate from it when the present Time of the Affirmation ends in *d* or *t*, for then the past Time is often the same with the present ; as it is in *read, spread, cast, bit*: But perhaps these are also Contractions in the past Time, and were anciently *readed, casted*, &c.

Q. Are there any more Irregularities to be observed ?

A. The irregular Affirmations are too many to be here enumerated ; such

as *awake, awoke; see, saw; teach, taught; swim, swam; spin, spun; tread, trod; rise, rose; stand, stood; give, gave; grow, grew; lend, lent, &c.* But these the young Scholar will either learn from his own Observation, or they will be occasionally pointed out to him by his Master or Instructor.

CHAP. V.

Of PARTICLES.

Q. **W**HAT are PARTICLES?

A. Words that denote some *Circumstance, Manner, or Quality* of an Action, *join Words or Sentences* together, or express some *Emotion* of the Soul. Hence they have been called *Manners of Words*, and may be termed *Modifiers*; under which Head we comprehend all that are commonly known by the Name of *Adverbs, Prepositions,*
Con-

Conjunctions, and Interjections.

Q. What is the Use of the first Sort of Particles, commonly call'd *Ad-verbs*?

A. To denote some Circumstance, Manner, or Quality of the Words to which they are joined: And this is sometimes to an Affirmation; as, *my father loves me dearly*; or to a Name, as, *truly a philosopher*; or to a Quality, as, *intolerably impudent*; or to another Particle, as, *very happily*.

Q. May not this Sort of Particles be distinguished into several Classes?

A. Yes, according to their Significations they may be distinguished into Particles of Time, of Place, of Order, of Number, of Quantity, of Quality, of Affirmation, of Negation, of Doubting, and of Comparison.

Q. What are Particles of *Time*?

A. Such as relate to the Time present, as *now, to-day*; to the Time past, as *already, yesterday*; to the Time

to come, as *to-morrow, hereafter*; or to an undetermined Time, as *often, seldom, daily, always, &c.*

Q. Which do you call Particles of Place?

A. Such as relate to all Sorts of Place indifferently; as *here, there, above, below, whence, hence, hither, thither, &c.* Under this Head may be reckoned those of Order or Rank, the Notion whereof is inseparable from that of Place; as *before, behind, &c.*

Q. What are Particles of Number?

A. *Once, twice, thrice*; after which we say *four times, five times, &c.* *First, second, third, &c.* relate to Order as well as Number.

Q. Which are those of Quantity?

A. Such as *too much, enough, &c.*

Q. Which are Particles of Quality?

A. Those which are derived from Qualities, and of the same Signification; as *justly, wisely, prudently, bravely,*
hap-

happily, from *just*, *wise*, *prudent*, *brave*, *happy*. N. B. These Particles admit of Comparison, as well as the Qualities from whence they are derived ; as *justly*, *more justly*, *most justly*.

Q. Which are Particles of *Affirmation* ?

A. *Yea*, *yes*, *verily*, *truly*, &c.

Q. Which are Particles of *Negation* ?

A. Those which deny ; as *no*, *not*, *nay*, *in no wise*, &c.

Q. Which are Particles of *Doubting* ?

A. Such as *perhaps*, *peradventure*, *by chance*, &c.

Q. Which are Particles of *Comparison* ?

A. Such as *more*, *less*, *very*, *so*, *as*, *rather*, *than*, *almost*, *otherwise*, &c.

Q. What is the Use of the second Sort of Particles, usually called *Prepositions* ?

A. To denote some Circumstances of Actions, and to shew the Relation of
Words

Words to one another; as, *I go over the bridge, he treads it under his feet; Mary goes to Market; the King came from his Palace; I live within the gate; you live without the city, &c.*

Q. Are there many Prepositions in our Language?

A. Yes, a great Number; such as, *at, against, above, about, among, between, before, by, beside, from, for, in, of, on, over, through, with, &c.*

Q. How do you know this Sort of Particles?

A. By their not making Sense without some Word after them; as if we say, *he went to, he went with, &c.* for it must be *to* some Place, and *with* some Person; suppose *to London*, and *with Peter*, and then the Sense is complet.

Q. Have not these Particles often different Meanings?

A. Yes, inso.much that it would
 G require

require a distinct Treatise to explain them all; but their Nature and Use will be best learnt by diligent Observation.

Q. Of what Use is the third Sort of Particles, commonly call'd *Conjunctions*?

A. To join Sentences together, and shew the Manner of their Relation and Dependence on one another: Such are *and, also, so as; nor, neither, but, unless, nevertheless, however, otherwise; if, save, except, because, that, therefore, whereas, since, likewise, &c.*

Q. Are not these distinguished into several Classes?

A. Yes, they are call'd, 1. *Copulatives*, which express a Relation of Union, or Comparison; as, *and, with, also, so as.* 2. *Adversatives*, which denote a Restriction or Contrariety; as *but, nevertheless, although.* 3. *Causals*, which imply some Reason given;

as,

as, for, because, seeing. 4. *Conditionals*, which import a Condition; as, *if, if not, provided that.* 5. *Conclusives*, which denote some Inference drawn; as *therefore, wherefore, so that.* 6. *Disjunctives*, which express a Separation or Division; as *either, or, neither, nor, whether.* 7. When any of these or others imply Doubt or Suspension of Opinion, they are called *Dubitatives.* 8. *Exceptives* express some Exception or Limitation; as *unless, save, except, otherwise, &c.*

Q. Are these all the Divisions of this Sort of Particles?

A. No; they are divided into several other Classes, according to their different Significations, which are of no great Importance to a young Scholar.

Q. What is the Use of the fourth Sort of Particles, usually call'd *Interjections*?

A. They denote some sudden Motion or Passion of the Mind, and are independent of any other Word in the Sentence.

Q. Are they not of various Kinds?

A. Yes, some are exclamatory, or used in Calling, as *ho! sobo!* Others express Mirth or Joy; as, *ha, ha, he! buzza!* Others Grief; as, *ah! alas! woe is me!* Some again denote Wonder; as, *O strange! indeed!* Others Praise; as, *well done!* Some Aversion, Scorn, or Anger; as, *pish! foh! tush!* Some Surprise; as, *mercy on me! hab! abab!* Some Imprecation; as, *pox on't!* Some Silence and Attention; as, *bush! bark! whist!* Some Wishing; as, *Would to God!* Others Deprecation; as, *God forbid!*

PART IV.
Of SENTENCES.

CHAP. I.

Their Definition, Kinds, &c.

Q. WHAT is a SENTENCE?

A. Two Words or more, expressing some perfect Sense or Sentiment of the Mind.

Of Words we *Sentences* compose,
And these our *sev'ral Thoughts* disclose.

Q. What Words are absolutely necessary to form a Sentence?

A. Each Sentence must contain at least one *Affirmation*, and a *Name*, of which something is affirmed; as, *Peter loves, God is just.*

Q. Are not Sentences distinguished

into two Kinds ?

A. Yes ; into *Simple* and *Compound*.

Q. Which are *Simple* Sentences ?

A. Such as those above-mentioned, in which there is but *one* Name, and *one* Affirmation.

Q. What is a *Compound* Sentence ?

A. It is made up of two or more Sentences join'd together : As, *life is short, and death is certain.*

Q. What is the Business of the fourth Part of Grammar, upon which we are entering ?

A. To lay down Rules for the right Construction or joining of Words in a Sentence, or Sentences together.

CHAP. II.

Of the Construction of NAMES.

Q. **I**N what Part of a Sentence do you place the *Name*, or Word of
of

of which any thing is affirmed ?

A. Before the Affirmation; as, *I sing, thou readest, he loves, the clock strikes, Christ will be our Judge.*

Q. Are there no Exceptions to this Rule?

A. Yes, the Name is put after the Affirmation, 1. When a Question is asked; as, *Is the sun up? Does the bell ring?* 2. In commanding; as, *read ye the Bible, be not thou negligent.* 3. In a conditional Sense; as, *had I known that, were you to hear all; that is, if I had known, if you were to hear.* 4. When *there* or *it* comes before the Affirmation; as, *there came a Boy, it was a Servant that call'd.* 5. The Name is placed between two helping Affirmations when they come before a principal one; as, *could he have kill'd me, might they have had the money.* 6. The Name is put between the helping and the principal Affirma-

tion after *nor, neither, never, &c.* as, *nor could she sleep, neither did they believe it, never shall we see him again.*
 7. We say emphatically, *said I, said he; first came the master, then follow'd his servants.*

Q. Can nothing else but a *Name* be the Subject of an Affirmation?

A. Yes, any Word or Sentence answering to the Questions, *Who?* or *What?* to which a Name always answers: For Instance, when it is said, *The Lawyer pleads;* ask but the Question, *Who pleads?* and the Answer to it shews the Subject of the Affirmation, namely, *the Lawyer.* — Sometimes an Affirmation with *to* before it is the Subject of another Affirmation; as, *to study is profitable;* which I find by asking the Question, *What is profitable?* the Answer being, *to study.* — So likewise a whole Sentence may be the Subject of an Affirmation, that is, the
 Thing

Thing of which something is affirm'd; as, *To love play and neglect instruction is the part of a foolish boy?* For ask the Question, *What is the part of a foolish boy?* the Answer will be, *To love play and neglect instruction.*

Q. Where is the Name placed to which the Action of the Affirmation immediately relates or extends?

A. It is placed after the Affirmation; as, *the boy beats the girls, the fire burns the paper.*

Q. What do you call the Name which follows the Affirmation in this Manner?

A. As the Name which goes before the Affirmation is called its *Subject*, so this which follows it is not improperly called its *Object*; because the Action expressed in the Affirmation is directed to it and terminated therein. The first is also called the *Agent*, and the other the *Patient*, as
the

the former *acts*, and the latter *receives the Action*.

Q. By what Rule do you know the *Object* of an Affirmation?

A. As the *Subject* answers to *who* or *what* before the Affirmation, so the *Object* answers to *whom* or *what* after it; as in the above Instances, ask the Question, *beats whom?* the Answer is, *the girls*;—*burns what?* the Answer is, *the paper*.

Q. Will all Affirmations admit of a Name after them?

A. No; when they signify *Being* or the *State* of a Person or Thing, or even *Action* which terminates in the Subject, Person, or Thing acting, and does not extend to any other, a Name cannot be placed after them; as, *I grieve, I rejoice, I stand, I sit, I am sick, the Tree grows, &c.* But some of this Sort may be excepted, which will take a Name after them of the
same

same Signification with themselves; as, *I live a life, I run a race, &c.*

Q. How are these Affirmations to be known from those which may be followed by a Name?

A. By their not making Sense before the Word *it*; for we can't say, *I live it, I stand it, I sit it, &c.* as we may, *I beat it, I burn it, &c.*

CHAP. III.

Of the Construction of QUALITIES.

Q. **H**OW are *Qualities* generally placed?

A. Commonly before the *Name* to which they belong; as, *your house, a good boy, wicked men.*

Q. When are they placed otherwise?

A. Sometimes an Affirmation comes between the Name and the Quality; as,

as, *happy is the man, or the man is happy; righteous are thy ways, or thy ways are righteous.* And in Poetry the Quality is often set after the Name; as, *Hail, bard divine! O race perfidious!*

Q. When two or more Qualities are joined together, or one Quality with other Words depending upon it, where are they placed?

A. Usually after the Name; as, *a girl both pretty and good, a man skilful in managing his estate:* Though we also say, (not quite so elegantly) *a pretty and good girl, a skilful man in managing his estate.*

Q. May not a Name have more Qualities than one join'd with it?

A. Yes; for we say, *an old man, a good old man, a wise good old man, &c.*

Q. Where are the Qualities *a* or *an* and *the* to be placed?

A. They

A. They are generally placed immediately before the Name or another Quality; as, *a woman, an orchard; a virtuous woman, an old orchard; the horse, the black horse, &c.*

Q. In what Instances are they placed otherwise?

A. They are sometimes placed between another Quality and the Name; as, *many a day, so great a gift, how good an example, how small the reward.*

CHAP. IV.

Of the Construction of AFFIRMATIONS.

Q. **W**HAT is the usual Place of an *Affirmation* in a Sentence?

A. Its Place may be known by what has been already said concerning the placing of *Names*, whether *Subject* or *Object*.

Q. Is

Q. Is any thing else to be regarded in the Construction of Affirmations ?

A. Yes ; the Affirmation must be of the same Number and Person with its Subject, that is, the Name of which any thing is affirmed ; as, *Peter lives, the cocks crow, thou writest* ; not *Peter live, the cocks crows, &c.*

Q. When two Names of the Singular Number come together, of what Number must the Affirmation be ?

A. Of the Plural ; as, *the man and his wife are happy*, not *is happy*.

Q. Will no Name of the Singular Number admit of a Verb in the Plural ?

A. Yes ; a *collective* Name, or *Name of Number*, that is, one which signifies many Particulars, may either have a singular or a plural Affirmation ; as, *the mob is unruly, or are unruly ; the family is abroad, or are abroad*. But Regard must be had to Custom in the Use

Use of this Liberty, which is not always to be taken.

Q. Can two Affirmations be placed together without another Word between them?

A. Very seldom, except one of the two be of the nine helping Affirmations; for otherwise the Particle *to* is generally interposed, as, *I love to study, he loves to play*: Tho' we sometimes say, *help carry, dare fight, &c.*

CHAP. V.

Of the Construction of PARTICLES.

Q. **W**HERE are the first Sort of Particles, or *Adverts*, which shew the Circumstances and Manners of Words, usually placed?

A. They are generally placed after Affirmations, and express their Quality; as, *we live happily, he writes admirably, Peter spoke learnedly, &c.*
But

But in speaking emphatically or ironically they are often set before the Affirmation ; as, *how happily we live, so faithfully he performed his promise, too well I knew the Consequence.*—They are also frequently placed between the helping and principal Affirmation ; as, *I can hardly see, he will certainly return.*

Q. Are they joined with no other Words but Affirmations ?

A. Yes ; they often belong to and are placed before Qualities ; as, *very rich, miserably poor, extremely beautiful.* But the Construction of this Sort of Particles is not to be learnt so well by Rule as Observation.

Q. How are the second Sort of Particles, or *Prepositions*, generally placed ?

A. This Sort, which shew the Relation of Words to one another, must be placed between the Words whose Relation or Dependence they express ;

as,

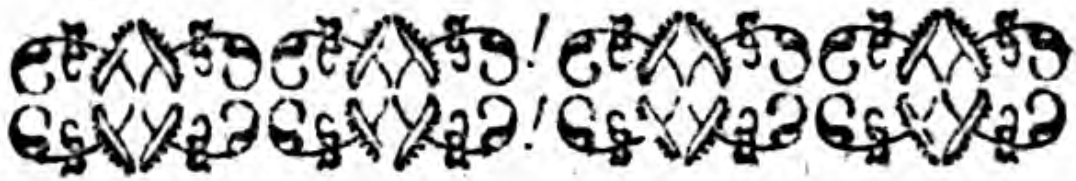
as, *The memorial of God's love to the sons of men, from the beginning of the world to this day, is recorded with thankfulness in the hearts of the righteous.*

Q. Where are the third Sort of Particles, called *Conjunctions*, placed in Construction?

A. As they are used in joining Words and Sentences together, they must be placed between those which they are intended to unite. Some of them likewise may begin Clauses; as, *why, if, though, &c.*

Q. Where do you place the last Sort of Particles, called *Interjections*?

A. As they are uttered suddenly to express the Emotions and Passions of the Soul, and are independent of any other Words in the Sentence, no certain Place can be assigned them, Nature in this Case being the best Director.



SUPPLEMENT

To the foregoing

GRAMMAR.

CHAP. I.

Of QUANTITY and ACCENT.

Q. **W**HAT general Rule is to be observed in the pronouncing of Words and Syllables ?

A. Every Syllable must be founded according to its proper *Quantity*, and every Word of two or more Syllables must have its proper *Accent*.

Q. What is *Quantity* ?

A. The

A. The Distinction of Syllables into *long* and *short*.

Q. How are long and short Syllables distinguished?

A. The Rules for this Distinction, having been already given in treating of the Pronunciation of the Vowels, need not be here repeated: But let it be observed, that though in reading *Verse* the Accent must be laid on the same Syllables as in *Prose*, and the Words pronounced in the same Manner; yet a Syllable in *Verse* is called *long* or *short*, not according to the *long* or *short Vowel*, but according to the *Accent*.

Q. What is meant by *Accent*?

A. That particular Strefs or Force of Sound which the Voice lays upon any Syllable, whether it be long or short; as upon *ró* in *ró-ver*, or *káp* in *káp-ty*.

Q. Then the Accent is not always placed on a *long* Syllable?

A. It is laid much more frequently on a long Syllable than a short one, but not always.

Q. Is the Accent always upon the same Syllable in the same Words?

A. It is generally so, but there are some Exceptions; for the same Word, when it is an *Affirmation*, has the Accent upon the last Syllable, as, to *convért*, to *rebél*, to *recórd*; but when it is a *Name*, it is accented on the first, as a *cónvert*, a *rébel*, a *récord*.

Q. Are Compound and Derivative Words accented like their Primitives?

A. Commonly, but not always; for in *máker* the Accent is strong on the first Syllable, which in *shóe-maker* is lost. So *confér*, *prefér*, &c. have the Accent on the last Syllable, but *cónference*, *préference*, &c. on the first.

Q. Have any Words more Accents than one?

A. Yes,

A. Yes, some long ones have *two*, as *ómniprésent*, *úni-vérsal*, *fámiliárity*, *jústificátion*; and some three, as *trán-substántiátion*; but then the last is commonly the strongest.

Q. Are there any certain Rules for placing the Accent on Words of several Syllables?

A. No, that must be determined by Custom; but it is worth observing, that in our Language the Accent is generally removed as far as conveniently may be from the last Syllable.

Q. Have you no particular Remarks to add to this general Observation?

A. Yes, 1. That in Words of two Syllables, which are both short or both long, the Accent is usually laid on the first, as in *háppy*, *prívate*, &c. 2. If the first Syllable only be long, the Accent is generally laid upon it. 3. When the Accent is laid upon the last Syllable, the Word is commonly a Sort

of Compound ; as, *di-vért, pré-vent, re-túrn, &c.* 4. In Words of three or more Syllables, the Accent is seldom laid on the two last, but often on the first or second ; as in *témperance, cón-tro-versy, abóminable.*—But after all the Rules that can be given, proper Tables or Catalogues of Words will be the best Help to Children in this Particular.

CHAP. II.

Of the NOTES and POINTS made use of in WRITING and PRINTING.

Q. **A**FTER these Rules for pronouncing single Words, what Directions have you for *Reading* ?

A. Before we begin with *Reading*, it will be proper to take Notice of several Sorts of Points and Marks that are used in Writing and Printing.

Q. Which are they ?

A. The first are the Stops of the Voice, call'd

1. *Com-*

1. *Comma* , 3. *Colon* :
 2. *Semicolon* ; 4. *Period* .

Q. What is the Use of these Points or Stops?

A. They are intended not only to give a proper Time for breathing, but to avoid Obscurity and Confusion of the Sense in the joining Words together in a Sentence.

Q. What Pause does each of these Marks require?

A. The *Comma* divides the lesser Parts of a Sentence, and stops the Reader's Voice till he can tell *One*. The *Semicolon* divides the greater Parts of a Sentence, at which the Reader must pause till he can tell *Two*. The *Colon* is generally used where the Sense, not the Sentence, is complete, and requires us to pause till we can tell *Three*. The *Period*, or *Full-Point*, is put when the Sense is fully ended; and requires a Pause till we can tell


Four.—But let it be noted, that the *Colon* and *Semicolon* are often used for each other, especially in our Bibles.

Q. What other Marks are to be observed?

A. There are two which may be termed *Notes of Affection*, the one used in asking a Question, called an *Interrogation*, and marked thus, ? The other is used when we *admire, wish, &c.* and is usually call'd an *Exclamation* or *Admiration*, being marked thus, ! Each of these require almost as long a Pause after it as a Period.

Q. What other Marks are to be met with in Reading?

A. Chiefly the twelve following :

- | | |
|---------------------------|---|
| 1. <i>Apostrophe</i> ' . | 7. <i>Section</i> § . |
| 2. <i>Hyphen</i> - | 8. <i>Ellipsis</i> — |
| 3. <i>Parenthesis</i> () | 9. <i>Index</i>  |
| 4. <i>Brackets</i> [] | 10. <i>Asterisk</i> * |
| 5. <i>Paragraph</i> ¶ | 11. <i>Obelisk</i> † |
| 6. <i>Quotation</i> “ | 12. <i>Caret</i> ^ |

Q. What

Q. What is the Use of each of these Marks ?

A. 1. An *Apostrophe* is set over a Word where some Letter is left out ; as, 'tis, for *it is* ; tho' for *though* ; lov'd for *loved*. 2. An *Hyphen* joins Syllables together, and sometimes Words which make a Compound, as, *apple-pye, cheese-cake, &c.* 3. A *Parenthesis* includes something not necessary to the Sense, but brought in to explain or illustrate it ; as, *I know that in me (that is, in my Flesh) dwelleth no good thing.* 4. *Brackets, or Crotchets,* include a Word or Words that are mentioned as the very Matter of Discourse ; as, *The little Word [man] makes a great noise in the World.* They are also used to inclose Part of a Sentence cited from another Author ; sometimes what is to be explain'd, and sometimes the Explanation itself. But *Brackets* and *Parentheses* are often used for one another with-

without Distinction. 5. The *Paragraph* is a Mark chiefly used in the Bible, and denotes the Beginning of some new Matter or Subject. 6. The *Quotation*, or double Comma inverted, is used to distinguish what is cited from an Author in his own Words. 7. A *Section* shews the Division of a Chapter, &c. and is used for the same Purpose in common Books as the *Paragraph* is in the Bible. 8. The *Ellipsis* is used when Part of a Word, or Sentence is omitted; as, K—g for *King*. 9. The *Index* denotes that the Passage which it points to is very remarkable. 10. The *Asterisk*, or *Asterism*, generally refers to some Remark in the Margin, or at the Bottom of the Page. When several of them stand together they imply that some Part of an Author is lost, or too immodest to be read. 11. The *Obelisk*, or *Dagger*, and also parallel Lines mark'd thus ||, are used
to

to refer to something in the Margin.
 12. The *Caret* is made use of in Writing (not in Printing) to shew the Omission of a Word or Letter, and the Place where it ought to come in; as,
early

A good Boy rises \wedge in the Morning.

Q. Can you mention no other Marks that are frequently used?

A. It may not be amiss to mention those crooked Lines call'd *Braces*, the Design whereof is to couple two or more Words or Lines together that have a Relation to one Thing; as,

The Vowel *a* has $\left\{ \begin{array}{l} \text{a long} \\ \text{a short} \\ \text{a broad} \end{array} \right\}$ Sound.

A Brace is also used in Poetry, when three Lines have the same Rhyme or Ending.

Q. Have you any thing more to add upon this Head?

A. There

A. There are some other Marks that relate to single Words, the Use of which ought likewise to be known.

Q. Which are they?

A. They are, 1. A *Dialysis*, or *Diæresis*, placed over Vowels to shew they must be pronounced in distinct Syllables; as in *Raphaël*, *Ephraim*, &c. 2. A *Circumflex* ^, which is set over a Vowel to denote a long and grave Sound; as in *Euphrâtes*. 3. An *Accent*, marked thus ', to shew where the Strefs of the Voice must be placed; as in *diligence*, *neglect*, &c. And sometimes a double Accent is used, to shew that the following Consonant must be pronounced double; as in *bā'nish*, *hó'mage*. 4. To these we may add the *Long* ¯, and *Short* °, which denote the Quantity of the Syllable over which they are placed; as in the Word *wātēr*.

CHAP. III.

Rules for READING, and particularly of the EMPHASIS belonging to some special Word or Words in a Sentence.

Q. **W**HAT are your Directions for reading well ?

A. 1. Take pains to acquire a perfect Knowledge of the Sounds of all the Letters in general. 2. Do not guess at a Word at first Sight, if you are not well acquainted with it, lest you get a Habit of reading falsely. 3. Pronounce every Word clearly and distinctly. 4. Let the Tone of your Voice in reading be the same as in speaking. 5. Do not read in a hurry, for fear of learning to stammer. 6. Read so loud as to be heard by those about you, but not louder. 7. Observe your Pauses well, and never make any where the Sense will admit of
 2 none.

none. 8. Humour your Voice a little according to the Subject. 9. Attend to those who read well, and endeavour to imitate their Pronunciation. 10. Read often before good Judges, and be thankful when they correct you. 11. Consider well the Place of the *Emphasis* in a Sentence, and pronounce it accordingly.

Q. What do you mean by *Emphasis*?

A. The Stress or Force of Voice that is laid on some particular Word or Words in a Sentence, whereby the Meaning and Beauty of the Whole may best appear. This, with respect to Sentences, is the same as *Accent* with regard to Syllables.

Q. Must not the *Emphasis* be placed upon the accented Syllable of a Word?

A. Yes, generally; but if there be a particular Opposition between two
Words

Words in a Sentence, whereof one differs from the other but in part, the Accent is sometimes removed from its common Place, as in the following Instance; *The sun shines upon the just and upon the unjust.* Here the Stress of the Voice is laid upon the first Syllable in *unjust*, because it is opposed to *just* in the same Sentence; but without such an Opposition the Accent would lie on its usual Place, that is, on the last Syllable; as, *We must not imitate the unjust practices of others.*

Q. How shall I know the emphatical Word in a Sentence?

A. The great and general Rule for this is, *To consider the chief Design of the Whole*: But particular Directions cannot easily be given; except that when Words are evidently opposed to one another in a Sentence, they are *emphatical*; and so is oftentimes the Word which asks a Question, as *who*,
what,

what, when, &c. but not always.

Q. Must the Emphasis always be placed upon the same Words in the same Sentence?

A. No, it must be varied (as has been just hinted) according to the principal Meaning of the Speaker. For instance: Suppose I enquire, *Did my father walk abroad yesterday?* If I lay the Emphasis on the Word *father*, it is plain I want to know whether it was *he* or *somebody else*: If I place the Emphasis on *walk*, the Person I speak to is sensible I would be inform'd whether he went *on foot* or *on horse-back*, &c. But if I lay the Strefs of my Voice on the Word *yesterday*, it denotes that I am satisfied my Father did go abroad, and that he went on foot, though I want to know the particular Time, whether it was *yesterday*, or some Day before.

CHAP. IV.

Instructions for reading VERSE.

Q. ARE there not two Ways of writing on any Subject ?

A. Yes ; in *Prose* and in *Verse*.

Q. What is *Prose* ?

A. The usual Method of writing, without any Confinement to a certain Number of Syllables, or ranging the Words in any peculiar Form ; which, on the contrary, *Verse* requires.

Q. How must the Words be ranged in *Verse* ?

A. So as that the Accents may naturally fall on such peculiar Syllables as make a Sort of Harmony to the Ear ; and this is call'd *Metre*, that is, *Measure*.

Q. Is nothing more than *Metre* required in *English Verse* ?

I

A. *Rhyme*

A. *Rhyme* is generally added; that is, two or more Verses, near to each other, are made to end with the same or the like Sound; but this is not absolutely necessary.

Q. What is that Sort of Verse called which has no Rhyme?

A. *Blank Verse*.

Q. How are the Words generally disposed in Metre?

A. So as that the Accent may fall on every *second, fourth, and sixth* Syllable; and on the *eighth, tenth, and twelfth* also, if the Lines are so long. The following Verse of ten Syllables may serve for an Example:

*The monarch spóke, and strait a múr-
mur róse.*

But our Poetry allows of great and frequent Variation from this Rule, especially in the first and second Syllable of the Line; as in the Verse
which

which rhymes with the former, where the Accent is upon the first Syllable :

*Loud as the surges when the tempest
blows.*

Q. What Kinds of Metre vary most from this Rule ?

A. There are two Sorts ; one of them when the Line contains but seven Syllables, and the Accent lies on the *first, third, fifth, and seventh* ; as in the following :

*Could we, which we never can,
Stretch our lives beyond their span,
Beauty like a shadow flies,
And our youth before us dies.*

The other Sort has a hasty Sound, and requires an Accent on *every third* Syllable ; as for Example :

*'Tis the voice of the sluggard ; I hear
him complain,
You have wak'd me too soon, I must
slumber again.*

Q. What is your general Rule for reading Verse?

A. To pronounce it just as if it were Prose, observing the Stops with great Exactness, and giving each Word and Syllable its due and natural Accent; but with these two Restrictions.

1. Though there be no Stop at the End of a Line, make a small Pause (less than after a Comma) before you begin the next. 2. If any Word in the Line has two Sounds, give it that which is most suitable to the Rhyme and Metre.—To favour the Metre, for Instance, the Word *glittering* must sometimes be pronounced as three Syllables, and sometimes as two, *glitt'ring*: And upon the same Account the Word *avenue* may have the Accent either upon the first Syllable or the second; *ávenue*, or *avénue*. So to favour the Rhyme, the Word *flattery* at the End of a Line must be sometimes
found-

Founded as if it were written *flatteree*, and sometimes as if it ended in *i*, so as it may best chime with the foregoing Verse.

C H A P. V.

Of the different Letters used in printed Books, and particularly of the Use of the CAPITALS.

Q. WHAT are the Names of the several Sorts of Letters we usually meet with in printed Books?

A. The round, full, and upright Print is called *Roman*: The long, leaning, narrow Letters are called *Italic* or *Italian*: And the antient black Character is called *English*. Take this Specimen of each:

<i>Rom.</i>	<i>Ital.</i>	<i>Eng.</i>
Angel,	<i>Angel,</i>	Angel.

Q. What is the Use of each Character?

I 3

A. The

A. The *old English* is seldom used now-a-days, except in Acts of Parliament, Proclamations, &c. The *Roman* is chiefly in vogue for printing Books and Pamphlets, the *Italic* being here and there intermixed for the Sake of distinguishing proper Names, the Titles or Arguments of Chapters, Examples to Rules laid down, Words of any foreign Language, Texts of Scripture, or Citations from other Authors, Speeches or Sayings of any Person, emphatical Words, and whatever is most significant and remarkable.

Q. What is the Use of the *great Letters* ?

A. 1. A *Capital*, or *great Letter*, begins every Name of the Supreme Being; as, *God, Lord, the Almighty, Father, Son, Spirit, &c.* 2. All proper Names, whether of Men or Things, and Titles of Distinction, as, *King, Queen, Knight, Esquire, &c.* must also begin

begin with a Capital. 3. So must every Book, Chapter, Verse, Paragraph, and Sentence after a Period. 4. A Saying, or Citation from an Author, and every Line of a Poem ought to begin with a great Letter. 5. *I* and *O*, when single, must be Capitals. 6. Any Words, especially Names or Substantives, if they be emphatical, may begin with a Capital; but the common Practice of beginning every Substantive with a great Letter, is not to be commended.

Q. Are Capitals used for no other Purposes?

A. Yes; they are frequently used for *Ornament*, as in the Titles of Books; and also to express *Numbers*, and in *Abbreviations*, as will be seen in the following Chapter.

 CHAP. VI.

SECT. I. *Some common ABBREVIATIONS, or CONTRACTIONS, wherein LETTERS stand for WORDS.*

A. or An. for Answer.

A. B. or B. A. Batchelor of Arts.

A. D. *Anno Domini*, in the Year of our Lord.

A. M. or M. A. Master of Arts.

A. M. *Anno Mundi*, in the Year of the World.

B. D. Batchelor of Divinity.

B. V. M. Blessed Virgin *Mary*.

C. C. C. *Corpus Christi* College.

Cent. *Centum*, an Hundred.

D. D. Doctor of Divinity.

Dr. Doctor, or Lectur.

Dit. or D^o. *Ditto*, the same.

E. g. or ex. gr. *Exempli gratiâ*, for Example.

Esq,

Esq; Esquire.

F. R. S. Fellow of the Royal Society.

G. R. *Georgius Rex*, King George.

Id. *idem*, the same.

Ib. *ibidem*, in the same Place.

i. e., *id est*, that is.

I. H. S. *Iesus*, the three first *Greek* Letters of his Name.

J. D. *Juris Doctor*, Doctor of the Law.

Kt. Knight.

L. C. J. Lord Chief Justice.

LL. D. *Legum Doctor*, Doctor of Laws.

M. A. Master of Arts.

M. D. *Medicinæ Doctor*, Doctor of Physic.

MS. Manuscript.

M. S. *Memoriæ Sacrum*, sacred to the Memory.

MSS. Manuscripts.

N. B. *Nota Bene*, Mark well.

N. S. New Style.

O. S. Old Style.

Pen.

- Pen. or Penult. The last but one.
Per Cent. By the Hundred.
P. S. Post Scriptum, Postscript, after written.
Q. Question, or Queen.
q. d. quasi dicat or *dicas*, as much as to say.
R. Rex, King; or *Regina*, Queen.
Rev. Reverend.
Rt. Right.
S. or St. Saint.
S. T. P. Sacræ Theologiæ Professor, Professor of Divinity.
V. Vide, See.
V. D. M. Verbi Dei Minister, Minister of the Word of God.
v. g. Verbi Gratiâ, for Example.
viz. videlicet, to wit, namely.
Ult. ultimus, the last.
& et, and.
&c. et cætera, and the rest, and so forth.

There

There are many other Contractions that are used both in Print and Writing, most of which may be reduced to the following Heads.

1. Titles and Characters of Men; as, *Abp.* Archbishop, *Capt.* Captain, *Gent* Gentleman, *Philomath.* Philomathematicus, a Lover of the Mathematicks.

2. Proper Names of Persons and Places; as, *Geo.* George, *Wm.* William, *Lond.* London.

3. Books of the Bible; as, *Gen.* Genesis, *Ex.* Exodus, &c.

4. Names of Months; as, *Jan.* January, *Sept.* September, &c.

5. Names of Winds; as, *E.* East, *W* West, *N.* North, *S.* South, *N. N. E.* North-North East, &c.

6. Parts of Books; as, *Ch.* or *Chap.* Chapter, *Seēt.* Sect. *pag.* or *p.* Page, *l.* Line, *v.* Verse, *Ep.* Epistle, *Obs.* Observation, *Sol.* Solution, &c.

SECT.

SECT. II. Of NUMBERS and FIGURES.

NUMBERS are usually expressed either by these seven *Roman Capitals*, I V. X. L. C. D. M. which are call'd *Numerals*; or by the *Characters*, 1, 2, 3, 4, 5, 6, 7, 8, 9, which are called *Figures*, and 0, which is a *Cypher*.

Their Signification.

I. One.	1. One.
V. Five.	2. Two.
X. Ten.	3. Three.
L. Fifty.	4. Four.
C. One Hundred.	5. Five.
D. Five Hundred.	6. Six.
M. A Thousand.	7. Seven.
	8. Eight.
	9. Nine.
	0. Nothing.

Observe, That if a less *Numeral* stand before a greater, it takes away from

from the greater so many as the lesser stands for; and adds so many when placed after a greater: As in the following Examples.

IV. Four.	V. Five.	VI. Six,
IX. Nine.	X. Ten.	XI. Eleven.
XL. Forty.	L. Fifty.	LX. Sixty.
XC. Ninety.	C. Hundred.	CX. Hun- dred and ten.

Observe also, That *Cyphers* at the Right Hand of Figures increase their Value in a tenfold Proportion, that is, from Units to Tens, from Tens to Hundreds, from Hundreds to Thousands, &c. as, 1 *One*, 10 *Ten*, 100 *a Hundred*, 1000 *a Thousand*: But at the Left Hand they signify nothing at all; for 01, 001, 0001, are but *One*, the Figure being of no more Value than if it stood alone.—And it is to be noted, That a Figure at every Remove from the Right Hand has its Value increased in the same Proportion; as, 6
Six,

Six, 64 Sixty four, 642 Six hundred and forty-two.

From the following *Table of Numerals and Figures*, the rest may easily be learnt :

i. One	1
ii. Two	2
iii. Three	3
iv. Four	4
v. Five	5
vi. Six	6
vii. Seven	7
viii. Eight	8
ix. Nine	9
x. Ten	10
xi. Eleven	11
xii. Twelve	12
xiii. Thirteen	13
xiv. Fourteen	14
xv. Fifteen	15
xvi. Sixteen	16
xvii. Seventeen	17
xviii. Eighteen	18
	xix.

xix. Nineteen	19
xx. Twenty	20
xxx. Thirty	30
xl. Forty	40
l. Fifty	50
lx. Sixty	60
lxx. Seventy	70
lxxx. Eighty	80
xc. Ninety	90
c. One Hundred	100
cc. Two Hundred	200
ccc. Three Hundred	300
cccc. Four Hundred	400
d or 10. Five Hundred	500
dc or 10c. Six Hundred	600
dcc or 10cc. Seven Hundred	700
dccc or 10ccc. Eight Hundred	800
dcccc or 10cccc. Nine Hundred	900
m or c10. One Thousand	1000
mdcclv. One Thousand Se-	} 1755
ven Hundred Fifty-five	

N. B. Fractions or Parts of a Thing are expressed by Figures set over one another with a Dash between; *a.*, $\frac{1}{2}$ one half, $\frac{1}{3}$ one third Part, $\frac{1}{4}$ one Quarter, $\frac{3}{4}$ three Quarters, &c.

The END.



1000

1000



